



Giants in Their Realms:
Close Encounters of the Celebrity Kind – Vol. 3

by

Kerry J. Byrnes



Okemos High School (Class of '63)



Giants in Their Realms: Close Encounters of the Celebrity Kind

VOLUME THREE (CHAPTERS 8-14)

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Chapter 8

Happy Meal Encounters in the Realm of Superheroes, Muppets, and Clowns

Peter Parker aka Spider-Man (August 1962 – present)



*Whatever life holds in store for me, I will never forget these words: "With great power comes great responsibility." This is my gift, my curse.
Who am I? I'm Spiderman.*



Spider-Man, a fictional comic book superhero, is a creation of writer-editor Stan Lee and writer-artist Steve Ditko, and first appeared in the Marvel Comics comic book *Amazing Fantasy* #15 (August 1962).

Lee and Ditko conceived the character as an orphan being raised by his Aunt May and Uncle Ben, and as a teenager, having to deal with the normal struggles of adolescence in addition to those of a costumed crime fighter. Spider-Man's creators gave him super strength and agility, the ability to cling to most surfaces, shoot spider-webs using wrist-mounted devices of his own invention (which he called "web-shooters"), and react to danger quickly with his "spider-sense", enabling him to combat his foes ([Source](#)).



Flight Log Memories: While millions of Spider-Man's fans flocked to their movie theaters in 2002, 2004, and 2007 to see *Spider-Man* and its two sequels, **Spider-Man** really did not come onto my radar screen until the premiere of the TV series *The Amazing Spider-Man* which ran on the CBS television network in the United States from 1977 to 1979, by which time our son Shannon was nearly five years old – and no doubt, if my memory is correct, probably got his awareness of Spider-Man watching that show with his father, one of my guilty pleasures revealed! Now, nearly 35 years later, Shannon's son, Braden, was into Superheroes, especially Spiderman, reflecting not only how Lee's creation can leap from one building but also how easily one generation's fascination with Spider-Man can jump across to the next generation.

Back in the early 1980s, Spider-Man came to Florence, Alabama, where he made a personal appearance at the Florence Mall, where Sonia worked as a sales representative for Estee Lauder in the cosmetics department of the Parisian Department Store. Thus, we were aware of Spider-Man's pending arrival and made sure that Shannon was there to greet him, as shown in the two photos below.



Flash forward by 35 years to Reston, Virginia as Christmas 2013 neared. When we asked our five-year old grandson, Braden, what he wanted for Christmas, his reply was focused: “Anything Superheroes!” Braden got a head start on the Christmas holidays when he showed up at his grandparents for a sleepover dressed as the White-Caped Crusader able to leap off a bed in a single jump but not quite yet able to hop onto the bed in a single leap.



However, as the days passed and Christmas drew nearer, the metamorphosis toward a new superhero identity was emerging, nearly ready to leap not only from floor to bed but also from building to building.



By Christmas, the transformation to Spider-Man was for all intents and purposes nearly complete, at least when Braden donned his Spider-Man pajamas.



The following year, as Halloween 2014 drew near, Braden was looking forward to having a real Spider-Man costume and, at that time, shared that he was going to be Spider-Man when he grew up, though surely, on becoming a teenager, Braden's career aspirations will mature into something more realistic.

Bert and Ernie (circa 1969 – present)



Ernie: Come on Bert, what kind of movie has a sad ending?"

Bert: Titanic. Titanic had a sad ending.



Bert and Ernie are two of the primary Muppet characters on *Sesame Street*, a U.S. children's television show. Ernie is orange (hamburger-shaped), and Bert is yellow (hotdog-shaped). Don Sahlin built Bert and Ernie from a simple design scribbled by the Muppets creator Jim Henson.

According to A&E's *Biography*, Bert and Ernie were virtually the only Muppets to appear in the *Sesame Street* pilot episode, which was screen tested to a number of families in July 1969. Their brief appearance was the only part of the pilot that tested well, so it was decided that not only should Muppet characters be the "stars" of the show, but would also interact with the human characters, something that was not done in the pilot.

A typical Bert and Ernie skit has Ernie coming up with a hare-brained idea and Bert trying to talk him out of it ending with Bert losing his temper and Ernie remaining unaware of the results of his own bad idea. For example, in one sketch, Ernie tells Bert he started to collect ice cubes the day before, and put them under the electric blanket overnight. When he shows the ice cubes to Bert, he finds out that they have melted into water. Bert knows what happened and tries to tell Ernie that his ice cubes melted because of the electric blanket, but Ernie takes this to mean that a fish from the ocean came into the apartment and melted his ice cubes, and vows to find the (non-existent) fish that melted them ([Source](#)).

Flight Log Memories: When *Sesame Street* was hitting the airwaves on U.S. television in 1969, I had graduated from college and was working in Colombia. *Sesame Street* only entered the Byrnes household once our son Shannon (born in 1974) started to watch this program on TV in the late 1970s. So I was aware of a number of the *Sesame Street* characters from Big Bird, the Cookie Monster, Grover, and the antics of Bert and Ernie. Where many children's shows in the 1950s and 1960s revolved around a human being (*Bozo the Clown*, *Captain Kangaroo*, *Lunch with Soupy Sales*, *Mr. Rogers' Neighborhood*, and *The Pinky Lee Show*), clearly the Muppets were the stars and the center of the action on *Sesame Street* even as adults and children also appeared on the program. So while I knew about *Sesame Street* and its Muppet stars, I didn't expect, as lunchtime approached one day and I headed through the Ronald Reagan Building lobby on my way to the food court, that I'd have a close encounter – but not a “happy (meal)” – with [Bert & Ernie](#) who were visiting USAID in support of a USAID education project promoting reading among children.

Thinking that my grandson Braden would be thrilled to have a photo of Bert & Ernie with Abu (Kerry), it was as good as a “happy meal” for me to get the great photo shown below, a moment that made that day's lunch indeed a “happy meal.”



Bert and Ernie with Kerry

Ronald McDonald (circa 1963 – present)



I'm fixing supper -- let me call you back.



What person in the United States or, for that matter, in almost the rest of the world, has not heard of **Ronald McDonald**, the clown hailed by the McDonald's fast-food restaurant chain as its primary mascot? Older Americans remember when TV channels were filled with McDonald's commercials that featured Ronald McDonald in a fantasy world called McDonaldland inhabited by Ronald's friends such as Mayor McCheese and the Hamburglar. Today Ronald has disappeared from McDonald's commercials unless interacting with real children in their everyday lives. Ronald (and McDonald's) are associated with the Ronald McDonald Houses, where parents can stay overnight when visiting chronically ill children in nearby hospital facilities. Since August 2003 Ronald has been the CHO – Chief Happiness Officer – of the McDonald's Corporation. At any given moment, many people work full-time making appearances in the Ronald McDonald costume, visiting children in hospitals or at McDonald's restaurants.

Ronald's origin involves **Willard Scott** (see vignette) who at the time was a Washington, DC area local radio personality who also played Bozo the Clown on DC's WRC-TV from 1959 to 1962. In 1963, Scott appeared in three separate television spots as "Ronald McDonald, the Hamburger-Happy Clown," those being the first three television ads featuring the character. While Scott later went on to become NBC-TV's *Today Show* weatherman, he claims in his book *Joy of Living* that he "created Ronald McDonald":

At the time, Bozo was the hottest children's show on the air. ...I was there, and I was Bozo ... There was something about the combination of hamburgers and Bozo that was irresistible to kids ... That's why when Bozo went off the air a few years later, the local McDonald's people asked me to come up with a new character to take Bozo's place. So, I sat down and created Ronald McDonald ([Source](#)).



Willard Scott (as original Ronald McDonald)

In 1966 McDonald's hired the circus performer Coco the Clown (real name Michael Polakovs) to revamp Ronald's image; Polakovs created the now familiar costume and make-up. At any time, McDonald's has dozens to hundreds of actors appearing as Ronald McDonald in restaurants and events.

Flight Log Memories: On Sunday, September 22, 2013, my wife Sonia and I had breakfast at one of Herndon's two McDonald's—just one low cholesterol Egg White Delight McMuffin each (and some Greek yoghurt that I brought from home). Suddenly I called Sonia's attention to a poster in the store's window as shown in the photo below.



“RONALD IS COMING”

Immediately I thought what a treat it would be for our grandson Braden to meet **Ronald McDonald** even though, having just turned five years old, Braden might not be very aware of who Ronald is even though at an early age Braden could spot McDonald's Golden Arches a block way, quickly pleading: “I want a cheeseburger!” So, with Ronald scheduled to appear just four days later on September 26, I asked my son Shannon and his wife Jeannine to bring Braden to McDonald's to meet and get some photos with Ronald.

Just four days later Sonia and I got to McDonald's around 5:45 p.m. and a few minutes later grandson Braden arrived with his parents. While we planned to get dinner at another location, Braden was hungry and wanted a cheeseburger, so I purchased a Happy Meal for him. As Braden began to eat his meal, he told Sonia that he wanted Abu (me) to eat with him, so I purchased a couple of cheeseburgers and some fries, sharing the second burger and fries with Shannon.



“The Ronald McDonald Show” Has Arrived

Ronald McDonald's truck was already in the parking lot, so I was reassured his visit was going to start on time. Sure enough, at 6 p.m. Ronald walked from the truck across the parking lot and into the restaurant, greeting and high-fiving all the children and stopping to let any and all take photos with him. Braden was a bit wary at first but relaxed when he saw the other children shaking hands, high-fiving and having their pictures taken with Ronald who also was performing magic tricks. On reaching Braden, Ronald magically pulled an orange ball out of Braden's shirt, thus winning over Braden who always is fascinated by the magic tricks Abu (Grandpa Kerry) performs. So Braden was now on board and willing to have his picture taken with Ronald as shown below.



Grandson Braden with Ronald

When Ronald turned his attention to Aba (Sonia)), Braden looked on with some anxiety as Shannon urged Sonia to get up and dance with Ronald. Finally, Ronald let Sonia off the hook, with a thumb up for being a good sport. First time Sonia ever passed up a chance to dance!



Ronald with Braden's Aba (Sonia), Shannon (L) and Jeannine (R)

Before letting Ronald turn his attention to the other customers, I was determined not to miss getting a photo of Ronald with Braden and me, especially after my failures to get photos with Pope John Paul II (see Karol Józef Wojtyła vignette) and Secretary of State John Kerry (see vignette). As documented below, Mission accomplished!



Braden with Abu (Kerry) and Ronald

Virtual Stopover Epilogue

Our virtual stopovers in the realms of *Film and TV Personalities and Superheroes, Muppets, and Clowns* shared some memorable encounters with luminaries one otherwise might only know from their appearances in front of a camera on a silver screen or television tube.

But there are also the giants who work behind the camera, so for our next virtual stopover I'll share some memorable encounters with luminaries behind the camera in the *Realm of Photojournalists and Filmmakers*.

Chapter 9

Visual Encounters in the Realm of Photojournalists and Filmmakers

During our virtual stopover in this realm, we'll meet a photojournalist and two filmmakers, with each of whom I've had the good fortune of several encounters.

Theodore Richard Spiegel (6/15/34 – present)



Ted Spiegel (Photojournalist)

My task is essentially capturing time.



John F. Kennedy on the campaign trail (Seattle, 1960) (© Ted Spiegel/CORBIS)

Ted Spiegel, an accomplished photojournalist, has traveled to over 60 countries during his career. His work for the *National Geographic* magazine began in the early 1960s and has included 16 articles on various subjects and photographic contributions to six of the National Geographic Society's books. He is particularly proud of his color photo essay on the Hudson River Valley for the *National Geographic*. He has photographed, written, and published several books, including on the Hudson River Valley, Saratoga, N.Y., and West Point. While Spiegel has covered assignments across the globe over a half century, "like the 19th-century artists of the famed Hudson River School, he's made the Hudson River Valley the focus of much of his life's work" ([Source](#)).



“Spiegel, whose work is regularly exhibited, sees his landscape photography as a way to make people aware of the beauty in nature and a way to, in turn, encourage people to help protect and save the environment” ([Source](#)).

Flight Log Memories: I always look forward to meeting with **Ted Spiegel**, not because he is a great photojournalist but because of his skill as a story teller on par, I always felt, with the great film actor Peter Ustinov who often regaled audiences with his stories and anecdotes, often with foreign accents, when he appeared on the *Jack Paar Show Tonight Show* and later *Tonight Starring Johnny Carson*. My father (see Francis Byrnes vignette) met Ted in 1965, when he visited Los Baños, The Philippines, to do an article for the *National Geographic* on that country’s islands.

Ted and my father quickly hit it off, sharing a passion for communicating effectively with pictures and words. I also happened to be visiting my parents at the time of one of Ted’s visits, which afforded me the opportunity to listen to some of his many stories. Ted later returned to the Philippines on a Rockefeller Foundation assignment to document the work of the International Rice Research Institute (IRRI) program and its impact on the Philippines. One of Ted’s photos (see below) shows the Mayon volcano and rice paddies near IRRI’s rice research installation.



Mayon Volcano, Luzon, Philippines

Credit: Ted Spiegel—Rapho/Photo Researchers

In the mid-1970s to mid-1980s, Ted would visit my parents in New York City, where my father was working for the International Agricultural Development Service. Again, during one of his visits, I also was visiting my parents, so again had the opportunity to hear Ted’s hilarious stories and jokes, including his ability to deliver Ustinov-quality foreign accents such as in the story he tells about the Allied soldiers being held in a German prisoner of war camp during World War II.

For years my father displayed two photos in his office, one a drawing of John Hannah (see vignette), the other the below photo of John Fitzgerald Kennedy, taken by my father’s good friend Ted Spiegel.



Senator John F. Kennedy (Seattle. 1960) (© Ted Spiegel/CORBIS)

On February 20, 2017, the United States Postal Service issued a stamp commemorating the 100th anniversary of the birth of John Fitzgerald Kennedy (1917-1963), 35th president of the United States. The stamp (see below) features the same photograph (see immediately above) that Spiegel took of Kennedy in 1960 while he was campaigning for president.



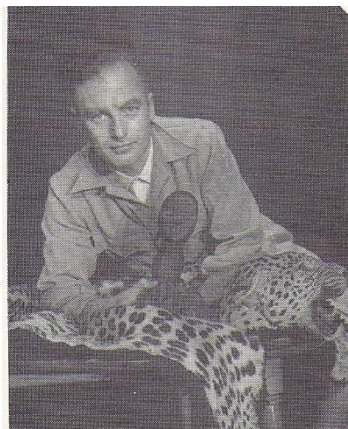
A gallery of Spiegel's photos may be viewed at [Corbis Images](http://www.corbis.com) and <http://www.tedspiegel.com/>.

Leonard Milton Stuttman (9/7/25 – 7/16/12)



So we'd take you from the backyard to anywhere in the world and beyond. ... There [are] worlds to explore everywhere. You just don't sit. The world is constantly revealing itself and all you have to do is be sensitive to it." [But] "to come up every week with a new show, and have it retain its sense of excitement and vitality was a real chore.

Len Stuttman was born and grew up in Chicago (Illinois). From his earliest years and throughout his entire life Stuttman loved outdoor adventures, exploring the world and everything in it. After graduating from Michigan State College and serving in the Naval Air Force, he traveled the world, started a film adventure production and tour group company, and produced a travel lecture series. During four years, he lived with his wife Irene and sons in New Delhi, India, working for the U.S. Department of Agriculture. He filmed various documentaries across Africa, these expeditions earning him membership in The Explorers Club.



Len Stuttman (publicity and Christmas letter photo - 1961)

He was the recipient of the Dale Carnegie Award for his bravery saving lives when he was involved in a train wreck and was able to pull people to safety from the burning train. His world adventures, filming, and communication background led to his television show *The Many Worlds of Len Stuttman* that aired in Lansing (Michigan) and Chicago for several years.

He also worked for the American Soy Bean Association in Iowa and for 25 years was president of INARI Ltd., a soy snack manufacturer. He served as President of the Lansing United Nations and District Governor for Rotary. He was instrumental in the development of The Woldumar Nature Center, worked on relief for Bangladesh, and ran as a candidate for the State Senate. Len and Irene were host parents to over 40 foreign students.

While researching this vignette, I was saddened to learn that Irene had passed in 2009 and Len in 2012.



Irene Stuttman (4/13/31 – 4/10/09)

Flight Log Memories: In the 1950s my parents became friends of **Len Stuttman** and his wife Irene. Often my parents would take my brother Kevin and me to the MSU Auditorium where Len would exhibit and narrate one of his film documentaries. While living in New Delhi, India, Len and Irene had acquired a fondness for curry dishes that, on occasion, they would come to our home and prepare. This was my introduction to having such items as raisins, coconut, and peanuts used as toppings for a main dish. In 1982, while I was attending a MSU-hosted conference on farming systems research in East Lansing, I contacted Len and drove out to his house to catch up on what he had been doing since last seeing him in the early 1960s, before my family moved to the Philippines. It was good after all the interim years to visit with Len and Irene and see their children grown up. At the time Len was working with the American Soy Bean Association to develop a soy snack manufactured by INARI Ltd., where he served as company president for 25 years.

Both Len Stuttman and Ted Spiegel shared a great passion for travel, something which I have had the opportunity to do, both while my parents traveled and worked in Europe, the Philippines, and Colombia, and during my professional career which took me overseas on more than 150 short-term assignments to over 36 countries of Africa, Asia, and Latin America and the Caribbean. While my encounters with both Len and Ted Spiegel (see vignette) were brief, their films and photographs expanded my awareness of the developing world. However, I can't say that their passion for travel rubbed off on me, probably because my parents moved our family several times while I was growing up and, subsequently, travel became a work-related requirement for me for nearly forty years before I retired from USAID in 2014.

I also came to conclude that lugging a suitcase and a camera along with me while traveling not only was more stuff to haul but also an opportunity for either or both to be stolen. In the early 1980s, I borrowed my wife's brand new Minolta SLR camera to document my travel to Italy and Kenya. Stupidly, while packing in my hotel room in Kenya, I put the camera in my suitcase rather than my carryon bag, and then discovered on return home and opening my suitcase that the camera had been stolen. I've never had my suitcase stolen but got fed up with it occasionally being delayed.

Thus, once I no longer was traveling to Africa and Asia, with my travel focused on countries in Latin America and Caribbean region, I stopped traveling with a suitcase, managing to get by on a two-week trip with just a carryon bag plus a smaller bag for other essentials (e.g., laptop). On arrival in a destination country, my *de minimus* approach to traveling without checked bags greatly expedited getting off the plane, through airport immigration and customs, and to my hotel. This not only saved time (i.e., not having to wait for a suitcase to be delivered to baggage claim), it also totally eliminated any possibility of my suitcase or its contents being delayed, lost, or stolen!

Fortunately, while my camera was stolen from my suitcase during its journey from Kenya back to home, I had taken the roll of film out of the camera, thus preserving some of the photos shared in this memoir, not only those of Pope John Paul II (see vignette) and Ennio Morricone (see vignette) but also photos I took while on an afternoon safari to a wildlife reserve park not far from Nairobi, one of which I share below.

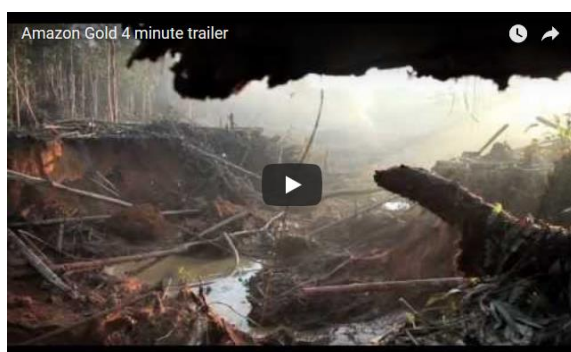


Giraffe Photographed by Kerry "on Safari" in Kenya (1980)

Sarah Margaret Fowler duPont (8/24/58 – present)



When we premiered [Amazon Gold](#) in Lima, I carried in my heart the courageous team who worked under very difficult circumstances to produce this critical film.



Trailer for *Amazon Gold*

On August 12, 2013, **Sarah duPont** hosted the premiere screening of the film [Amazon Gold](#) as part of the Lima Film Festival at the Ministry of Culture in Lima, Peru. Today's Lima is a great distance and time from where Sarah was born nearly a half century ago in St. Joseph, Michigan, not to mention eventually becoming the producer of *Amazon Gold*. How did Sarah get from St. Joseph, Michigan to Lima, Peru?

While Sarah's mother was from the Upton family who started the Whirlpool Company, Sarah veered away from playing on that family connection, spending a lot of her spare time playing with the family's dogs and riding her horse through the woods, developing what she describes as an "extreme love of nature and animals" (Sarah duPont, personal communication). When she was 13 years old, Sarah and her mother moved to Camden, South Carolina, an area known as horse country, where she lived on a farm and again had the opportunity to ride horses and be surrounded by dogs. When she was 16 years old, she met the young man who would later become her husband. His last name was duPont and, yes, the family associated with the DuPont chemical company established in 1802 near Wilmington, Delaware.

Sarah is a 1976 graduate of Emma Willard School (Troy, New York) and a 1980 graduate of College of Charleston (Virginia). After graduation, she was a social worker in a poor community in the mountains of Virginia. This experience reinforced in her an interest in addressing social problems—as Sarah describes it, "bred into her a sense of social responsibility to give back to the community." Over time, she became more and more an activist, helping where she could (e.g., starting a recycling program in a school, developing an environmental curriculum, and promoting the arts), eventually leading her to help establish and/or work with organizations having missions, basically, to make this a better world.

In 2009, Sarah co-founded and became Executive Director of the Amazon Aid Foundation (AAF), the mission of which is to raise awareness about and bring environmental sustainability to the Amazon rainforest through multi-media educational materials, while assisting on the ground partners to address the issues. Sarah handles the foundation's administration, including its financial obligations and relationships with partners. AAF now works with various stakeholder groups in the Amazon with the objective of preserving the rainforest's delicate yet complex ecosystem.

A vocal advocate of ecological preservation, Sarah is currently working with neo-tropical scientists to study Amazonian biodiversity with an eye to educating the public and introducing cutting-edge conservation practices to the Amazon region. In effect, Sarah strives to use her strength as an educator to make the implications of science more widely and better understood.

In addition to working with the Amazon Aid Foundation, Sarah has served on several boards, including the University of Virginia Children's Medical Center, University of Virginia Council for the Arts, Amazon Conservation Association, Upton Foundation, Rachel's Network, Wake Forest University's Board of Visitors, Berklee Global Jazz Institute, and the DC Environmental Film Festival. A recipient of the Charlottesville Village Award, she also has received the Global Syndicate Humanitarian Award, the Children's Foundation of New York's Humanitarian Award, and the Dorothy Corwin Spirit of Life Award (more on this below).

For over 20 years, traveling extensively for her philanthropic work, Sarah has promoted arts in education, creating projects locally and internationally. In the fall of 2010, and in collaboration with the Peace Corps in Benin, Africa, she opened the doors to Ciamo (an arts and music school for children), an effort that began five years earlier in collaboration with Wake Forest University and Gigi Hancock, wife of the legendary musician, Herbie Hancock. More recently, Sarah has been working with the Peace Corps, Berklee Global Jazz, and Ciamo to develop multi-media socially relevant materials to promote awareness and solutions to issues in Africa. Led by Berklee's Danilo Perez, an UNESCO Ambassador for Peace, the goal is to produce musical public service announcements related to food security, health and climate change. This collaborative project will be showcased through cell phones, the internet, and television in Africa.

When Sarah was diagnosed with multiple sclerosis (MS) in the late 1990s, this only slowed her down, as she remained committed to her work. Not long after this diagnosis, she became a first-time filmmaker producing [*Amazon Gold*](#) (53 minutes), a documentary on how the Amazon rainforest in Peru is being destroyed due to illegal, alluvial gold mining along the Madre de Dios River.

Narrated by Academy Award winners, Sissy Spacek and Herbie Hancock, [*Amazon Gold*](#) is the disturbing account of a clandestine journey that bears witness to the apocalyptic destruction of the rainforest in the pursuit of illegally mined gold. The result of the devastation will create consequences on a global scale. Ron Haviv and Donovan Webster, two journalists who normally cover war and human rights issues travel along Peru's Madre de Dios River to reveal the savage unraveling of pristine rainforest. The men are guided by Peruvian environmental activist and biologist, Enrique Ortiz, who is uniquely qualified to point out the heedless exploitation of the land for minor gain. Director Reuben Aaronson utilizes his skill in Spanish to question local miners who are eager to scrape together enough money to start a business or feed their family, not realizing the consequences to their health and homeland. Vulnerable trees, over one thousand years old, as well as countless species of plants, animals and insects, both known and unknown, fall victim to the annihilation. An animated Agouti springs to life to tell the story of his ecosystem, as the only species to crack open the Brazil nut to repopulate the apex forest tree. The valuable Amazon rainforest is not only being stripped of life, but also forever poisoned with mercury, a by-product of the illegal mining practices. Left in

the wake of almost surreal images of once extraordinary beauty turned into hellish wasteland, *Amazon Gold* reaffirms the right of the rainforest to exist as a repository of priceless biodiversity and not as the toxic remains of man's greed for gold ([Source](#)).

Today Sarah continues to pursue her lifelong dedication to education and to the protection of the planet, with much of her time spent, through showings of *Amazon Gold*, to raise public awareness in Peru, the United States, and elsewhere of the damage to our global environment of man's lust for gold and how that lust is destroying the environment in which we all live and on which we depend for oxygen and other benefits. When not on the road, she lives on a farm in Charlottesville, Virginia, with her husband Douglas and an assortment of animals. She has four children who live around the world.



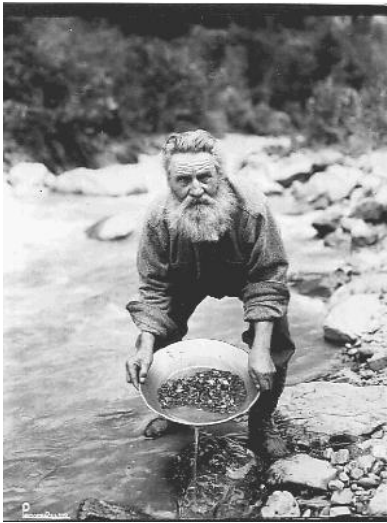
In 2008, the National Multiple Sclerosis Society honored [Sarah](#) at its annual Dinner of Champions as that year's recipient of the Dorothy Corwin Spirit of Life Award. Other recipients of this award have included notables such as Teri Garr, Michael Kamen, David Lander, Alan Osmond, and Richard Pryor. Just the year before Sarah was the recipient, the award was given to Annette Funicello. As Sarah described the nature of MS as it affects her, "I try to live with, not become it," noting that MS is a "tricky disease" in terms of where it impacts on the human body and whether one lets "fear" interfere in how one handles the disease. In her case, the disease has affected her hands, at times "like having a stroke" and with symptoms worse in the heat including occasional dizziness. However, not one to let this affliction slow her down, she has tried to deal with this disease through "the power of positive thinking," using "mindfulness" to stay upbeat and not let stress aggravate her symptoms. To counter the disease's debilitating tendencies, Sarah exercises a lot, including in hotter weather, letting her body signal to her when not to push things too far. Even then, shortly after being diagnosed with MS, she took on traveling to the Amazon to work as producer of the film *Amazon Gold*.



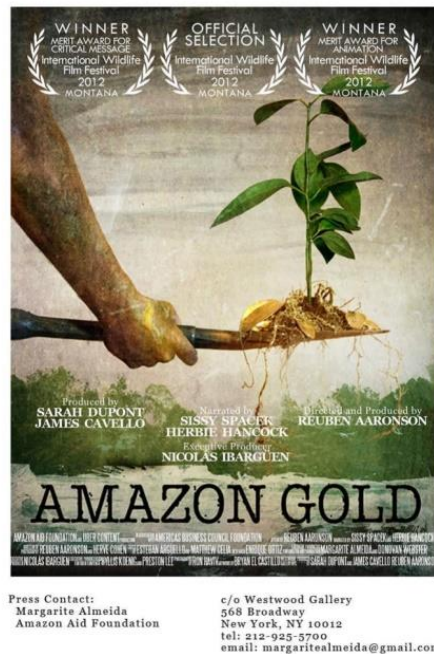
Trailer for *River of Gold* (2016) - update of *Amazon Gold* (2012)

Flight Log Memories: Many years ago I was returning home from Lima, Peru on the flight from Lima to Miami. I got to visiting with the man sitting next to me. Telling him that I had been in Peru to do some work for the Peru Mission of the United States Agency for International Development (USAID), I asked him why he had been in Peru. In reply, he handed me his business card that indicated “Bushmaster” as his job title. Of course, I immediately asked him to explain what a Bushmaster does—and he told me that he organized tours into the Amazon for clients wanting to prospect for gold in the region’s rivers.

Of course, what immediately came to my mind, from television shows and Hollywood western films was an image of an old gold prospector (as in the first two photos below) panning for gold which, carried out as shown in those photos, would hardly be harmful to the environment. However, over time, as I would later learn, it wasn’t long before gold prospectors began applying more environmentally damaging mining techniques as shown in the second two photos below.



Years later, and recently (October 2013), less than a year before my retirement from USAID, I saw a flyer (see below) in the USAID elevator lobby notifying that USAID would host a showing of the film *Amazon Gold*. Further, an email to USAID staff highlighted that the film’s producer, Sarah duPont, would host the film and a Q&A session after the film.



I thought it would be informative to see how gold is now being mined in Peru – and how the mining of gold is impacting on the environment. I wasn't prepared for the images that the film showed of the scale of environmental damage that illicit gold mining is having on deforesting the Amazon and destroying the region's natural resource base, leaving the land ruined for other uses such as Agriculture, the region's ecosystem increasingly poisoned by the runoff of the mercury used in mining the gold.



Hundreds of small-scale artisanal gold-mining operations in the Madre de Dios region of the Peruvian Amazon. (AP Photo/Rodrigo Abd - [Source](#))

The above photo, taken on September 13, 2013, shows the tailings being produced as the result of the informal (illegal) gold mining in the Madre de Dios region. The process of mining the gold is increasingly poisoning the water table for miles because of the dumping of hundreds of tons of mercury (which miners use to extract the gold from the soil) into the region's rivers and soil. As a result, evidence is mounting that the region's indigenous people, who mostly get their protein from fish, are now being contaminated by mercury, particularly their children ([Source](#)), a negative result less immediately obvious than how the mining of gold is destroying the Amazon rainforest's natural landscape as shown below.



Ground-level View of Destruction of Land and Water after Deforestation and Mining of the Gold

From the film's showing and Sarah's comments, I learned that she and her colleagues associated with the Amazon Aid Foundation, including a group of scientists working on documenting the damage being done to the region, are now working collaboratively with the Government of Peru to raise awareness about the damage that this illegal, alluvial mining of gold is doing to the Amazon and its harmful impacts not only on the health of the people and communities involved in the mining (i.e., mercury poisoning) but also on the climate of this planet.

After the film and Q&A session ended, I approached Sarah and introduced myself, noting I was working on a writing project in which I would like to include her—and that I would follow up with her by email to share a draft of this vignette. A week or so later, after doing some Internet research on Sarah, I sent to her a draft of this vignette—and she kindly cooperated in helping me improve the vignette by agreeing to be interviewed by phone, during which she shared personal information about her life that was not available on the Internet.

Why my particular interest in Sarah and *Amazon Gold*? First, I quickly saw that a vignette on Sarah would fit nicely in this section on *Visual Encounters in the Realm of Photojournalists and Filmmakers*, especially as a “sequel” to the vignette on filmmaker Leonard Stuttmann (see vignette) who back in the 1950s filmed a number of travelogue documentaries (e.g., about African wildlife). One parallel is that *Amazon Gold* is a documentary that conveys in a compelling way how wildlife in the Amazon rainforest is being threatened and destroyed by an economic activity (gold mining) far and away more destructive to the environment than, say, African tourism safaris or illegal poaching of African wildlife.

The second reason for wanting to talk with Sarah and initially with one of her scientist colleagues (before I could talk with her) was to ask where the miners had come from and in what had they been employed before migrating to the Madre de Dios region. They told me that the vast majority of miners come from Peru's highland communities where their traditional occupation was subsistence agriculture which, as I well knew, is not sufficiently remunerative to sustain a poor farmer's family. With the price of gold dramatically increasing in recent years, getting into gold mining became more and more attractive as a “livelihood” more profitable than even growing coca illicitly.

I saw this same phenomenon in the 1990s when I was in Bolivia's Chapare region to evaluate USAID's alternative development program that sought to help coca growers who agreed to stop growing coca on a given piece of land and in its place grow and sell licit albeit less remunerative crops (e.g., ginger). I learned that the farmers who were growing coca had come to Chapare in search of a better livelihood by growing coca than what had been their traditional livelihood – subsistence agriculture (growing potatoes, quinoa, and other crops) to feed their families in Bolivia's *altiplano* (highlands).

To me, the lesson is clear: the high demand for gold and cocaine here in the United States and other high income countries is having a detrimental effect on the Amazon's environment, with the poor indigenous peoples of the Andean region (be they from the highlands of Bolivia or Peru) lured to other regions of their own countries (Chapare in Bolivia and Madre de Dios in Peru) in search of a better livelihood for their families. In the end, all too often the development assistance programs to respond to these problems wind up only treating a symptom, trying to help the poor in the Chapare or Madre de Dios, when it would be much more effective to help them improve their livelihoods in their highland home communities.

At the same time, finding ways in high income countries to reduce demand for cocaine as well as putting in place national economic policies more effective in growing the economies of Latin American countries such as Bolivia and Peru would help reduce the demand to get into the illegal mining of gold in Peru's Amazon. Perhaps this vignette, by virtue of my encounter with Sarah duPont, will help raise public awareness and understanding of these issues and the need to address them.

As I reflect on what I saw as the message of *Amazon Gold* – how the lure of (demand for) gold is stimulating artisanal gold mining and destroying the life of the Amazon and its peoples – I see that this same message (how the greed for gold destroys life) was told in the title theme of 1964's *Goldfinger* as sung by [Shirley Bassey](#), a film in which the murdered Jill Masterson (played by Shirley Eaton) became “[one of the most enduring images in cinematic history](#).”



Goldfinger

*He's the man, the man with the Midas touch
A spider's touch
Such a cold finger
Beckons you to enter his web of sin
But don't go in*

*Golden words he will pour in your ear
But his lies can't disguise what you fear
For a golden girl knows when he's kissed her
It's the kiss of death from*

Mister Goldfinger

*Pretty girl beware of this heart of gold
This heart is cold*

*Golden words he will pour in your ear
But his lies can't disguise what you fear
For a golden girl knows when he's kissed her
It's the kiss of death from*

Mister Goldfinger

*Pretty girl beware of this heart of gold
This heart is cold*

*He loves only gold
Only gold
He loves gold
He loves only gold
Only gold
He loves gold*

Hopefully, Sarah duPont's *Amazon Gold* will provide the “enduring images” to inspire the action that will be needed to prevent the “murder” of the Amazon by continued illegal artisanal gold mining.

Flight Log Epilogue: The visual images of photojournalists such as Ted Spiegel and filmmakers such as Len Stuttman and Sarah duPont are sometimes presented in the medium of a book. But a book doesn't come into being without first being written by an author, thus providing our flight plan to our next virtual stopover for some ***Literary Encounters in the Realm of Book Authors.***

Chapter 10

Literary Encounters in the Realm of Book Authors

The post-Gutenberg world that made printing of the written word so affordable to the masses created a burgeoning market for books and magazines, not to mention in the Internet era's ever-expanding outlets for digital downloads of blogs, books, and magazines, thus providing authors no shortage of outlets for their work.

My own writing during my professional working career largely focused on producing technical documents, though near the end of this visit to the ***Realm of Book Authors***, I'll share two short pieces – one a fantasy and the other a fable – that I wrote in high school. Perhaps, on reading those two items, you may conclude it was a good thing I stuck to development-related technical writing.

We kick off our virtual stopover recounting my close encounter with a magazine publisher (**Norman Cousins**) and then, during our virtual stopover in the ***Realm of Book Authors***, we'll meet 17 authors across eight themes:

1. Cooking and Cookies Made Them Famous (Keo Sananikone & Wallace Amos, Jr.)
2. Knew Them Before They Were Famous! (Walt Willett & Susan Jacoby)
3. Green Revolution Victors and Victims (Vern Ruttan & Tom Hargrove)
4. Fueling the Green Revolution: Finance and Fertilizer (Hernando de Soto & Thomas Hager)
5. Competitiveness in the Context of Globalization (Michael Fairbanks and Tom Friedman)
6. Lookin' for Development in All the Wrong Places (Bill Easterly & Paul Polak)
7. Do We Know How or Not? (Bill Paddock & Jim Riordan)
8. They Did Mention the Music! (Page Cook, Tony Thomas, & Jon Burlingame).

Norman Cousins (6/24/15 – 11/30/90)



Each patient carries his own doctor inside him.



Norman Cousins: 10 minute of laughter = 2h pain-free sleep

Norman Cousins was an American political journalist, author, professor, and advocate for world peace. Perhaps Cousins is best remembered for having served as editor-in-chief of the *Saturday Review* magazine from 1942 to 1972. However, he is also remembered for his struggle with personal health issues and how he “doctored” himself to recovery and health.

Cousins served as Adjunct Professor of Medical Humanities for the School of Medicine at the University of California, Los Angeles, where he did research on the biochemistry of human emotions, which he long believed were the key to human beings’ success in fighting illness. It was a belief he maintained even as he battled a sudden-onset case of an unidentified, crippling illness tentatively diagnosed as Ankylosing Spondylitis, for which he took massive intravenous doses of Vitamin C, and the recovery of which was accelerated by self-induced bouts of laughter brought on by videos of the television show Candid Camera, and by various comic films. Later in life he and his wife Ellen together fought his disease, again with exercise, a daily regimen of vitamins, and with the good nutrition provided by Ellen’s organic garden. ... [Cousins struggle with his illness] is detailed in the book and movie Anatomy of an Illness [1984].

Told that he had little chance of surviving, Cousins developed his own recovery program. His positive attitude was not new to him, however. He had always been an optimist, known for his kindness to others, and his robust love of life itself. “I made the joyous discovery that ten minutes of genuine belly laughter had an anesthetic effect and would give me at least two hours of pain-free sleep,” he reported. “When the pain-killing effect of the laughter wore off, [Ellen and I] would switch on the motion picture projector again and not infrequently, it would lead to another pain-free interval.” (Source)

Cousins would write numerous books, including *Mind Over Matter* (1991)—and others would continue to write about him decades after his passing, for example: *Norman Cousins: The Man Who Laughed in the Face of Death*. Despite his long struggle with illness Cousins eventually lost his battle, dying of heart failure on November 30, 1990. Yet he survived years longer than his doctors had predicted: 10 years after his first heart attack, 26 years after his collagen illness, and 36 years after his doctors first diagnosed his heart disease.

If something comes to life in others because of you, then you have made an approach to immortality.

Flight Log Memories: My parents (Francis and Ethel Byrnes – see respective vignettes) were avid readers of books and magazines, the latter including subscriptions to weekly publications such as *Time* and *Saturday Review*. I recall my parents receiving that magazine in our home in the Philippines, where my parents lived from 1963 to 1968. There they arranged for a magazine storage cabinet to be built—and I remember from my visits there sorting through all the magazines, organizing each magazine’s issues chronologically, and then putting them into each magazine’s cubbyhole in that cabinet. Often I would leaf through the latest issue of the *Saturday Review* to view the magazine’s cartoons, check to see what new films were debuting in New York City, and even occasionally read an article.

While enrolled as an undergraduate at Michigan State University in 1965, I made arrangements through my parents to visit the Philippines and enroll for the first semester of 1966 in the College of Agriculture of the University of the Philippines-Los Baños (UPLB), just down the hill from the International Rice Research Institute (IRRI) housing compound where my parents, brother Kevin, and sister Kathryn lived.

Coincidentally **Norman Cousins**, then editor-in-chief of *Saturday Review*, also was planning travel to the Philippines to accompany Vice-President Hubert H. Humphrey on a trip to Southeast Asia, including stops in Hawaii, Japan, and the Philippines between late December 1965 and early January 1966. The purpose of Vice-President Humphrey’s stop in the Philippines was to represent the United States at the inauguration of President Ferdinand Marcos. While in the Philippines, Cousins visited IRRI where my father headed the Institute’s communication and training program. With Cousins and my father sharing a journalism background, and Cousins being the editor-in-chief of the *Saturday Review* magazine to which my parents had a subscription, I suspect that dad took a personal interest in meeting and hosting Cousins during his visit to IRRI.

One day, in early January of 1966, I was walking home from one of my UPLB classes or coming back to the house after an afternoon swim in the compound’s pool – I really do not remember which. On arriving home, I found that my father, as he often did, had brought to the house a guest who was visiting IRRI for the day or perhaps longer, as was the case with photojournalist Ted Spiegel (see vignette). I don’t remember if dad simply introduced me to this visitor as I passed the living room where the visitor was sitting with my parents, or if I even stopped to spend a few minutes to visit with them. What I clearly do recall was my father introducing the visitor as Norman Cousins – and that I recognized the name as that of the editor-in-chief of the *Saturday Review* magazine. This was my “close” albeit very “brief” encounter with literary giant Norman Cousins.

Later that same year, after I returned to Michigan State, IRRI hosted an even higher profile visit as recounted in my parent’s Christmas newsletter on December 15, 1966:



Standing (Right to Left): President Marcos, IRRI Director General Robert F. Chandler, & Peter Jennings (plant breeder)

Front (Right to Left): President Johnson & Hank Beachell (plant breeder who selected the plant varieties in the field that were used to breed the IR8 variety that led to the Green Revolution in rice production)

Peak of the year's visitor activity was the October 26, 55-minute whirlwind tour of the Institute [IRRI] by President Johnson and President Marcos. In LBJ's only Philippine speech, he said the battle that the Institute was waging against hunger was the only war he wanted to see escalated. While Francis never got to shake hands with LBJ, he did get a 20-minute ride to Manila in his jet helicopter—plush, sound-proof, air-conditioned—a real treat after [three-and-half] years of the bone-jolting 80-minute trip by car.

Some years later, when I was talking with my father about LBJ's visit to IRRI, I asked what the Institute had served for lunch – hot dogs! I then asked dad if he got to talk with LBJ. Dad said no but that, as LBJ was boarding the helicopter to depart IRRI for Manila, someone asked LBJ how the visit went. LBJ turned around and shouted: "Next time, more mustard!"

Yes, having enough mustard or, in fact, the right mustard is essential for enjoying a hot dog. As a case in point, years later I traveled to Mali on assignment for the International Fertilizer Development Center (IFDC). I stayed at the L'Amitie Hotel in Mali's capitol city Bamako. Sometimes I just wanted a quick bite to eat and soon discovered that the restaurant's bar served hot dogs fresh off a grilling machine. But I was disappointed that one of the legacies of Mali having been a former French colony was that the bar only had French (Dijon) mustard, not French's American (yellow) mustard.



Some months later, on a follow up visit to Mali, and knowing I'd again be staying at L'Amitie, I purchased a small bottle of French's American mustard which I carefully packed in my suitcase or carryon bag. On reaching the hotel about mid-day, checking in, and settling into my room, I unpacked that bottle of yellow mustard and went down to the bar to get a couple of hot dogs.

On surveying the counter behind the bar, looking for that hot dog grilling machine and not seeing it, I asked the bartender, if I could get a hot dog. His reply: "Sorry, the hot dog machine is broken!" So, no hot dogs during that second – and last – visit to Mali.

Now, the fate of humanity certainly doesn't rest on whether we have Dijon mustard or American yellow mustard for our hot dogs. However, whether there is enough rice is crucial. As IRRI's first Director General, Robert F. Chandler (see vignette), wrote in 1979: "So dependent upon rice are the Asian countries that throughout history a failure of that crop has caused widespread famine and death" ([Source](#)).

Further, as this vignette's subject, Norman Cousins, wrote in the wake of his visit to IRRI in the 1960s: "any genuine improvement in the human condition on this planet must be concerned with rice" ([Source](#)).

Cooking and Cookies Made Them Famous

Keo Sananikone Phouangke (11/8/52 – present)



On the popularity of his Thai restaurants in Hawaii: *“not from doing extraordinary things; it comes from consistently doing the ordinary things extraordinarily well.”*



***Keo's Thai Cuisine* by Keo Sananikone**

Keo Sananikone was born and raised in Laos where his family held the Pepsi Cola franchise and owned a tobacco company. During his early school years, Keo showed little interest in cooking except watching the cooks in his parent's home prepare Laotian, Vietnamese, Chinese, French and Thai food for formal occasions. Keo first came to Hawaii in the summer of 1968 at the age of 15 in route to a private college preparatory school (Ojai Valley School) in Ojai, California. His first job was a dishwasher and waiter at Ojai Valley School where the students took turns working in the dining room. One day his “host family” urged Keo to prepare Thai and Laotian food for a dinner party—and this, his first attempt to cook for a large party, was a huge success. On graduating from high school in 1970, Keo entered the University of Washington, landing his first paying job as a cashier in the university cafeteria. After graduating in 1974 with a bachelor degree in Architecture, he attended Sophia University in Tokyo, Japan, where he took business courses at the Japan America Institute of Management.

While Keo eventually returned to Laos to help his family's business, when the communists took over Laos in 1975, the family fled penniless to Hawaii. “We all took two to three jobs. I was teaching at McKinley [High School], washing dishes at Pizza Hut, doing some architectural drafting and selling real estate,” Keo recalled. Within two years, Keo had saved up enough money to finance opening the Mekong Restaurant in Honolulu in 1977.

When Keo...started Mekong Restaurant...he was not only opening a restaurant, he was putting Thai food on the map in Honolulu. Mekong's 30-year run speaks volumes on the quality of food, the ambiance and the service—all from a restaurant that seats just 52 people. There's no glitz here, just simple, authentic Thai food, well presented at modest prices ([Joan Namkoong, Honolulu Magazine](#)).

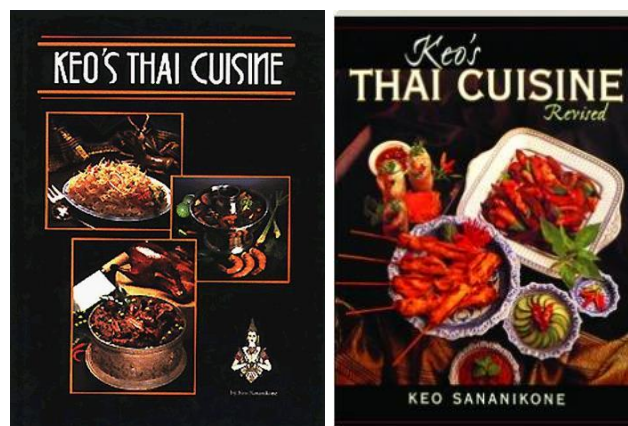
Opening the Mekong was facilitated by Keo's sister, Nancy, a graduate of the University of Hawaii's Travel Industry Management School. "She knew restaurant operations, how to manage a staff and about service and wines" ([Source](#)), while Keo knew how to cook. Further, with his architecture training, Keo designed the restaurant. "In the beginning, I would teach part time at McKinley, then come to the restaurant to serve lunch. I did everything: washed dishes, cooked, waited tables" ([Source](#)).

Keo's success with the Mekong led to the 1979 opening of Keo's on Kapahulu Avenue, which the Hollywood crowd soon discovered. In December of 1981, a second restaurant was opened and named Keo's Thai Cuisine. In August of 1982, Keo opened another restaurant called Mekong II.



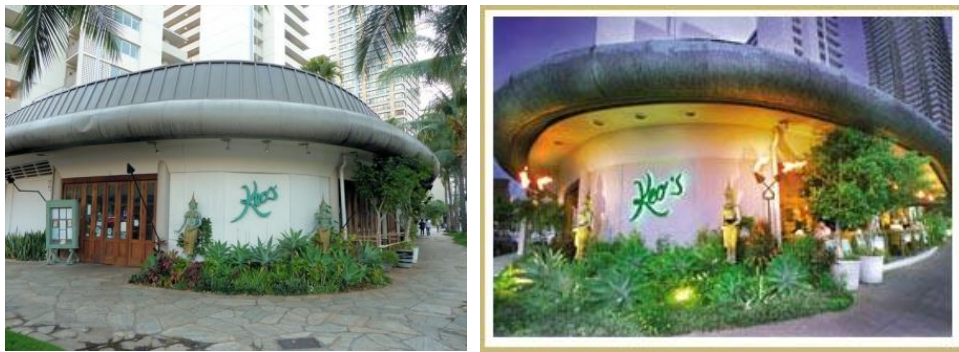
Keo as Chef and Owner/Manager of Keo's Thai Restaurant in Waikiki (January 2007)

In 1985, Keo published his own cookbook, *Keo's Thai Cuisine*. When no publisher was interested in the book, Keo published it himself and the book's first printing of 15,000 copies sold out in a month. Then five publishers were after Keo offering to publish the book. In the winter of 1985, Ten Speed Press, purchased the publishing rights to Keo's cookbook and began marketing it worldwide. The book has now sold over 100,000 copies, including 9,000 copies in Thailand and 5,000 copies in Australia and Canada.



[Keo's Thai Cuisine](#) (Original and Second Editions)

For his recipes, Keo insisted on fresh ingredients. When he couldn't buy lemongrass and other herbs in the 1970s, Keo and his family bought land in Mokuleia to farm. In 1986, Keo acquired two farms on the North Shore of Oahu to grow flowers, spices, and vegetables. Then, in August 1986, he opened another restaurant called Keo's at Ward Centre. In December of 1997, Keo moved his flagship Kapahulu Keo's (which location now hosts a Starbucks) to a new location on Kuhio Avenue in Waikiki. Located near the heart of Waikiki, this Keo's became the most famous of all of his restaurants. In December 1999, Waikiki saw the opening of Keoni by Keo's, serving both Thai and American food. By 2014 Keo owned and operated five restaurants with over two hundred employees to the delight of diners from around the world.



Keo's Thai Restaurant on Kuhio Avenue in Waikiki (by day and night)

Why did a Laotian open a Thai restaurant? Keo responded: "Laotian and Thai language, culture, and religion are very similar.... But the food is very different. I felt Laotian food would not have been successful in America at that time. Laotian food is very basic and simple, and Thai food is very exotic and colorful" ([Source](#)). The secret to Keo's success has been creating a restaurant as he wanted it.

"I visited a lot of ethnic restaurants in America and around the world.... In many ethnic restaurants, the food would be good but the ambience was wrong. Or the ambience would be right but the food and service were not. I put in everything I personally liked in restaurants to create my restaurants." For one thing, Keo "upgraded ingredients to American standards, but kept the seasonings authentic" ([Source](#)).

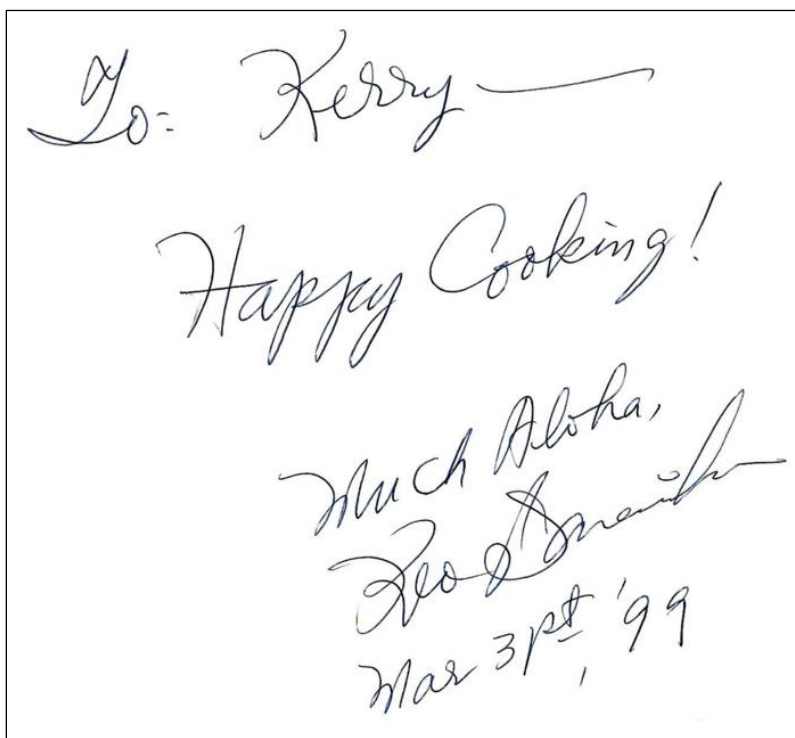
For over three decades, Keo has been at the epicenter of America's growing fascination with the cuisine of Thailand, with the average Thai restaurant being no match for the high quality and recognition that Keo's Thai restaurant has garnered. *Bon Appétit* voted Keo's "American's Best Thai Restaurant" and *Gourmet* named it one of "America's Top Tables." *Newsweek* described Keo's as "One of the choicest dining spots in Honolulu."



Façade of Original Kapahulu Keo's before Renovation as a Starbuck's

Flight Log Memories: My family (wife Sonia, son Shannon, and I) made our first family trip to Hawaii in 1992. On learning about the famous Keo's Thai Restaurant on Kapahulu Avenue, we decided to check it out for dinner. Back then there was no GPS in one's rental car but we nevertheless, with map in hand and stopping now and then to ask directions, finally found the restaurant. Not initially thrilled about the neighborhood in which Keo's was located, on entering the restaurant we found another world, with the restaurant's interior décor and ambience pleasant and tropical, the menu varied, and the food delicious, especially (for me) appetizers such as spring rolls, chicken sa-teh, ginger chicken soup, and cucumber salad.

In 1999, our family returned to Hawaii, one of the top items on our "to do" list was to go back to Keo's for dinner. While momentarily disappointed on learning that Keo's on Kapahulu Ave. had been closed, converted to a Starbucks, our spirits soared when we were told that Keo's had relocated to Kuhio Avenue in Waikiki, just a short walk from our hotel, making it possible to easily dine at Keo's more than a few times during that trip both for lunch and dinner. Moreover, one evening while dining at Keo's, we had a chance to meet Keo who kindly autographed for me *Keo's Thai Cuisine* cookbook (as shown below).



On our return trip to Hawaii in 2004, we again stayed at the same hotel (now the [Wyndham Royal Garden at Waikiki](#), 440 Olohana Street, Honolulu), in part to be close to Keo's Thai Restaurant—and the food at the new location was as good as ever! When Sonia and I were preparing for a return visit to Waikiki over the 2014 Christmas holiday, we looked forward to again dining at Keo's during our stay. However, while working on editing this vignette, and checking Keo's web site, I discovered that Keo's has been closed. When the location (The Ambassador Hotel) where Keo's was located was sold, Keo decided not to pursue a new lease with the new owner, closing Keo's on March 1, 2014. While Keo [reports](#) that he is looking for a new location to reopen Keo's, on our arrival in Honolulu, Sonia and I found that a new Keo's had not yet opened. However, our hotel (the Waikiki Outrigger on the Beach) was located just a few blocks from Keoni's, a restaurant run by Keo's sister with both Thai and American cuisine. While we dined there several times, especially enjoying the Thai appetizers, we were not able to hook up with Keo on this visit to Waikiki.



Kerry & Sonia after Breakfast at Keoni's on January 3, 2015

Sadly, on returning to Waikiki in September 2017, we learned not only that Keo's had still not reopened but also that Keoni's had closed. Double bummer!

Wallace Amos, Jr. (7/1/38 – present)



Whatever you believe creates your reality.



Until he was twelve, **Wally Amos** lived in Tallahassee, Florida. Upon the divorce of his parents, Amos moved to New York City to live with his aunt, enrolling at the Food Trades Vocational High School. From an early age, Amos took an interest in cooking, learning from his aunt how to bake cookies and developing his own chocolate chip cookie recipe. Dropping out of high school, Amos joined the United States Air Force, where he earned his high school equivalency diploma before an honorable discharge from the military. Amos returned to New York City to enroll in college to become a secretary. Following graduation, he took a clerical job with the William Morris Agency, eventually becoming the agency's first African American talent agent. He would attract clients by sending them an invitation to visit him, with the invitation being accompanied by chocolate chip cookies, which led him to representing superstars such as Diana Ross & the Supremes and Simon & Garfunkel.

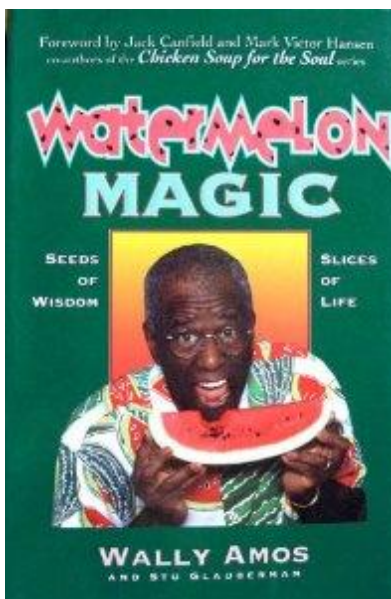
The popularity of Amos' cookies prompted a friend in 1975 to suggest that Amos set up a cookie store. In March of that year, the first "[Famous Amos](#)" cookie store opened in Los Angeles, California, financed by a \$25,000 loan from Marvin Gaye and Helen Reddy. The company expanded with his "[Famous Amos](#)" chocolate chip cookies eventually on the shelves of supermarkets across America, with a photo of Amos on every package. Amos became so well known that in 1981 he appeared as himself in the "Latka's Cookie" episode of *Taxi*. Building on the success of his cookie companies, Amos was hired to deliver speeches. Eventually giving speeches led Amos to writing nine books, many with a self-help theme (e.g., *The Cookie Never Crumbles* and *The Power in You*).

When some financial troubles hit, Amos was forced to sell the Famous Amos Company. As the name "Famous Amos" was trademarked, he had to come up with a new name for his new cookie company that he called "The Uncle Noname's Cookie Company." In 1994, Amos partnered with one of the Famous Amos distributors, Lou Avignone, to launch a new business called "Uncle Noname Gourmet Muffins" that sold nutritious fat-free muffins. In 1999, Uncle

Noname became Wally's Muffin Company, with the company's muffins now sold in more than 3,500 stores nationwide. In 1979, Amos's long-time friend and publicist, John Rosica, introduced him to Literacy Volunteers of America; from that time, Amos has been an advocate for literacy and helped thousands of adults learn to read. In 1987, Amos hosted a TV series (*Learn to Read*) designed to teach others how to read, which was produced by WXYZ-TV and Kentucky Educational Television.

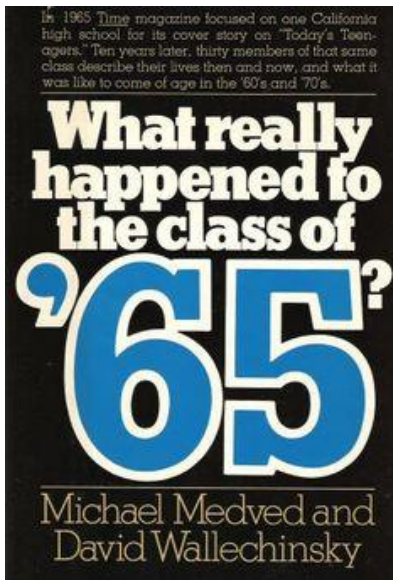
On February 16, 2012, Amos appeared as himself on the "Tallahassee" episode of the TV series *The Office*. Amos currently resides in Kailua, Hawaii and also Long Island, New York, where he runs the Chip & Cookie gourmet cookie brand and stores.

Flight Log Memories: One Sunday afternoon several years ago Sonia and I took our houseguest to visit Washington, DC's Union Station—the historic train station that has been renovated to include a mall-type shopping. With Sonia and our guest checking out the stores selling female attire, I decided to walk ahead to see what other stores might be of interest to me. On turning the corner, I noticed several people at a table outside one store. I quickly realized that I was about to experience a "don't let the cookie crumble" moment – an opportunity to meet and chat with none other than Famous Amos, **Wally Amos**. On shaking his hand, I could see he was on a book promotion tour and quickly purchased – and had him autograph – the book he was promoting - *Watermelon Magic: Seeds of Wisdom, Slices of Life*. There were not a lot of other people around, so we had a chance to chat a bit. He told me about his experience losing his "Famous Amos" cookie company because of some financial problems that he had encountered. I was surprised to learn that he spends a good part of each year living in Hawaii, so I shared a bit about my passion for Hawaii and having met Hawaiian-based Exotica artists such as Martin Denny (see vignette) and Arthur Lyman (see vignette). I hope one day to make it back to Hawaii and have time to get over to Kailua to visit with "Famous Amos," greet him with an Aloha!, and try out his [Wamos Cookies](#).



Wally Amos is a clear case of a person who became famous long before I met him. However, for our next encounters in the *Realm of Book Authors*, we'll meet two persons who I knew long before they became famous.

Knew Them Before They Were Famous

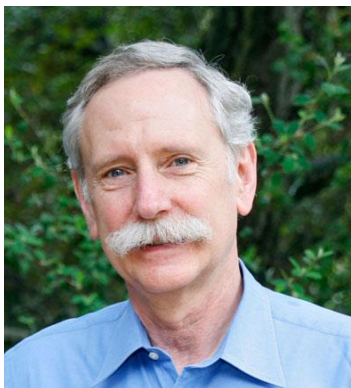


What Really Happened to the Class of '65? was a short-lived NBC TV series that ran in the United States from December 1977 to July 1978. Sam Ashley, a graduate of the 1965 class of Bret Harte High School and now a teacher at the school, served as the show's narrator. Based on the non-fiction best seller of the same title by Michael Medved and David Wallechinsky, the show was an anthology series that each week told what had happened to graduates of this high school in the decade since they graduated. One [viewer](#) recalled the show each week following "the lives of different members of the high school Class of '65. ... A girl becomes a semi-successful folk singer; two buddies try to open a restaurant in the desert where a highway will go through; and Richard Hatch (from 'Battlestar Galactica') played a ne'er-do-well."

As both the *Class of '65* book and TV show illustrated, not everyone on a high school class was destined to become famous (or infamous). Indeed, think back to your own high school days and all those yearbook predictions about who would most likely to do this or that in life. Of course, the high school coach who did not select Michael Jordan to be on the school's basketball team clearly had no idea that Jordan would become not only a NBA superstar but also, some would contend, the greatest basketball player ever though I would only place that mantle on Magic Johnson (see vignette). But that high school coach can now look back, perhaps with regret, and confess that he knew Michael before he was famous.

In the next two vignettes, I share memories of two of my own Okemos High School classmates who went on to become famous but whom I knew long before each became famous in their respective realms. For this virtual stopover in *The Realm of Book Authors*, we'll meet **Walter Willett** and **Susan Jacoby**.

Walter Churchill Willett (6/20/45 - present)



Of course, a lot of people would like to hear that it's no problem that they are overweight or obese.... It causes a lot of confusion that's completely unnecessary.



Walter Willett's Three Food Rules to Follow

Walter Willett, an American physician and nutrition researcher, was born in Hart, Michigan. At the time, his father was doing research in Hawaii, so at age 3 months Walter and his mother travelled to Hawaii. When Walter was about age two, the Willett family moved back to the mainland to Madison, Wisconsin, where Walter's father did genetic research on dairy cows. When Walter was age 11, the family moved to Okemos, Michigan, where his father worked with dairy cattle at nearby Michigan State University. Two years later Walter's father died and Mrs. Willett began teaching elementary school in Okemos. Walter graduated from Okemos High School in 1963.

Walter continued his education at Michigan State University studying food science. At the end of his third year, he was admitted to the University of Michigan Medical School where he earned an M.D. (1970). His studies continued at the Harvard School of Public Health, earning the M.P.H. (1973) and the DrPH. in Epidemiology (1980). In 1991, he became Chair of the Department of Nutrition, Harvard School of Public Health. Willett currently is the Fredrick John Stare Professor of Epidemiology and Nutrition and Chair of the Department of Nutrition at the Harvard School of Public Health. He also is Professor of Medicine at the Harvard Medical School.

Willett's curiosity about disease, and how it might be prevented, dates to a particularly traumatic period in his own life. When he was 13, his father — a reproduction physiologist who worked to improve dairy production from cows like those his family raised in Michigan — died of brain cancer. As the oldest of the four children, Willett had to grow up fast. He began planting vegetables on a neighbor's farm, later selling them to cover his college tuition.

During medical school at the University of Michigan, Willett became curious about the Quaker religion and attended a Friends Meeting. There, he was introduced to a nursing school student named Gail Pettiford. Although they were of different religions and different races — he was brought up in Congregationalist and Methodist churches, she was African-American — their personalities meshed. At the time, so did their diets, since both ate thoroughly Midwestern fare of red meat, potatoes, and homemade desserts. ...

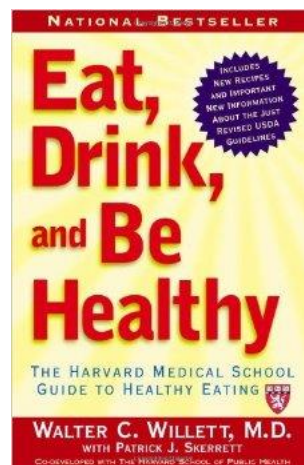
Walter and Gail moved to Boston, where he did his residency in internal medicine and began his studies at the Harvard School of Public Health. After marrying, they moved to Tanzania, where he taught medical school for three years.

Back in Boston, Willett joined the Nurses' Health Study in 1977, its second year. It had actually begun as a study of the long-term implications of oral contraceptives. But Willett, who had shifted his focus from internal medicine to nutrition and epidemiology, succeeded in expanding the nurses' study to match his own interests.

He began collaborating with colleagues of Greek, Italian, and Spanish heritage, who exposed him to the flavors of Mediterranean cuisine. In time, he noticed that the people in his cohort studies who were eating the oils, whole grains, and fresh fruits and vegetables that were staples of the Mediterranean diet were faring better.

By the early 1990s, he'd seen enough. As many Americans were racing to replace fat with lots of pasta and SnackWell's cookies, Willett encouraged his family to go the other way, eating lots of "healthy fat" oils, nuts, and avocados, and very little red meat or sugar ([Source](#)).

Willett has focused much of his work over the last 25 years on developing research methods, using both questionnaire and biochemical approaches, to study the effects of diet on the occurrence of major diseases. He has applied these methods, starting in 1980, in the Nurses' Health Study I, a cohort of over 121,000 female registered nurses 30-55 years of age who completed a mailed questionnaire that included items about known or suspected risk for cancer and cardiovascular disease. In 1989 as the Nurses' Health Study II Principal Investigator, he launched an investigation of a cohort of over 116,000 female registered nurses to examine the association between lifestyle and nutritional factors and the occurrence of breast cancer and other major illnesses. In addition to his work on these two studies, Willett initiated the Health Professionals Follow-up Study in 1986, a study of diet in relation to cancer and cardiovascular disease among 52,000 men. Together, these cohorts, that include nearly 300,000 men and women with repeated dietary assessments, are providing the most detailed information on the long-term health consequences of food choices.



Willett has published three books for the general public, *Eat, Drink and Be Healthy: The Harvard Medical School Guide to Healthy Eating* (which has appeared on major bestseller lists); *Eat, Drink, and Weigh Less* (co-authored with Mollie Katzen), and, most recently, *The Fertility Diet* (co-authored with Jorge Chavarro and Pat Skerrett). He has published over 1,500 articles, primarily on lifestyle risk factors for heart disease and cancer. He is the second most cited author in clinical medicine, the most cited nutritionist internationally, and among the five most cited persons in all fields of clinical science. He is a member of the Institute of Medicine of the National Academy of Sciences and the recipient of many national and international awards for his research. As *The Boston Globe* reported in a recent article:

Willett is the grandson of a dairy farmer. But the \$140 billion dairy industry is just one of the many powerful interests that he has taken on during his nearly four decades as a researcher. Even if most Americans wouldn't know him, it's no mystery why Willett is so sought after at this [“Menus of Change” conference](#) cosponsored by The Culinary Institute of America and the Harvard School of Public Health. Not only is he the chair of Harvard's nutrition department, he is also the single-most-cited nutritionist in the world. Broaden your view to all disciplines of clinical medicine, and Willett is still in the top five. In the world of eggheads, he's Dr. OZ ([Source](#)).



[Walter Willett](#) (photo credit: Dave Bradley / [The Boston Globe](#))

Flight Log Memories: While attending my high school class reunion (Okemos High School, Okemos, Michigan) in 1999, I visited the new Okemos High to see its new facility. Originally, for my freshman year (1959-60), OHS was in what is now the Okemos Public School System Administration Building. At the start of my sophomore year (1960-61), OHS moved to its new campus-style facility (see left picture below) which years after my graduation in 1963 became the Chippewa Middle School, with OHS moving to its current facility (see right below). While touring OHS' latest home, I visited the principal's office to ask if it might be possible to obtain the two yearbooks (1962 and 1963) I was missing. Searching through the cupboards and closets, the secretary discovered a pile of yearbooks on the floor of one closet. Luckily the pile included the two yearbooks I needed. There was no negotiating the price, \$50 each, but I left happy with these two items completing a full set of the four yearbooks from my high school days.



L: Old Okemos High School (Now Chippewa Middle School) / R: New Okemos High School

But, before departing the principal's office, I was looking through the 1963 yearbook at the photos of my senior year classmates and asked the secretary if any OHS graduates had become famous. She mentioned two names. The first was John Ramsey, otherwise known as the father of JonBenét Ramsey. I knew that name from the media coverage of the young JonBenét's murder but I had never met the father. However, while immediately recognizing the other name, Walter Willett, I had to plead guilty that I had no idea that he was famous. A bit surprised by my ignorance, the secretary said that Willett was a Harvard University medical doctor who often appeared on TV on such programs as *The MacNeil/Lehrer Report* (later *The MacNeil/Lehrer News Hour*) to talk about health-related topics such as cancer, nutrition, and dieting. Not being a frequent viewer of the MacNeil/Lehrer program, that explained why I hadn't ever seen Dr. Willett on TV and didn't know that Walt, my former Class of '63 OHS classmate, had become famous.

Walt was not only a former classmate but also a friend who lived in a house on Mt. Hope Road about a mile from our house near the corner of Mt. Hope Road and South Hagadorn Road, just a quick bicycle trip away. We both were on the same bus route that shuttled each of us to and from high school each day. I recalled the day I was surprised to discover that Walt was not wearing his glasses and asked him what happened, to which he replied that his vision had returned to 20/20 and, thus, that he no longer needed to wear glasses. I was most envious and to this day wonder whether Walt's miraculous recovery of 20/20 vision was the result of laser surgery (not likely in the early 1960s), contact lenses (I eventually tried that option but without success because of astigmatism), or possibly eating lots of carrots! Not surprisingly, since Walt went into the fields of medicine, public health, and nutrition, I'd bet that good nutrition (if not lots of carrots) was a contributing factor to his improved eyesight.

Recently, in an email exchange, Walter revealed the truth of the matter: "yes, I did seem to not need my glasses in high schoolthey were a pretty minimal correction to begin with. Of course, that changed with getting older so I do need them for reading. Most recently, I got five pairs for \$25 from Amazon.com and they work just fine" (Walter Willett, personal communication). Makes me jealous – by comparison, even after cataract surgery in both eyes in 2010, due to astigmatism I still need glasses for distance as well as reading; and the last pair of glasses that I purchased, even with some vision insurance coverage, still cost me near \$200 out of pocket!

Susan Lynn Jacoby (6/4/45 – present)

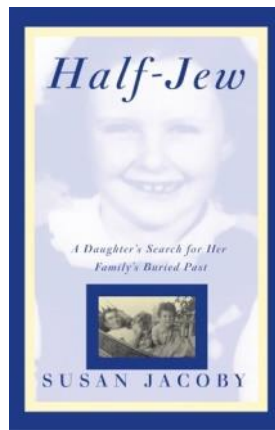


Too many Americans have twisted the sensible right to pursue happiness into the delusion that we are entitled to a guarantee of happiness. If we don't get exactly what we want, we assume someone must be violating our rights. We're no longer willing to write off some of life's disappointments to simple bad luck.



Bill Moyers Conversation with Susan Jacoby on *American Unreason*

While **Susan Jacoby** was baptized and raised as a Roman Catholic, her mother from an Irish Catholic family, it was not until the day of Susan's high school graduation that she learned that her father was a Jew who had converted to Catholicism in order to marry. Jacoby's exploration of her family's roots is recounted in *Half-Jew: A Daughter's Search for Her Family's Buried Past* (2000).



During her formative years at Okemos High School (OHS) and Michigan State University (MSU), Jacoby studied journalism—at OHS working on the school newspaper and *Tomahawk* yearbook, then working during her senior year at OHS on the *State News*, which came about as follows:

I started working on the *State News*...while I was still in high school. After I attended a summer journalism seminar on Michigan State's East Lansing campus, about a fifteen-minute drive from our home in Okemos, the *State News* editors asked me if I would like to continue working there after school during my senior year. Would I ever! The job offered me an escape from the boredom of the obligatory but superfluous final year of high school, which I regarded as an infuriating obstacle in the way of my plan to finish college as quickly as possible so that I could go to work on a big-city newspaper. (Susan Jacoby, *Half-Jew*, p. 213)

While at MSU, and at the recommendation of journalism teacher George Hough III, Jacoby took a part-time job as a campus stringer for *The Detroit Free Press*. Later, a week after sending to *The Washington Post* a collection of the articles she had written for *The Detroit Free Press*, a *Post* editor called and asked Jacoby to fly to Washington, DC for an interview and hired her as a cub reporter assigned to the city desk. From 1969 to 1971, she moved to Russia to work as a reporter. Based on her experiences in Moscow, Jacoby wrote *Moscow Conversations* (1972).

After *The Washington Post*, Jacoby turned to free-lance writing and becoming an award-winning author. Her 1984 book *Wild Justice: The Evolution of Revenge* (1984) became a Pulitzer Prize finalist. In 2004, *The New York Times* and *The Washington Post* named her book, *Freethinkers: A History of American Secularism*, as a notable book of the year, with the *Times Literary Supplement* (London) and *The Guardian* designating the book as an Outstanding International Book of the Year. In 2008, *The Age of American Unreason*, a study of American anti-intellectualism, became a [New York Times best seller](#). Other books authored by Jacoby include *Alger Hiss and The Battle for History* (2009) and *Never Say Die: The Myth and Marketing of the New Old Age* (2011).

Throughout her career as a journalist, Susan has contributed a variety of articles and essays to national publications, including *The New York Times*, *Washington Post Book World*, *Los Angeles Times Book Review*, *The American Prospect*, *Mother Jones*, *Newsday*, *Glamour*, *Harper's*, *The Nation*, *Vogue*, and both the *AARP Bulletin* and *AARP Magazine*, writing on a wide range of topics, including law, religion, medicine, aging, women's rights, political dissent in the Soviet Union, and Russian literature. Further, she has received many grants and awards, from the Guggenheim, Rockefeller, and Ford Foundations, as well as the National Endowment for the Humanities. In 2001-2002, she was named a fellow at the Center for Scholars and Writers at the New York Public Library. Today she lives in New York City where she is the program director of the Center for Inquiry's New York branch, with her research and writing focusing on American intellectual history. On the Internet, one can view videos of Bill Moyer interviewing Susan about her books [The Age of American Unreason](#) and [Freethinkers: A History of American Secularism](#).

Over the years, Jacoby's life experiences led her to become an [atheist](#) and [secularist](#). Jacoby has argued that the idea of anti-Catholicism being a significant force in American life today is a canard, perpetrated by theologically and politically right-wing Roman Catholics and aimed at anyone who stands up to the view that the Church is attempting to impose its values on all Americans. She also has authored a weekly column, "The Spirited Atheist" at the *On Faith* website published by *The Washington Post*. In February 2010 she was named to the Freedom from Religion Foundation's Honorary Board of distinguished achievers; and, in 2010, was awarded The Richard Dawkins Award by Atheist Alliance International.

Flight Log Memories:

The first day of eighth grade at STA was another first day of a new school year until I discovered that our teacher, Sister Cyril Therese, had assigned an attractive girl, **Susan Jacoby**, to a desk just to the left of my assigned desk.

Both my parents and Susan's parents had moved their families to the Lansing area in 1953. While I started at STA in the third grade in 1953, Susan didn't start at STA until the sixth grade in 1956, and from that point we were both at STA from sixth through eighth grade. It would be easy to say I knew Susan before she became famous. The truth, however, is that I never got to know her even though, after STA, we both went to Okemos High School (OHS), where I don't recall ever being enrolled in the same class during any of our four years in high school.

I took great interest in reading what Susan wrote the chapter of *Half Jew* in which she recounts her primary school experiences at St. Thomas Aquinas (STA), which I attended from third through eighth grade. Based on her recollections of those years, it struck me that girls perhaps had it much tougher under the tutelage of the nuns than was the case for the boys. Possibly because STA had so many sixth and seventh grade students and had to split those years' students into two classes, that may explain why I don't recall some of the incidents described in Susan's book, as we may have been in different classrooms during those years.

After OHS, we both pursued undergraduate degrees at MSU, where Susan, by taking double credit loads and going to summer school, graduated in only two years in 1965 with a BA in Journalism at the age of twenty. In the meantime, I plodded along the beaten path of spreading my undergraduate education over the conventional four years to earn a BA in Sociology in 1967, including one summer of study in Mexico and one semester at the University of the Philippines-Los Baños.

I had not seen Susan since high school until we both went back to East Lansing the summer of 2011 to attend a reunion of the STA class of 1959. During the exchange of emails among classmates leading up to that class reunion, I read an email from Susan commenting that she had found high school boring and that her teachers had not been inspiring. I responded by sharing with her a short piece I had written about my memories of a dozen OHS teachers (see Annex 2). Among those memories, I wrote the following about one of those twelve teachers, Dale Brubaker (see vignette), who taught American government:

Dale Brubaker (government/economics) – Dale Brubaker was the teacher who most inspired me at OHS. He was enthusiastic about ideas and engaged the students in reading/discussing popular issue-oriented books available as low-cost paperbacks. Mr. Brubaker's approach to teaching inspired paying attention to him during class and working hard on class assignments, resulting in the only instance where my OHS grades over a semester rose from A- to A to A+. Unfortunately, given that I was in my senior year, I didn't have other opportunities to take additional courses with Mr. Brubaker. I now see in retrospect that sparked in me an interest in social issues, planting a seed that later influenced a decision to major in sociology at MSU, also after discovering during my first two years and study of the university course catalogue that majoring in

sociology allowed me the most flexibility to take courses of interest in other departments, during a period of time in which I remained undecided about what I really wanted to do with my life.

Susan quickly wrote back, confirming that “Brubaker was the exception!” and that she had occasionally been in touch with him over the years. That put me to Googling to see if I could track down Brubaker’s email address, a search that proved successful when I got a reply email from a Dr. Dale Brubaker at the University of North Carolina at Greensboro. Brubaker indicated that he was the person who had been my high school American Government teacher. Dale’s reply precipitated an active email exchange with him. Because of the great influence that Dale had in inspiring me to start working on this memoir, recounted more fully in the vignette about him (see ***Academic Encounters in the Realm of Spartan Educators***), I also owe a debt of gratitude to Susan who provided the spark for me to track down Dale nearly a half century after having first met him in high school.

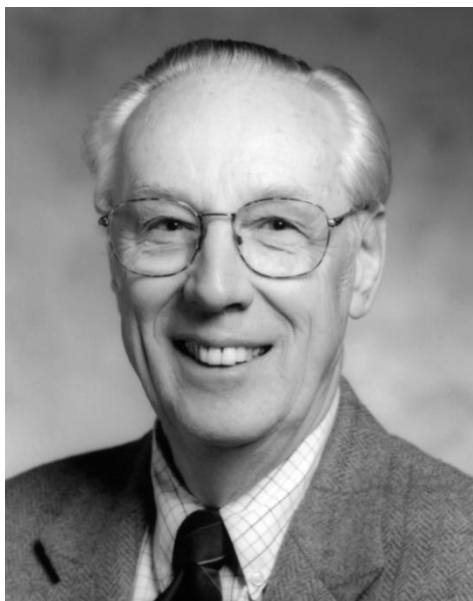
Susan, many thanks and all the best for continued success as an author!

Green Revolution Victors & Victims

There are many books about development that range from scientific explanations of how change occurs, to detailed studies about some aspect of development, to personal accounts of those who contributed in one way or another to development.

The next two vignettes highlight two early pioneers of the Green Revolution. Vernon Ruttan was an economist who wrote about “induced innovation” as an explanation of how the Green Revolution contributed to developmental change, while Thomas Hargrove was a communication scientist who worked in the communication programs at some of the International Agricultural Research Centers conducting the agricultural research that was a contributing factor in sparking the Green Revolution.

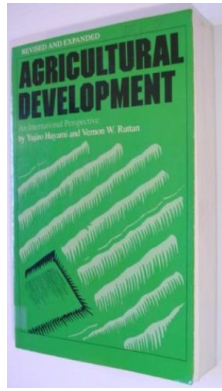
Vernon Wesley Ruttan (8/16/24–8/18/08)



The induced innovation perspective...is complex in that it considers that changes in cultural endowments, factor endowments, and product demand are also important sources of institutional change.

Vernon Ruttan was a development economist and Regents’ Professor Emeritus in the Departments of Economics and Applied Economics at the University of Minnesota. Over the years, Ruttan’s research focused on agricultural development, induced innovation, and technical change and productivity growth, institutions, and development assistance policy. Ruttan and Yujiro Hayami co-authored *Agricultural Development: An International Perspective* that has been translated into four other languages and is considered a classic.

After earning a B.A. at Yale University in 1948, Ruttan earned a M.A. at Yale University in 1948, an M.A. at the University of Chicago in 1950, and a Ph.D. at the University of Chicago in 1952. While at the University of Chicago, Ruttan studied with Theodore Schultz who won the Nobel Memorial Prize in Economics in 1979. Earlier in his career, Ruttan held positions at the Tennessee Valley Authority, Purdue University, the President’s Council of Economic Advisors, and Rockefeller Foundation, where he served as the first economist at the International Rice Research Institute (IRRI) and in the system of International Agricultural Research Centers. He also served for a period as President of the Agricultural Development Council.



In their book, *Agricultural Development: An International Perspective* (1985), Ruttan and Hayami presented the following hypothesis:

The [induced innovation] model attempts to make more explicit the process by which technical and institutional changes are induced through the responses of farmers, agribusiness entrepreneurs, scientists, and public administrators to resource endowments and to changes in the supply and demand of factors and products. The state of relative endowments and accumulation of the two primary resources, land and labor, is a critical element in determining a viable patterns of technical change in agriculture. Agriculture is characterized by much stronger constraints of land on production than most other sectors of the economy. Agricultural growth may be viewed as a process of easing the constraints on production imposed by inelastic supplies of land and labor. Depending on the relative scarcity of land and labor, technical change embodied in new and more productive inputs may be induced primarily either (a) to save labor or (b) to save land (Hayami and Ruttan, 1985, 2nd ed., p. 4).

In another book, *Is War Necessary for Economic Growth?*, Ruttan presented his argument that large scale and long-term government investment is necessary for the development of general purpose technologies and economic growth. Supporting this thesis by analyzing six different technology complexes, Ruttan concluded that government investments speeded up the development of technology in all of these groups, and that nuclear power, most probably, would not have been developed absent significant government investments in its development. The six technologies analyzed by Ruttan are the American production system, airplane technologies, space technologies, IT technologies, Internet technologies, and nuclear power.

Ruttan was the recipient of the U.S. Department of Agriculture Distinguished Service Award and the Alexander von Humboldt Award for outstanding contributions to agriculture. He also was a Fellow of the American Agricultural Economics Association, American Association for the Advancement of Science, and the American Academy of Arts and Sciences. In 1990, he was elected as a member of the National Academy of Sciences. He also received honorary degrees from Rutgers University, Purdue University, and Christian-Albrechts-University of Kiel.

Flight Log Memories: I first met **Vernon Ruttan** (Vern as known by his friends and colleagues) in the Philippines in 1963. Shortly after my father (Francis Byrnes – see vignette) had arrived in Los Baños to begin working as Head of Training and Communication at the International Rice Research Institute (IRRI), our family was assigned to live in IRRI's International Staff Housing compound in the first house on the right as one entered the compound. Not long after that Vern Ruttan and his family arrived, taking up occupancy of the second house on the right just up the hill from our house. Also a member of the Rockefeller Foundation staff, Ruttan had been hired to direct IRRI's agricultural economics research program. From time to time, one would see Vern around the IRRI headquarters, at the IRRI swimming pool, and at IRRI social functions such as the annual Christmas party.

In 1971, Hayami and Ruttan published *Agricultural Development: An International Perspective*, in which they presented their induced innovation theory of agricultural development, which theory would later be an influence in my own work. After leaving the International Fertilizer Development Center (IFDC) in late 1984 to work with the U.S. Agency for International Development (USAID) in Washington, DC, I was assigned the task of developing a potential research project on how USAID could more effectively work with farmer organizations as a vehicle for agricultural and rural development. I reviewed a lot of the research literature relating to this issue but two sources – the Hayami and Ruttan theory of induced innovation, and Mancur Olson’s *The Logic of Collective Action: Public Goods and the Theory of Groups* (1965) – provided key theories influencing my conceptualization of the incentive structure for farmers to organize for collective action. Based on these theories, I wrote that:

if farmers perceive that making adjustments in their production decisions, to take advantage of an agri-support factor's availability, will not likely result in any increase in benefit (or reduction in cost or risk), then such farmers will not have any incentive, when this agri-support factor is not available, to incur the additional costs and risks involved in seeking, through collective action (e.g., farmer organization), to improve their access to this factor. In this sense, the demand of agricultural producers for collective action may be seen as a derived demand much in the same way as demand for agri-support factors is a derived demand – the greater the derived demand for a particular agri-support factor, the greater the derived demand for a group-oriented effort to provide member farmers with improved access to this factor. Thus, the utility of a farmer organization to actual and potential member farmers lies in the organization’s performance capability to help member farmers gain improved access to those agricultural support factors for which the derived demand is the greatest. (Kerry J. Byrnes, “The Potential Role of Farmer Organizations in Increasing the Productivity and Income-Earning Capability of Small Farmer Agricultural Systems in the Developing Countries: A Concept Paper,” December 16, 1985)

After my concept paper was favorably reviewed by a large number of development experts, I prepared an Activity Data Sheet (ADS) for a research project on Farmer Organizations. One of my USAID colleagues deemed this the best ADS he had ever seen prepared. Further work to develop this initiative stalled when the office director, Ruth Zagorin, opined that USAID already was supporting what she deemed to be a similar project, the Communication for Technology Transfer in Agriculture (CTTA) project. Thus, she felt there was no need to conduct a research project on farmer organizations. On the bright side, a couple of years later, Michal Cernea (see Montague Yudelman vignette), who favorably reviewed my concept paper, contracted me to carry out a study on water users associations in World Bank-funded irrigations projects in Pakistan.

Thomas Rex Hargrove (3/3/44 – 1/23/2011)



It was rice that saved my life.



Remembering Tom Hargrove

In 1966 **Thomas Hargrove** obtained a double degree in agricultural science journalism from Texas A&M University, and later a M.S. and Ph.D. from Iowa State University. During the Viet Nam war, Hargrove worked as an Army lieutenant with the Military Assistance Command, traveling mostly by sampan on canals and rivers and introducing in Chương Thiện the newly developed high-yield IR8 rice variety that doubled and tripled crops. Hargrove later learned in 1988 that he had been a target of the Viet Cong but was allowed to live because of the good he was doing.



"Rang has just explained why he didn't have me killed 18 years previously, when he'd had the chance." Tom Hargrove (left) with former Viet Cong political officer Tran Van Rang on the Xa No Canal in the lower Mekong Delta in 1988. ([Source](#))

Based on his experience in Vietnam and the Philippines, Hargrove wrote two books: *A Dragon Lives Forever: War and Rice in Vietnam's Mekong Delta 1969-1991*, and *Beyond and The Mysteries of Taal: A Philippine Volcano and Lake, Her Sea Life and Lost Towns*.

Building on his experience working to disseminate in Vietnam the miracle rice variety IR-8 developed at the International Rice Research Institute (IRRI), Hargrove joined IRRI in the mid-1970s as an editor, and from 1973-1991 [Hargrove](#) became the head of Communication and Publication Services, the position that was originally held by my father (see Francis Byrnes vignette) from 1963-68. Hargrove left IRRI in 1991 to take a position with the International Center for Tropical Agriculture (CIAT) in Cali, Colombia. On September 23, 1994, while driving to work, Hargrove encountered a roadblock set up by FARC guerrillas who kidnapped him at gunpoint. Hargrove described his capture and time in captivity as follows:

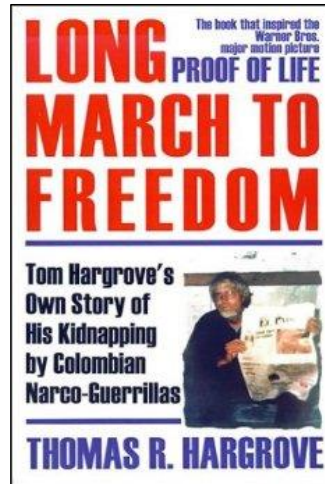
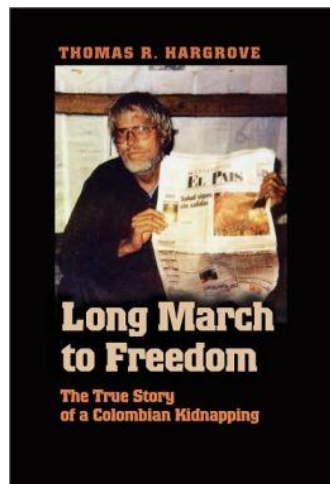
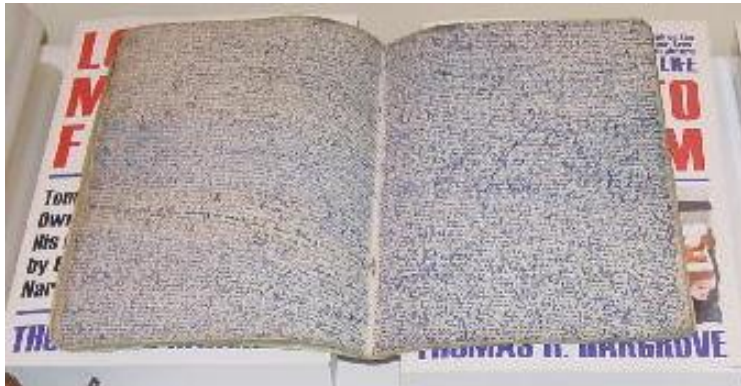
I was kidnapped on my way to work when I drove into a roadblock manned by FARC—the Armed Revolutionary Forces of Colombia, or the “narco-guerrillas.” FARC initially demanded a \$6 million ransom, and kept me in isolated camps high in the northern Andes Mountains. I spent days locked in a dark cell where I could stand, barely, but couldn’t move around. I spent 2.5 months in chains, and endless days, then months, hoarding scraps of food, building campfires to keep warm, and trying to stay sane. I always harbored an empty hope: that another hostage would be brought in, so I’d have a friend (I learned, after my release, that three other hostages were being held in other parts of the camps). During 334 days of captivity, I never saw a road, a wheel, a window with glass. I never spoke English, and knew nothing of world events outside the FARC camps.

The semi-literate FARC guerrillas considered Hargrove a high-value prisoner because they thought his CIAT identification badge was proof that he was actually working for the CIA. Over the next 11 months, FARC-associated guerrillas in different primitive campsites in the Colombian Andes held Hargrove prisoner. He occupied his time by secretly keeping a detailed diary on checkbooks and other scraps of paper he had on him at the time of his kidnapping or that he scavenged. His captors, mostly illiterate and uneducated rural youths with farming backgrounds, ignored Hargrove’s meticulous documentation of his experience.



The difficulties of communicating with various FARC factions, along with the FARC’s reluctance to accept that Hargrove was not a CIA operative, made negotiating his release difficult. After his family had paid two separate ransoms, despite this being illegal in Colombia, the FARC finally released Hargrove, giving him 10,000 Colombians Pesos (\$USD 12) and marching him two days before releasing him in or near the Los Nevados National Park on August 22, 1995. From there Hargrove walked several more hours before coming upon a park ranger who then walked Hargrove over a mountain range to a village where he was surprised to discover that the villagers knew his name and of his kidnapping. The villagers drove him back to his home in Cali, where the family was surprised as he walked in the door.

The notes Hargrove had taken during captivity were reworked into a book and published as *Long March to Free to Freedom: Tom Hargrove's Own Story of His Kidnapping by Colombian Narco-Guerrillas*. In addition to including transcriptions of his notes (where legible), the book contains scanned copies of some pages of his notes as well as his “proof of life” ransom Polaroid photo.

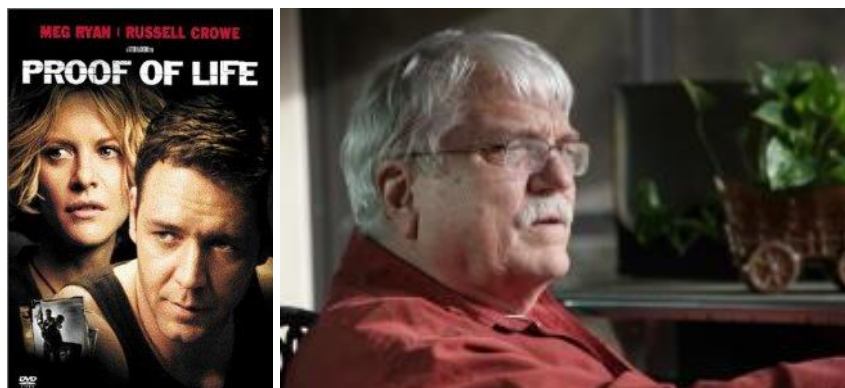


On returning to the United States, Hargrove became a kidnapping and anti-terrorism consultant and conducted training courses at the U.S. Joint Special Operations University and USAF Special Operations School, holding the title of Adjunct Professor of Dynamics of International Terrorism. Hargrove was also awarded the academic title of Senior Fellow for Terrorism Analysis; and, when on assignment, held the protocol rank of 07: Brigadier General (one star). Hargrove provided testimony before the U.S. House of Representatives Committee on International Relationships on kidnappings, drugs, and the Colombian narco-guerillas. From time to time Hargrove would make speaker circuit appearances and autograph his book. He and his wife Susan often appeared on television, including CBS's *60 Minutes* (with Mike Wallace), Discovery Channel, *Fox Files*, ABC's *20/20*, and CBS' *48 Hours*.

In 1988, the Agricultural Communicators in Education honored Hargrove with the ACE Professional Award, the highest award for a single agricultural journalist. In 1997, Texas A&M's new Journalism Hall of Honor made Hargrove its first honoree. Sadly, at the age of 66, Hargrove died of heart failure in Galveston, Texas on January 22, 2011. Former IRRI colleague Ed Price wrote the following

A gifted writer, thinker and explorer, he was passionate about all he did. Disappointed that he couldn't major in "cotton" when he arrived at school, Tom studied journalism and agriculture, and became the best and best-known international agricultural science writer and editor, ever. His impact was immense as he tutored and led hundreds of writers, editors and illustrators, young and old, in the important task of informing the world's farmers about advanced technology and explaining agricultural science to the public. In recent years his favorite task was mentoring journalism students writing news releases each year at the Houston Livestock Show and Rodeo ([In Memoriam](#)).

In 2000, the film *Proof of Life*, starring Meg Ryan and Russell Crowe, was released, heavily based on [Hargrove](#) and his ordeal, with the character inspired by Hargrove played by actor David Morse.



Flight Log Memories: Were it not for my father (Francis Byrnes—see vignette) I would not likely have met Tom Hargrove. My dad had been the original Head of Communication and Publications Services at the International Rice Research Institute (IRRI) from 1963-68 and was succeeded by Steven Breth (1969-74) and Joyce Torio (1974-78). Building on Tom's work and experience in disseminating IRRI's miracle rice variety IR-8 in Vietnam, Tom joined IRRI as an editor in the mid-1970s and eventually became the Institute's Head of Information from approximately 1978 to 1991.

During 1980, while working with IFDC, I made a trip to the Philippines to visit some FAO fertilizer trials around the country and made a stop at IRRI, including knocking on the door of the house in which my parents had lived in the 1960s. By this time, Walt Rockwood, another communication practitioner, was occupying the house. At the time, I didn't know of Tom Hargrove or that he was then heading the same Office of Information once led by my father. However, I recently learned from Walt that Hargrove had lived in the last house at the top of hill in the IRRI housing

compound—and one that occasionally, given its being close to the road and at a great distance from the IRRI guard post at the bottom of the hill (where the Byrnes-cum-Rockwood house was located), was the target of thieves occasionally hopping over the fence to rob that top-of-the-hill home occupied by the Hargrove family.

It was more than 15 years later that I met Hargrove. Over the years, my father had maintained contact with Tom from IRRI to CIAT and beyond, including in the late 1990s when dad was working with the International Agricultural Development Service (IADS), later the Winrock International Institute for Agricultural Development. It was sometime between Hargrove's release from captivity in Colombia in 1994 and 1998, while my father was still living in his Indian Ridge Road townhouse in Reston, Virginia, that dad invited me over to his home where he introduced me to a few surprise dinner guests, among them Tom Hargrove. I don't remember much more about that dinner but that is where, when, and how I met Tom Hargrove.

As I reflected on meeting Hargrove and learned more about his biography in researching this vignette, it became clear that even as he spent nearly all of his professional life in development, he clearly was “in the line of fire” for not insignificant portions of that time, first in Viet Nam with the Viet Cong having him in their sights as a potential target to be killed, second in Colombia with the FARC taking him prisoner and holding him hostage for 11 months before releasing him, and third not escaping the grim reaper when he died of heart failure at the young age of 66.

Recalling my own biography, I realized that I had been fortunate during my life in avoiding several less threatening nemeses that put me at risk of being sent to Viet Nam, kidnapped in Colombia, or the victim of heart failure. First, from 1963-1972 (when I was between the ages of 18 and 26), the Selective Service System (i.e., draft board) had set its sights on drafting me, issuing draft notices (orders to induct me into the military), not only under the “oldest first” system but also later under the lottery system. While I was at risk during those years of getting drafted, a series of circumstances spared me from getting drafted, including being enrolled part of the time in graduate school, working in Colombia for nearly a year (late summer 1968 to early fall 1969), and later serving in VISTA for a year-and-a-half. Fortunately during the year that I was living in Cali, Colombia, from time to time I would drive around Cali or even to nearby towns but never felt at risk that I could be kidnapped as later happened to Hargrove while driving to work in broad daylight, though while driving my father's car one day I did get caught up in a student protest, with students surrounding the car, kicking and rocking it, and breaking off the driver-side rear view mirror. Fortunately, I was able to slowly accelerate the car, make my way out of the crowd of students without harming any of them, and drive home without any bodily harm (other than to the car's body).

Thus, my life circumstances spared me from winding up in Viet Nam “in the line of fire” of the Viet Cong (even as the draft board for eight years kept its sights on drafting me). Also, I was spared from being kidnapped in Colombia, though I became a “prisoner of love” when I fell for a project colleague, Sonia Gomez, and married her on August 30, 1969, the marriage now in its 47th year. Further, during 2013, I was fortunate in staying a step ahead of the grim reaper when I was diagnosed with a couple of heart problems (two partially blocked arteries and a deteriorating mitral valve), both requiring heart surgery. Having come through that surgery and now in recovery, I count my blessings that I was spared becoming a victim of heart failure, a story shared in the *Encounters in the Realm of Heart Savers*.

Coincidentally, the diagnosis of my heart problems was made when I was 67 years old, just a year older than Hargrove when he died of heart failure at the age of 66. In short, it has been my good fortune that I was able to avoid being drafted into the military during the Viet Nam war, becoming a kidnap victim in Colombia or in any developing country where I travelled over several decades, and becoming the victim of a heart attack or heart failure. All this gives pause for me to appreciate that, so many times in my life, the Lord rolled the dice in my favor while others were not as lucky.

Fueling the Green Revolution: Finance and Fertilizer

While our next two vignettes focus on two individuals (**Hernando de Soto Polar** and **Thomas Hager**), they also indirectly focus on two key factors – finance and fertilizer – essential to fuel the Green Revolution as a vehicle for increasing crop productivity (yields).

Finance

Hernando de Soto Polar (6/3/41- present)

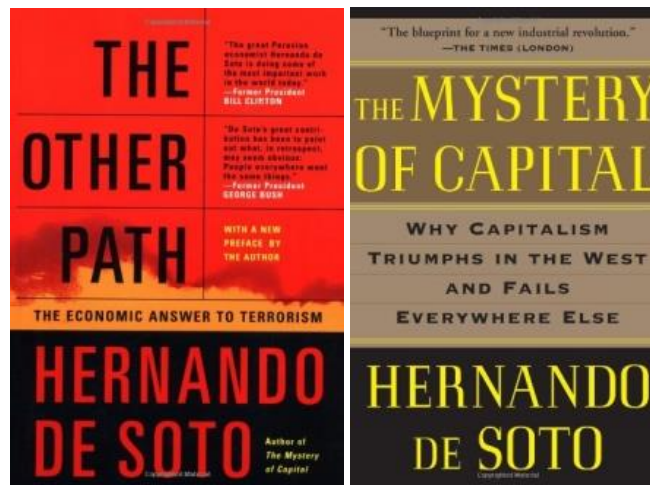


The existence of such massive exclusion [from an information framework that records ownership of property and other economic information] generates two parallel economies, legal and extra-legal. An elite minority enjoys the economic benefits of the law and globalization, while the majority of entrepreneurs are stuck in poverty, where their assets—adding up to more than US\$10 trillion worldwide—languish as dead capital in the shadows of the law.



Hernando de Soto on the Shadow Economy

Hernando de Soto is a Peruvian economist known for research and writings on the informal economy and the role of property rights in business and economic development. He is the president of the Lima, Peru-based Institute for Liberty and Democracy (ILD). In 1986, de Soto published the first of two books about economic development: *The Other Path: The Invisible Revolution in the Third World*, with a new edition in 2002 titled *The Other Path, The Economic Answer to Terrorism*. In 2000, *The Mystery of Capital: Why Capitalism Triumphs in the West and Fails Everywhere Else* was published. Both books have been international bestsellers and translated into some 30 languages.



The underlying thesis of de Soto's research and publications is that:

no nation can have a strong market economy without adequate participation in an information framework that records ownership of property and other economic information. Unreported, unrecorded economic activity results in many small entrepreneurs who lack legal ownership of their property, making it difficult for them to obtain credit, sell the business, or expand. They cannot seek legal remedies to business conflicts in court, since they do not have legal ownership. Lack of information on income prevents governments from collecting taxes and acting for the public welfare. ...

To survive, to protect their assets, and to do as much business as possible, the extra-legals create their own rules. But because these local arrangements are full of shortcomings and are not easily enforceable, the extra-legals also create their own social, political and economic problems that affect the society at large.

Since the fall of the Berlin Wall, responsible nations around the developing world have worked hard to make the transition to a market economy, but have in general failed. Populist leaders have used this failure of the free market system to wipe out poverty in the developing world to beat their "anti-globalization" drums. But the ILD believes that the real enemy is within the flawed legal systems of developing nations that make it virtually impossible for the majority of their people—and their assets—to gain a stake in the market. The people of these countries have talent, enthusiasm, and an astonishing ability to wring a profit out of practically nothing.

What the poor majority in the developing world do not have is easy access to the legal system which, in the advanced nations of the world and for the elite in their countries, is the gateway to economic success, for it is in the legal system where property documents are created and standardized according to law. That documentation builds a public memory that permits society to engage in such crucial economic activities as identifying and gaining access to information about individuals, their assets, their titles, rights, charges and obligations; establishing the limits of liability for businesses; knowing an asset's previous economic situation; assuring protection of third parties; and quantifying and valuing assets and rights. These public memory mechanisms in turn facilitate such opportunities as access to credit, the establishment of systems of identification, the creation of systems for credit and insurance information, the provision for housing and infrastructure, the issue of shares, the mortgage of property and a host of other economic activities that drive a modern market economy. (Source)

The work of de Soto and the ILD in Peru between 1988 and 1995 led to some four hundred initiatives, laws, and regulations that changed Peru's economic system. Notably, the ILD designed the administrative reform of Peru's property system which gave titles to more than 1.2 million families and helped some 380,000 firms, previously operating in the black market, to enter the formal economy. This was achieved by eliminating bureaucratic "red-tape" and restrictive registration, licensing, and permit laws that made the opening of new businesses very time-consuming and costly.

Beyond the ILD's work in Peru, de Soto and the ILD have designed similar programs in El Salvador, Haiti, Tanzania, and Egypt, along the way gaining favor with the World Bank. The ILD has now worked in some 24 countries to assist these countries to become more prosperous. The impact of de Soto and the ILD in the field of development, on political leaders, experts and multi-lateral organizations, is widely acknowledged. *The Economist* identified the ILD as the second most important think-tank in the world and *Time* named de Soto as one of the five leading Latin American innovators, among many other honors bestowed on him over the years. In 2009, the ILD turned its attention back to Peru and the plight of the indigenous peoples of the Peruvian Amazon jungle, leading to producing a short videotaped documentary, *The Mystery of Capital among the Indigenous Peoples of the Amazon*, summarizing ILD's findings from indigenous communities in Alaska, Canada and the Peruvian jungle.

Flight Log Memories: In the early 2000s, while working with the Bureau for Latin America and the Caribbean (LAC) of the United States Agency for International Development (USAID), the Broad Based Economic Growth Team (of which I was a member) developed a new strategic objective that sought to improve access of the poor to productive assets, including three key factors of production—land, labor, and capital. One of our team member, Dr. Jolyne Sanjak, led research and technical assistance activities to help USAID field missions in the LAC region address the constraints to improved access of the poor to the first of these three production factors (land) but also including the titling of any property and helping informal businesses to register and become legal entities within a country's formal economy. For a small-scale farmer, being able to secure title to his or her land or property is an asset that can facilitate (fuel) access to credit (e.g., production loans) from the formal banking system, thus making it easier for farmers to be able to purchase seeds, fertilizers, and other production inputs.

For a number of years, USAID had been providing grant funding to Peru's ILD to support de Soto and colleagues in carrying out ILD's work to help establish property titling systems and support research on this issue. On various occasions **Hernando de Soto** traveled to Washington, DC and visited USAID's headquarters in the Ronald Reagan Building to provide an update on his work if not also to seek more grant funding for ILD. On one such visit I was invited to attend a meeting of de Soto with Jolyne and Bureau leadership, which provided not only an opportunity to meet him but also to hear firsthand about ILD's work in Peru and other developing countries. In the wake of the meeting, Jolyne shared with me a copy of *The Mystery of Capital*, too late, however, to have it autographed by de Soto.

While my own work in agriculture and rural development over the years did not directly involve me in working on land tenure, property titling, and agricultural credit issues, I was aware of the key role that land, property, and credit can play in constraining or facilitating (fueling) access of small-scale farmers to finance (credit) and key production inputs, notably improved seed varieties and fertilizers, essential for increasing crop yields and incomes. Our next vignette focuses on one key production input, fertilizer.

Thomas Hager (4/18/53 - present)



*I am interested in tracking the ways science and technology change our lives.
When I find something interesting, I write about it....*



Haber-Bosch: The Discovery that Changed the World

Thomas Hager, born in Portland, Oregon, has authored more than 100 feature and news articles published in a variety of popular and professional periodicals, and seven books on health and science. He started his writing career after earning a M.S. degree in medical microbiology and immunology from the Oregon Health Sciences University, and then earning a second master's in journalism at the University of Oregon. Over the years, he worked as a National Cancer Institute communications intern and as a freelance medical writer, including being a regular contributor to *American Health*. He has been a news correspondent for the *Journal of the American Medical Association*. In 1983 Hager became the founding editor of *LC Magazine*, a trade publication for scientists. He served at the University of Oregon (UO) for a decade as the editor of the award-winning *Oregon Quarterly* and for a number of years as the Director of Communications and Marketing for the University of Oregon Press.

Hager has been guest scholar and lecturer at various universities, and has spoken to many groups ranging from the Goddard Space Center to the American Association for the Advancement of Science, industry conventions, medical gatherings, and school and civic organizations. His media appearances have included talks on C-SPAN's *BookTV*; interviews on National Public Radio's *Weekend Edition*, *Science Friday*, the *Diane Rehm Show*, and *Tech Nation*; and an expert role in the Oregon Public Broadcasting documentary *Linus Pauling*. His books, some translated into six languages, have featured intriguing titles: *Aging Well* (1990); *Force of Nature: The Life of Linus Pauling* (1995); *Linus Pauling and the Chemistry of Life* (1998); *Linus Pauling: Scientists and Peacemaker* (2001) (ed. with Clifford Mead); *The Demon under the Microscope: From Battlefield Hospitals to Nazi Labs, One Doctor's Heroic Search for the World's First Miracle Drug* (2006); *The Alchemy of Air: A Jewish Genius, a Doomed Tycoon, and the Scientific Discovery that Fed the World but Fueled the Rise of Hitler* (2008); and *Feeding A Hungry World: IFDC's First Forty Years*. *The Alchemy of Air*, a National Academies Communication Award finalist, was among Kirkus Reviews' "Best Books of The Year" and was a Borders "Original Voices" Selection.

Flight Log Memories: On Monday, September 29, 2014, the day before I retired from the U.S. Agency for International Development (USAID), I attended the 40th anniversary celebration of the International Fertilizer Development Center (IFDC), held at the Marriott Hotel just across Pennsylvania Avenue from USAID's headquarters in the Ronald Reagan Building. Nearly 40 years before, at the age of 29 and having just completed my doctorate in Sociology at Iowa State University during the summer of 1975, I drove our VW from Ames to Muscle Shoals, Alabama to begin working not only as IFDC's first Sociologist but also perhaps the first Sociologist working in the International Agricultural Research Centers network (see Per Pinstrup-Andersen vignette). IFDC had been established less than a year before in 1974 and was temporarily operating out of a small building on the National Fertilizer Development Center campus of the Tennessee Valley Authority. It was ironic, the day before my retirement, to attend the 40th anniversary event of the organization where I began my career working in agricultural development, not including the year (1968-69) I worked in Colombia with Michigan State on the USAID-funded Integrated Rural-Urban Marketing Project (see Kelly Harrison vignette). Ironically, that project had been carried out in collaboration with Colombia's Cauca Valley Corporation (CVC) that had been modeled on the Tennessee Valley Authority.



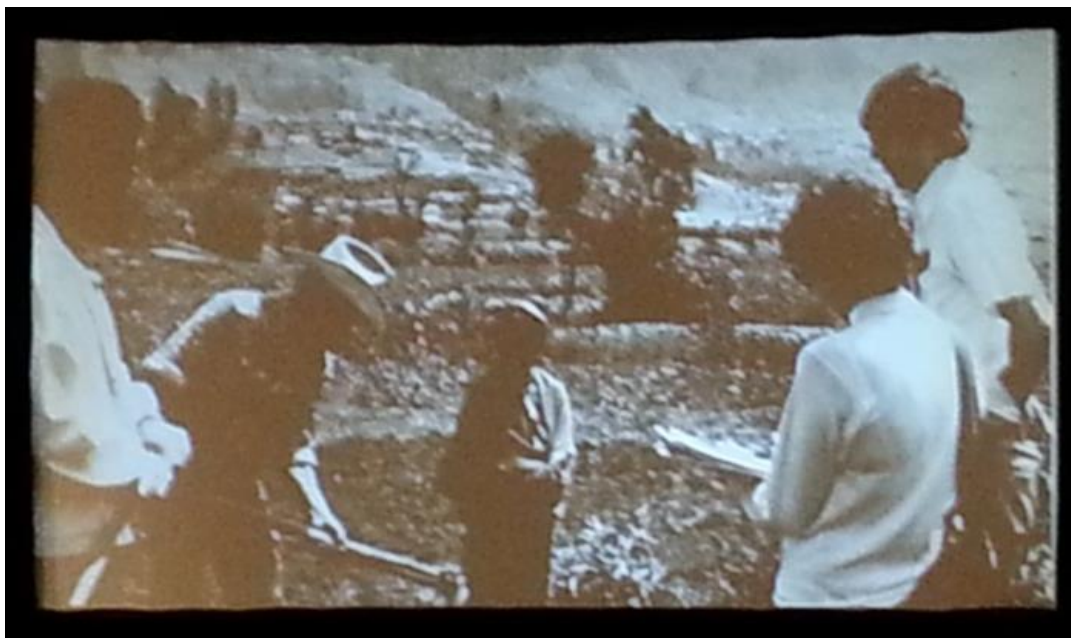
Peter McPherson Welcoming Attendees to IFDC's 40th Anniversary Commemoration

Former USAID Administrator Peter McPherson (see vignette) gave the event's welcome remarks, followed by a video message from former President Jimmy Carter. The program also included a dialogue with Rajiv Shah, USAID Administrator and Dr. Amit Roy, IFDC's President and CEO, a chemical engineer who spent his career working with IFDC. It was Dr. Shah who had signed the Administrator's Outstanding Career Achievement Award that USAID presented to me two weeks before at my retirement party on September 18, 2014.

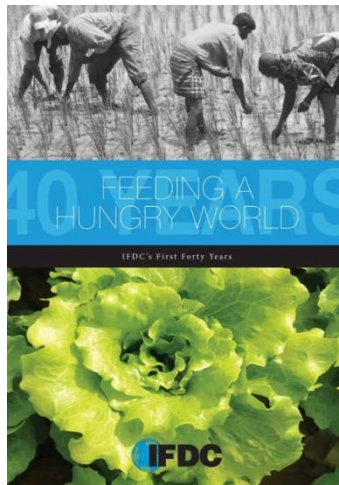


IFDC's Amit Roy and USAID's Rajiv Shah

For me the program highlight was meeting Thomas Hager who spoke on how he came to write *Feeding A Hungry World: IFDC's First Forty Years* which book chronicles IFDC's history and accomplishments. As I had worked at IFDC for 9+ years during IFDC's first decade, I listened with great interest to Hager's remarks, during which photos from the book were projected on a large screen to the right of the stage. I was surprised to see the photo shown below that included me—and that this photo also appears on p. 112 of *Feeding A Hungry World*.



Kerry Byrnes (far right) interviewing a Guatemalan farmer



Feeding A Hungry World



Thomas Hager speaking on *Feeding A Hungry World*

During the coffee break, I introduced myself to Tom, indicating that I worked at IFDC during its early years, referencing the photo of me he had included in *Feeding A Hungry World* and his slide presentation. I then indicated I would like to include a vignette about him in the book I was writing and provided a quick description of my approach to writing the book. I proposed pairing him with a vignette on Hernando De Soto. Tom was at first a bit perplexed, wondering what I saw as the connection between him and the Spanish explorer who led the first European expedition deep into the territory of what is now the modern-day United States.

I explained that the de Soto I referred to was not the Spanish explorer but rather the President of the Institute for Liberty and Democracy in Peru and author of *The Other Path* and *The Mystery of Capital* (see **Hernando de Soto** vignette). I explained that the connection I saw between de Soto and Hager is that each of their books highlights the role of a key input to agricultural development, de Soto focusing on the role of capital (finance) and Hager on the role of fertilizer. If a farmer has clear title to his or her land, he or she is in a better position to secure a loan to buy production inputs such as improved seeds and fertilizers, these being the key inputs to increasing crop yields and income. I added that the de Soto vignette would focus on finance (capital), while the Hager vignette would focus on fertilizer. Tom immediately said that he would be delighted to help me with preparing a vignette about him.

Competitiveness in the Context of Globalization

The Green Revolution, including increasing trade of basic food crops such as rice and wheat, was only a component part of the larger worldwide process of globalization and its accompanying emphasis on the increasing importance of the need for countries, sectors, industries, firms, and farms to become and stay competitive in an increasingly global marketplace. In this section, we meet two book authors (**Michael Fairbanks** and **Tom Friedman**) who have written about the challenge of competitiveness in the context of globalization.

Michael Dale Fairbanks (3/26/69 - present)

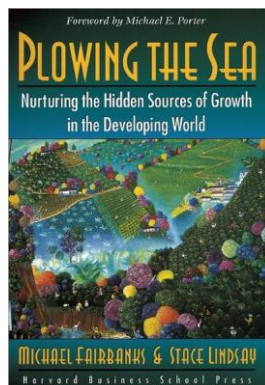


I can predict the future of a developing nation better than any IMF team of economists by asking one question. "Do you believe in competition?"



Michael Fairbanks on Competition

Michael Fairbanks is co-author (with Stace Lindsay) of Harvard Business School's landmark book on business strategy in emerging markets, *Plowing the Sea, Nurturing the Hidden Sources of Advantage of Developing Nations* (1997). Reviewing this book, *Business Week* wrote that "*Plowing the Sea* points the way toward creating prosperity in developing nations."



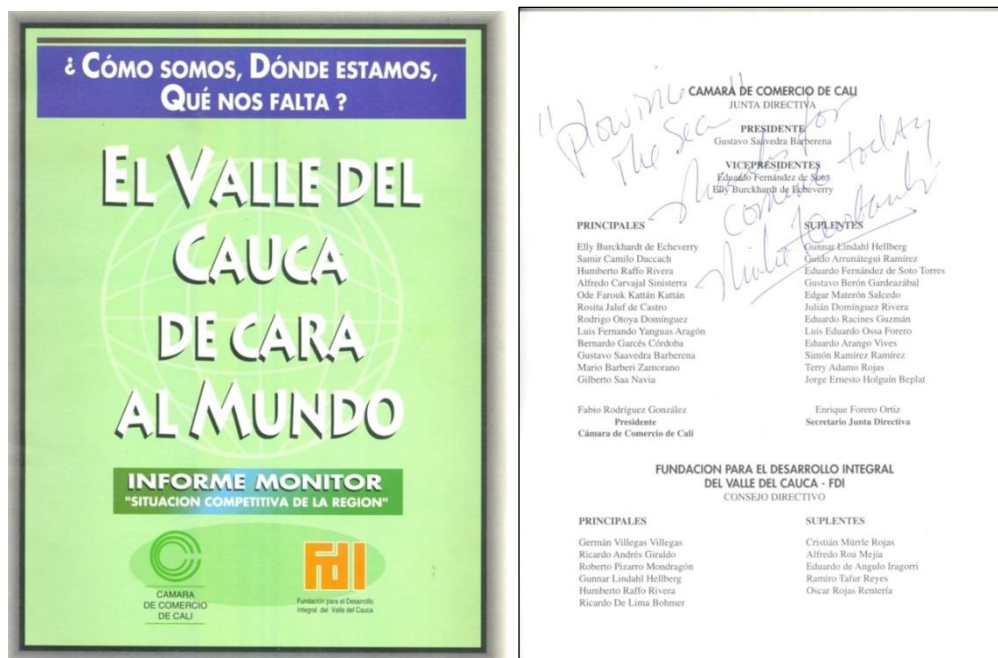
Plowing the Sea addresses the issue of competitiveness in the developing world. Using the Colombian cut-flower industry as a backdrop (and drawing from a variety of industries in Bolivia, Venezuela, and Peru), the book identifies core elements of the failed model of competitiveness in which much of the developing world appears to be trapped. The authors argue that the tremendous advantages developing nations have in natural resources, inexpensive labor, and fertile soil have actually kept these nations poor. Their advantages – easily imitated in other areas around the world – have not been sufficient engines for growth.

While billions of dollars have been spent to eradicate poverty, these regions remain as dependent as ever on volatile natural resource exports and foreign aid. In their book the authors attempt to identify the hidden sources of growth – knowledge, innovation, and human capital – that yet remain untapped in developing countries. In a challenge to conventional economic development theory and practice, the authors propose an “action framework,” emphasizing strategic and microeconomic approaches to growth, based on a partnership between the public and private sectors. The authors argue that only by identifying common goals, committing to a long-term perspective, investing in human resources, and assigning new leadership roles for businesspeople and policymakers alike can developing countries break out of the vicious cycle of underperformance.

Fairbanks also helped to conceive, fund, and contribute to *Culture Matters: How Values Shape Human Progress*. His most recent book, which he edited, is entitled *In the River They Swim: Essays from Around the World on Enterprise Solutions to Poverty*. He has authored numerous popular articles in the *Christian Science Monitor*, *Huffington Post* and *Washington Post*, and his writings have been translated into a dozen languages. A more complete biography on Fairbanks is available at the [SEVEN Fund](#).

Flight Log Memories: During a Christmas holiday trip to Cali, Colombia to visit my wife’s family in 1995, one of Sonia’s longtime friends, Dora Muñoz de Cobo, invited us to attend the formal presentation of a just completed study on the competitiveness of the Cauca Valley. The study had been conducted by the Colombian Fundación para El Desarrollo Integral (Foundation for Integrated Development) and the Monitor Company, the latter’s team headed by Michael Fairbanks who gave the formal presentation of the study’s findings, conclusions, and recommendations. Given in the Chamber of Commerce auditorium, the presentation was well attended, with all the seats taken and people standing in the aisles and at the back of the auditorium. The main point made by Fairbanks was the not encouraging conclusion that the Cauca Valley economy was in decline due to the region’s heavy dependence on sugar cane, increasing competition from artificial or other natural sweeteners, and failure of the valley’s economy to diversify to higher-value goods and services that would be competitive in global markets. It was a fairly depressing message, one that he had earlier shared when he met with Colombia’s then president Ernesto Samper who, as Michael reported, had said: “Michael, you’re Colombia’s second most dangerous person behind Pablo Escobar – and you know what they did to him!” Escobar, the Colombia drug kingpin, had been shot on December 2, 1993, when he attempted to escape from the Colombian National Police.

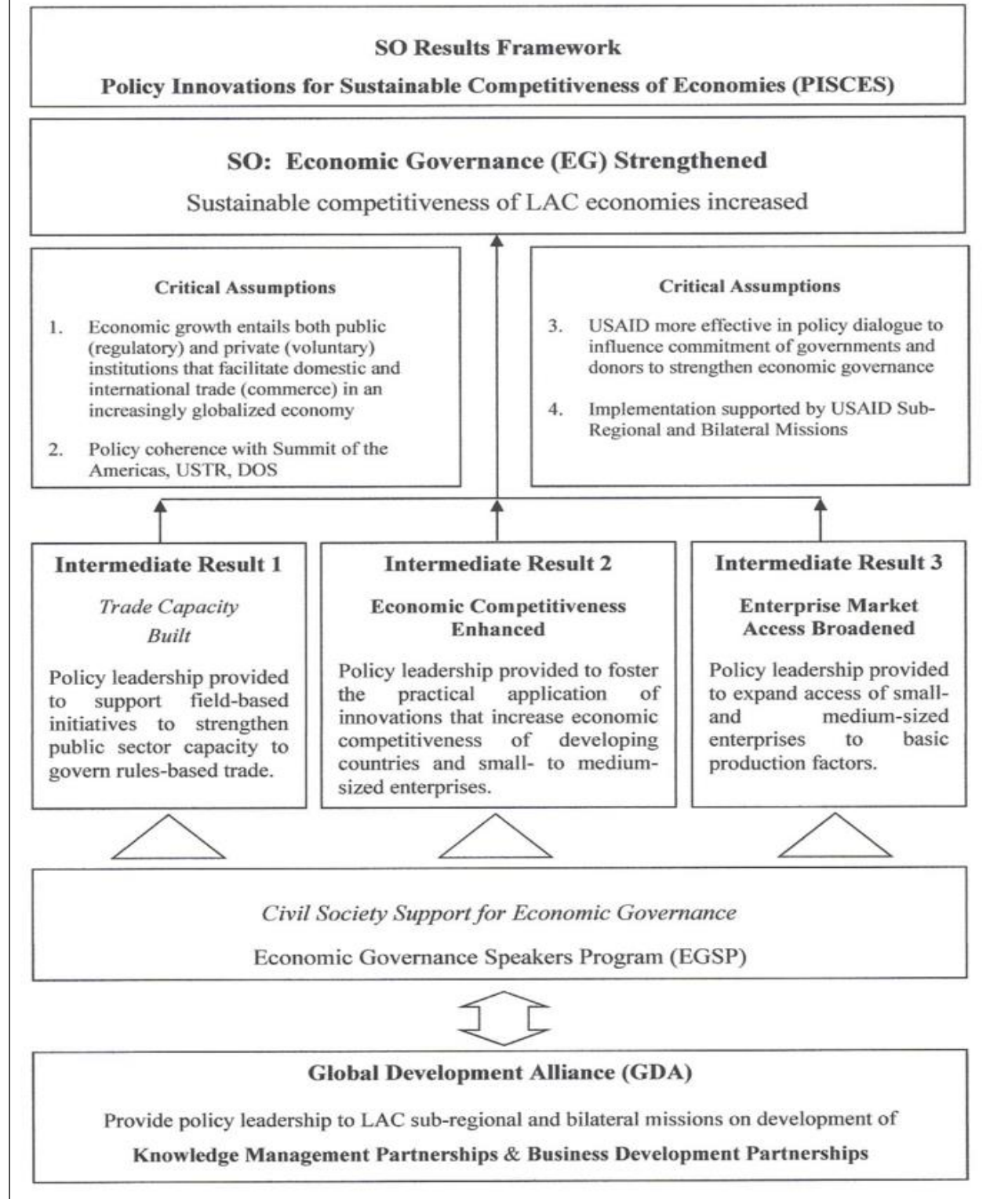
After the presentation, Sonia and I went up to the stage to meet and shake hands with Michael who kindly autographed (see next page) our copy of the study’s final report.



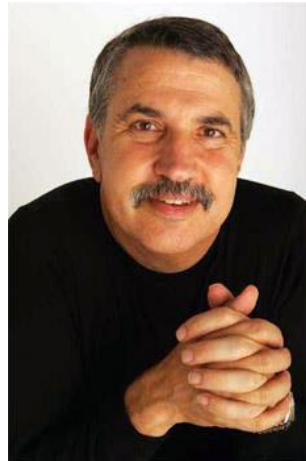
A few years later, while working as a member of the Broad Based Economic Growth (BBEG) team in the Office of Regional Sustainable Development (RSD) of the USAID Bureau for Latin America and the Caribbean, we were developing a new Strategic Objective to guide the team's portfolio. As my thinking had been influence by the competitiveness work of Fairbanks as well as that of Michael Porter, I felt that our team's portfolio should focus on economic governance and competitiveness. I argued for this in two concept papers titled: (1) "Defining Governance, Economic Governance, and Competitiveness;" and (2) "A Vision for Reconfiguring the BBEG Portfolio: Policy Innovations for Sustainable Competitiveness of Economies (PISCES). The decision tree graph (see next page) presents the Strategic Objective on competitiveness as I outlined it in the second concept paper.

Ultimately, my proposal for a strategic objective on competitiveness didn't resonate with RSD leadership and we wound up with a Strategic Objective basically repackaging the prior BBEG portfolio into two narrowly focused intermediate results—an intermediate result on trade capacity building (helping LAC countries to prepare for and implement free trade agreements with the U.S.), and an intermediate result on access to assets that focused on improving access of the poor to productive assets (e.g., property titles).

Strategic Objective (SO) Results Framework for PISCES



Thomas Lauren Friedman (7/20/53 – present)



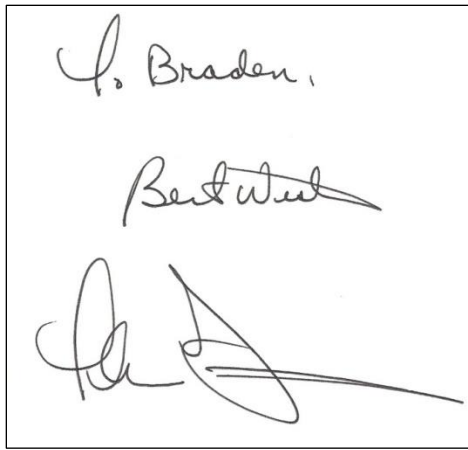
When I was growing up, my parents told me, "Finish your dinner. People in China and India are starving." I tell my daughters, "Finish your homework. People in India and China are starving for your job."



Tom Friedman is a three-time Pulitzer Prize-winning American journalist, columnist, and author. He writes a twice-weekly column for *The New York Times* and has written extensively on foreign affairs issues such as the Middle East, global trade, globalization, and the environment. Over the years, I have read several of Friedman's books, including *The Lexus and the Olive Tree*; *The World Is Flat*; *Hot, Flat and Crowded*; and *That Used To Be Us*. Among my favorite Tom Friedman quotes:

I'm actually not against drilling. What I'm against is making that the center of our focus because we are on the eve of a new revolution, the energy technology revolution. It would be...as if on the eve of the IT revolution, the revolution of PCs and the internet, someone was up there standing and demanding, "IBM Selectric typewriters, IBM Selectric typewriters." That's what "drill, drill, drill" is the equivalent of today.

Flight Log Memories: A few years back I went to a meeting at the Inter-American Development Bank (IDB). As I was about to exit the building, I noticed a sign indicating that Tom Friedman was appearing next door at the IDB's conference center. Normally, I would have paid no attention but this speaker was Tom Friedman, whose writings I always found most stimulating. I got to the conference center just as IDB President Luis Moreno was introducing Friedman, after which Friedman gave his PowerPoint presentation, doing so in a way that made my PPT skills pale in comparison. Friedman is an engaging speaker whom I try to catch when he appears on the Sunday morning news programs.



On this occasion, Friedman focused on the issues that he had written about in *Hot, Flat, and Crowded* – and, not surprisingly, with copies of this book on sale in the lobby! As it is impossible to anticipate such chance encounters as one may have with celebrities or giants on any given day, I didn't have with me my copy of this book, so purchased one right after Friedman finished his presentation – and then went back to the auditorium to line up for Friedman to autograph his book. When he asked whose name to put on the dedication, and realizing I already had read the book, I asked him to put “Braden” (my then three-year old grandson), thinking I will gift this book to him someday, perhaps when he is in high school and has to do a book report more than a decade from now. By then perhaps this book will spark Braden's interest in the issues that Friedman raises in this book. In the meantime, I'll keep in mind the Friedman quote when Braden is not staying on top of his homework, slightly reworking it as follows:

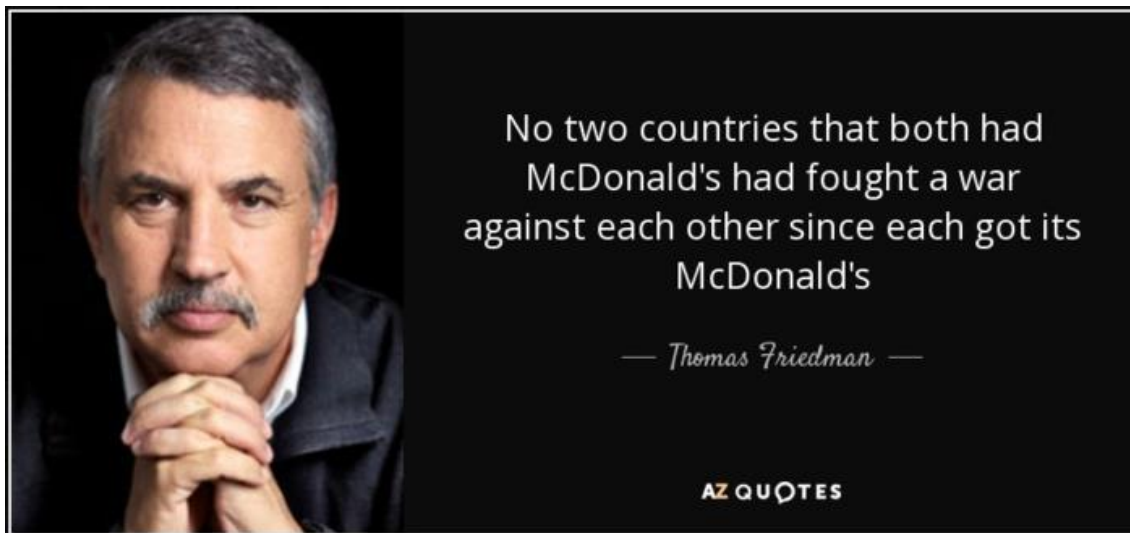
Braden, when I was growing up, my parents told me, "Finish your dinner. People in China and India are starving,"

Finish your homework. If you don't do well in school, you'll not have a job when you grow and, in in the meantime, you'll not be allowed to play basketball.



Abu Mentoring Grandson Braden to Improve His Study Skills

While reading Friedman's *The Lexus and the Olive Tree* (1999), I was struck by perhaps his most quoted sentence: “No two countries that both had McDonald's had fought a war against each other since each got its McDonald's.” Friedman referred to this as the “Golden Arches Theory of Conflict Prevention.”



While this statement may no longer be true, it got me to doing a count of the number of countries that I've visited where I ate in a McDonald's. The total count is 23, as follows: Argentina, Bolivia, Brazil, Canada, Chile, Colombia, Dominican Republic, Ecuador, El Salvador, England, Greece, Guatemala, Honduras, Jamaica, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain (Barcelona, Madrid, and Mallorca), Turkey, Venezuela, and the United States. Most of these visits in Latin America and the Caribbean were during my travels for USAID while working with the Agency's Bureau for Latin America and the Caribbean. Now that I think about it, some years back England and Argentina had a brief war-like scuffle over the Islas Malvinas or Falkland Islands, so that is at least one exception to the "Golden Arches Theory of Conflict Prevention."

Years earlier, while working for the International Fertilizer Development Center (IFDC) from 1975-1984, I traveled to many African and Asian countries where, at the time, there were no McDonald's or, if there were, I don't recall seeing one. But what I did collect and bring home from many of those countries that I visited in Asia and Africa were unopened Coca Cola bottles, some of which had Coca Cola written in the country's native language. But I found my growing collection of Coca Cola bottles was soon competing for scarce space in the closet where I stored my LP record collection, at which point I decided to gift my Coca Cola bottle collection to an IFDC colleague (Jorge Polo) who also was collecting Coca Cola bottles from the countries he visited.

Lookin' for Development in All the Wrong Places

In the soundtrack of film *Urban Cowboy* (1980), American country singer Johnny Lee sings “Lookin' for Love,” the chorus of which leads with the following lyrics:

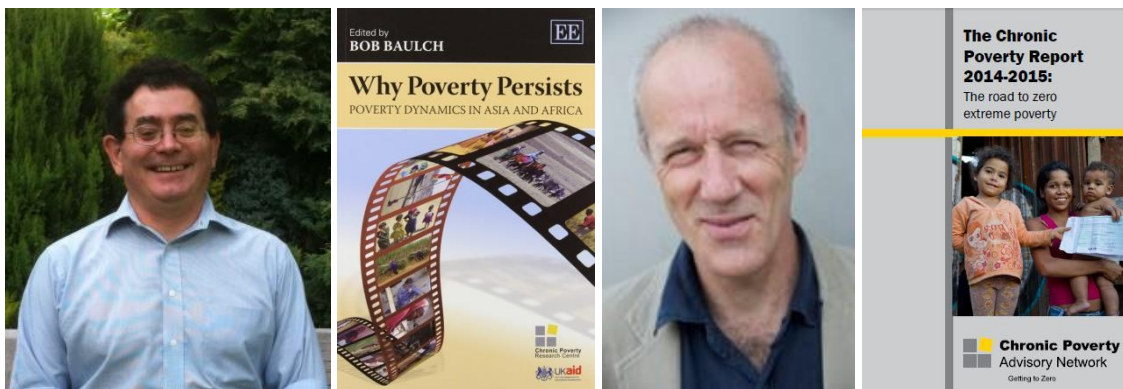
*I was lookin' for love in all the wrong places
Lookin' for love in too many faces*



"Looking For Love" - Johnny Lee (1980)

During the years I worked with the U.S. Agency for International Development (USAID), there were often opportunities to attend presentations by experts “lookin’” for development but not necessarily always “in all the right places” Depending on the “face” (expert), one heard different views on everything from how to “find” development to how to “lose” poverty.

Two such experts who visited USAID were associated with the Chronic Poverty Research Center at the Overseas Development Institute (ODI) visited USAID to talk about their research on poverty. In 2012, Bob Baulch spoke on “Why Poverty Persists: Poverty Dynamics in Asia and Africa. Then, in 2014, Andrew Shepherd, Director of ODI’s Chronic Poverty Advisory Network, spoke on “The Road to Zero: The Chronic Poverty Report.”



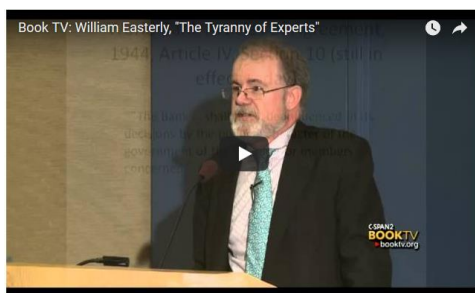
Bob Baulch (left) and Andrew Shepherd (right)

Then, just a few weeks before my retirement from USAID, two development experts visited the agency to talk about their poverty-related work. The first (**William Easterly**) spoke on “the tyranny of experts” and the second (**Paul Polak**) talked about “the business solution to poverty.” Here now are short vignettes on each.

William Russell Easterly (9/7/57 – present)



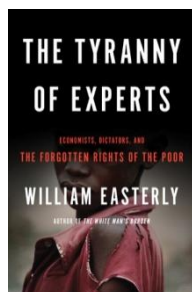
Remember, aid cannot achieve the end of poverty. Only homegrown development based on the dynamism of individuals and firms in free markets can do that. (The White Man's Burden, 2007)



The Tyranny of Experts - William Easterly

William Easterly, an economist specializing in economic growth and foreign aid, is a Professor of Economics at New York University, Co-Director of NYU's Development Research Institute, a senior (nonresident) fellow at the Brookings Institution, and associate editor of several economics journals. In his book *The White Man's Burden*, the title referring to Rudyard Kipling's poem of the same name, Easterly distinguishes two types of foreign aid donors: "Planners" (who believe in imposing top-down big plans on poor countries) and "Searchers" (who look for bottom-up solutions to specific needs). Planners are viewed as utopian, while Searchers are more realistic as they focus on doable interventions and solutions within the structure of a developing country's existing political economy. In Easterly's estimation, Searchers have a much better chance of succeeding, although the scope for success by the poor also depends on the extent to which their political and economic rights are not constrained.

Flight Log Memories: On May 7, 2014, **William Easterly** spoke to USAID's Economic Growth Sector Council. The event garnered a strong turnout, so much so that folks were sitting on the floor or standing up. The event provided opportunity for Easterly to hawk his latest book, *The Tyranny of Experts: Economists, Dictators, and the Forgotten Rights of the Poor*. In fact, he jokingly held up a copy of this book, which one of the attendees brought to the event, quipping, "Remember, Mother's Day is coming!"

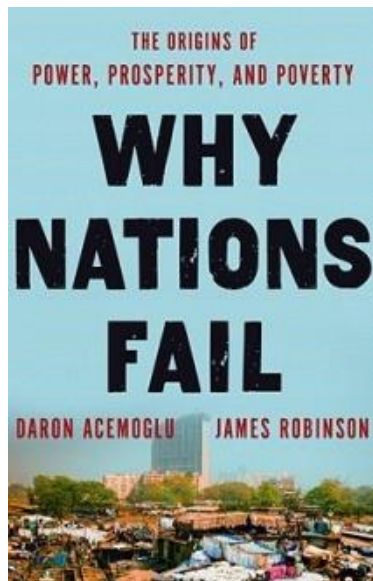


Easterly then provided a quick synopsis of the book's thesis:

The technocratic illusion is that poverty results from a shortage of expertise, whereas poverty is really about a shortage of rights. The emphasis on the problem of expertise makes the problem of rights worse. The technical problems of the poor (and the absence of technical solutions for those problems) are a symptom of poverty, not a cause of poverty. This book argues that the cause of poverty is the absence of political and economic rights, the absence of a free political and economic system that would find the technical solutions to the poor's problems. The dictator whom the experts expect will accomplish the technical fixes to technical problems is not the solution; he is the problem" ([Source](#)).

Easterly's thesis is not that much different from that voiced by Daron Acemoglu and James A. Robinson in their book *Why Nations Fail: The Origins of Power, Prosperity, and Poverty* (2013) in which they put forward the premise that a nation's economic success or failure derives from the choices that shape its political and economic institutions rather than from culture, geography, or religion. Nations succeed or fail, they argue, based on the extent to which their political and economic institutions are inclusive or exclusive.

Economic institutions shape economic incentives: the incentives to become educated, to save and invest, to innovate and adopt new technologies, and so on. It is the political process that determines what economic institutions people live under, and it is the political institutions that determine how this process works ([Source](#)).



Unfortunately, on the day James Robinson visited USAID to speak about *Why Nations Fail*, I was not able to go to the presentation due to a medical appointment. Also, unfortunately, after wading through the book's 544 pages, I found that the authors had not proposed any simple or easy prescription on how to help nations to succeed. Nor did Easterly when he spoke at USAID, only that development experts need to back off being "tyrants" and allow the poor to become the drivers of their own destiny.

In fact, what Easterly argues harkens back to this vignette's introductory quote from Easterly's *The White Man's Burden*: "Only homegrown development based on the dynamism of individuals and firms in free markets can do that." – which brings us to our next vignette on Paul Polak.

Paul Ruben Polak (9/3/33 – 10/10/19)



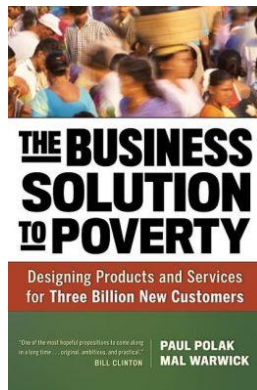
Dreams come from people's feet, not their words. Words were invented by the devil to drown the dreams that connect people to God. To learn about people's dreams you have to watch how they move their feet and not be distracted by the words that come out of their mouths. ([Source](#))



Out of Poverty: Paul Polak on Practical Problem Solving

After some 23 years as a practicing psychiatrist, **Paul Polak** became co-founder and CEO of Windhorse International, a for-profit social venture working to combine affordable, life-saving or income-generating technology with decentralized supply chains to earn profits serving the bottom billion customers. The Windhorse mission is to inspire and lead a revolution in how companies design, price, market, and distribute products to benefit the 2.6 billion people in the developing world living on less than \$2 a day. In 2008, before founding Windhorse, Polak founded D-Rev, a non-profit initiative that enlists the best designers in the world to develop products and ideas that will help the world's poor to earn their way out of poverty. Best known for his work with the Colorado-based International Development Enterprises (IDE), a non-profit he founded in 1981, IDE develops practical solutions harnessing the power of markets to attack poverty at its roots. "IDE has ended poverty for 19 million of the world's poorest people by making radically affordable irrigation technology available to farmers through local small-scale entrepreneurs, and opening private sector access to markets for their crops" ([Source](#)). Polak died at the age of 86 on October 10, 2019.

Flight Log Memories: On May 8, 2014, just the day after the visit of William Easterly (see vignette) to USAID, the Agency's Bureau for Food Security hosted **Paul Polak** who spoke on his ongoing work to address poverty, work that begins by going out to the villages of the poor; meeting with and listening to them; learning what their interests, priorities, and needs are; and then working with his design team to develop, test, scale up, and market value chains that create not only products to improve the lives of the poor but also livelihood (employment) opportunities for them. Polak helps the poor to earn their way out of poverty by applying in a practical way Easterly's reference to "*homegrown development based on the dynamism of individuals and firms in free markets.*" Paul's work in addressing poverty is recounted in his latest book *The Business Solution to Poverty* (2013).



While Polak did not bring a copy of his book to hawk as a Mother's Day gift, we did swap business cards, with his card cleverly having on the front side an image of the book's cover, with the flip side his contact information and the following quote from former President **William J. Clinton** (see vignette): "One of the most hopeful propositions to come along in a long time. . .original, ambitious, and practical."

In researching this vignette, I discovered that YouTube.com hosts many videos on [Paul Polak and his work](#), one noting the following in the accompanying comments:

Right now the number of people living on \$2 a day or less is more than the entire population of the world in 1950. These 2.7 billion people are not just the world's greatest challenge—they represent an extraordinary market opportunity. By learning how to serve them ethically and effectively, businesses can earn handsome profits while helping to solve one of the world's most intractable problems.

The key is what Paul Polak and Mal Warwick [co-author of *The Business Solution to Poverty*] call Zero-Based Design: starting from scratch to create innovative products and services tailored for the very poor, armed with a thorough understanding of what they really want and need and driven by what they call "the ruthless pursuit of affordability." . . .they show how their design principles and vision can enable unapologetic capitalists to supply the very poor with clean drinking water, electricity, irrigation, housing, education, healthcare, and other necessities at a fraction of the usual cost and at profit margins attractive to investors.

Promising governmental and philanthropic efforts to end poverty have not reached scale because they lack the incentives of the market to attract massive resources. This book opens an extraordinary opportunity for nimble entrepreneurs, investors, and corporate executives that will result not only in vibrant, growing businesses but also a better life for the world's poorest people ([Source](#)).

The work that is being advanced by Polak and his colleagues demonstrates Easterly's argument that in development Searchers are more effective than Planners, at least when it comes to helping the poor to become more empowered until the day that they emboldened to press for greater political and economic rights within the political economy structures of their countries. Those structures continue so stacked against the poor because the incumbent political and economic institutions, such as described by Daron Acemoglu and James A. Robinson in *Why Nations Fail*, are exclusive rather than inclusive, effectively denying the poor equitable access to the political and economic rights which ultimately are the foundation for liberty and prosperity.

In the meantime, donors all too often continue to err on the side of being "Planners"—that is, not going out to the poor as the first step in identifying what are their needs and what technologies can be developed (or adapted) that would be affordable drivers to create businesses that serve the needs of the poor (as consumers or producers) and mobilize the poor as entrepreneurs and business managers. Just a recent example of this "Planner" orientation

occurred at USAID the day after Polak was here. USAID's Higher Education Solution Network (HESN) sent an email to USAID staff asking for nomination of technologies (products and services) that staff would like the Comprehensive Initiative on Technology Evaluation (CITE), a USAID-funded initiative implemented by the Massachusetts Institute of Technology, to evaluate across three axes: suitability, scalability and sustainability.

Does this not seem backward – more of a Planner than a Searcher approach? Shouldn't a development agency first start with a client population of the poor, identify what their needs are, and then search for a suitable and affordable design solution in the context of the client's income level, in which case demand for the technology would drive it going to scale and being sustainable? In a similar vein, the U.S. Global Development Lab, another USAID initiative under Administrator Rajiv Shah, claims to have:

a new way of working. Instead of selecting a proposed solution to problems in areas such as water, health, food security and nutrition, energy, education, and climate change, we bring the problem to the table with our partners and work together to catalyze great ideas and discover, test and scale them with the aim of helping more than 200 million people in the next five years. (Source: *U.S. Global Development Lab: External Talking Points*)

Whether the Lab will prove more Searcher than Planner, and whether Lab-generated solutions will be scaled as effectively as Paul Polak has been doing, remains to be seen. In the meantime, just as Easterly projected that Searchers have a much better chance of succeeding, my sense is that it would be a sure bet to invest one's time and money backing Polak the Searcher than Shah the Planner.

Do We Know How or Not?

In the Hollywood film *Gone with the Wind* (1939) Scarlett O'Hara's maid Prissy (Butterfly McQueen) utters “Lawdy, Miss Scarlett, I don't know nothin’ ‘bout birthin’ babies!”



Prissy doesn't "know nothin' bout birthin' babies"

Over the years, the U.S. Agency for International Development (USAID) has periodically faced reappearing criticism that, in effect, paraphrasing Prissy, USAID “don’t know nothin’ about birthin’ development!”

The following pair of vignettes on William Paddock and James Riordan presents polar opposite views on this “don’t know nothin’” issue.

William Carson Paddock (9/23/21 – 2/28/08)



William and Elizabeth Paddock

If you eliminate famine through an increase in food production and ignore overpopulation, you simply pass today's problems on to the next generation.

Born in Minneapolis, Minnesota, **William Paddock** was a graduate of The Loomis School in Connecticut (1938) and Iowa State University (1943). During U.S. Marine Corps service in WWII, he was seriously wounded in Okinawa, Japan and was awarded the Purple Heart. On returning home, Paddock continued graduate studies at Cornell University, earning a Ph.D. in Plant Pathology and Plant Breeding. Prior to moving his family to Antigua, Guatemala in 1952, he was an assistant professor at Pennsylvania State University, later a professor at Iowa State University. His relocation to Guatemala was to serve as the director of the Iowa State College-Guatemala Tropical Research Center. Intrigued by the challenge of developing a higher-yield corn for Guatemalan peasants, he developed a strain (Tiquisate Golden Yellow) high in vitamin A and able to resist disease and produce higher yields. In 1957, Paddock replaced Wilson Popenoe as director of the Pan American School of Agriculture (El Zamorano) and led El Zamorano to become Latin America's first college of agriculture. In 1962, he returned to Washington, D.C. to work in the Kennedy Administration as director of Latin American Affairs at the National Academy of Sciences.

In 1952, the *Saturday Evening Post* published his first article on the world food crisis "Can We Make the World Feed Us All?" Building on his knowledge of tropical agriculture, world hunger, and population issues, Paddock wrote or co-authored several books: *Hungry Nations* (1964), *Famine-1975: America's Decision, Who Will Survive?* (1967), *We Don't Know How: An Independent Audit of What They Call Success in Foreign Assistance* (1973), and *Time of Famines: America and the World Food Crises* (1976). Much of his research and writings was based on a belief that famine and population growth were linked and that, while the Green Revolution research had developed improved varieties of wheat and rice, it had failed to address overpopulation. In a 1970 *BioScience* article, Paddock warned that "optimism about man's ability to feed himself as today's rate of population growth continues is precisely what we do not need and cannot afford in the race with the population bomb."

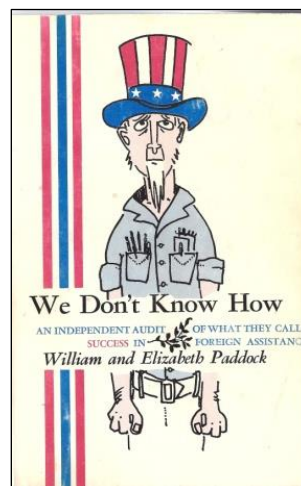
Paddock's critique of development professionals was clearly stated nearly forty years ago in *We Don't Know How* which he co-authored with his wife Elizabeth. The book, a report on fieldwork they conducted in Mexico and Central America, concludes with the following indictment regarding what they felt they had learned in their research:

First, development professionals do not know how to carry out an effective economic development program, either a big one or a small one. *No one knows how* – not the U.S. government, not the Rockefeller Foundation, not the international banks and agencies, not the missionaries. I don't know how. You don't know how. No one knows how.

Second, we don't know that we don't know how. Those who give the money are thousands of miles removed from where it is spent. No channel is provided whereby they can get unbiased opinions about their projects in the field in place of the usual fulsome reports of "great success." One barrier to this is that those who exercise their profession in the field...soon acquire a Messiah complex. To wit: a corn breeder in Iowa does not talk about his program SAVING Iowa. But a corn breeder who goes to Guatemala does talk of his program as saving not only Guatemala but all Central America and maybe even all the tropics... Add to this the fact that our aid programs maintain no memory banks. Both the files and the personnel are ignorant of previous programs, ignorant as to the reasons why there were started, ignorant as to what the prevailing conditions were then, ignorant as to why they failed and were abandoned.

The result: We do not know that we do not know how. We have no knowledge of our own ignorance. (William and Elizabeth Paddock, *We Don't Know How*, Iowa State University Press, 1973, pp. 299-300)

After Paddock retired in 1964, he remained active, worked as a private consultant in tropical agricultural development, continued to write extensively, and was involved with and served on the boards of various organizations, including the American Phytopathological Society, Federation for American Immigration Reform, and Zero Population Growth. He was a founder of the Environmental Fund and its chairman in the 1980s. At the age of 86, on February 28, 2008, he died, from complications of a stroke, at his home in Antigua, Guatemala.



Flight Log Memories: Before sharing my encounter with **William Paddock**, let me provide historical context. In preparing this vignette, I was checking around to see if some of my contacts had ever met Paddock. I recalled that Paddock had interviewed my fellow Iowa State University (ISU) graduate student colleague, Eric Graber – more on that below. Also, I contacted John Sanbrailo, longtime USAID Foreign Service Officer, who at the time this vignette was written, was serving as the Executive Director of the Pan American Development Foundation (PADF). Sanbrailo didn't recall having ever met Paddock but was familiar with Paddock's *We Don't Know How* and other books critical of foreign aid, offering the following assessment of that literature:

In reviewing the foreign aid literature, it is full of books by those reaching the end of their international development careers who write very negative books about what aid or their agencies can or did achieve. For example, see *The Alliance That Lost Its Way: A Critical Report on the Alliance for Progress* (1970) by Jerome Levinson and Juan de Onis. Levinson was a senior director in the LAC bureau for much of the 1960s and one of those who implemented the Alliance for Progress.

Also see Lawrence Harrison's books, especially *Underdevelopment Is a State of Mind* and *The Pan American Dream*, among others. Harrison is now a leader of [the] "Culture Matters" school of thinking and believes that USAID programs address the wrong issues. According to Harrison, the overriding constraints to development are culture and values. Harrison was a long-time USAID Director in a number of LAC countries and was a leader in the LAC bureau throughout the 1960s, 1970s and into the 1980s.

The classic negative presentations are **William Easterly's** [see vignette] devastating attacks on the World Bank where he worked for many years. See his *The Elusive Quest for Growth: Economists' Adventures and Misadventures in the Tropics* and *The White Man's Burden: Why the West's Efforts to Aid the Rest Have Done So Much Ill and So Little Good*. Easterly was a senior economist at the World Bank for well over a decade.

I hope that this places *We Don't Know How* into some context." (John Sanbrailo, personal communication)

Further context is provided by examining an example of Paddock's writing, in this case his interview in 1969 with a young ISU graduate student, Eric Graber, who was one of four ISU scientists contracted by USAID/Guatemala to analyze the role of agriculture in the development of Guatemala. The following, from *We Don't Know How*, is Paddock's summary of the Graber interview:

Paddock: Are you familiar with an earlier Iowa State agricultural program in Guatemala?

Graber: I have heard there was some kind of program but that's all I know about it.

Paddock: Have you been briefed on the past history of U.S. support in this country?

Graber: AID used to have a different name than it does now – I don't know what it was. I believe the United States helped with a Colonization project but I don't know in what way. I guess that's the extent of the back history I'm aware of.

Paddock: I am interested in what you think has been the most effective U.S. effort in Guatemala.

Graber: The Peace Corps. Of course I'm prejudiced because I was one with the Peace Corps. [Graber had served in the Peace Corps in Peru.]

Paddock: What do you consider to be the most effective AID program in Guatemala?

Graber: I haven't found one.

Paddock: What will your current study indicate?

Graber: We would like to determine the priorities for investment in agriculture. There is no global plan for Guatemala's development; there are hundreds of feasibility studies but there are no studies that pull them together, to tie the ideas together. AID has no library system for finding these studies and when you do run them down you find there is no continuity in the thinking that inspired them.

Paddock: Do you know what use will be made of the report for which you are collecting data?

Graber: I really have no idea.

[Paddock continues] In April 1969, Iowa State University published the report, a full two-inches thick, titled; *Agricultural Development and Policy in Guatemala*. When I read its purpose was to review the extent "to which the agricultural sector has changed since 1950," I realized it covered part of the 1945-55 period when Iowa State

had operated its own agricultural experiment station in Guatemala [at which station Paddock himself had worked earlier in his career]. Writing Graber, I asked if his group had consulted any of the reports published during the course of that earlier program. He replied: “I don’t remember those specific reports.” Thus, like AID, Iowa State too has no memory. (pp. 15-16 of William and Elizabeth Paddock, *We Don’t Know How*, 1973).

In early 1972, my wife Sonia and I left VISTA (after 1.5 years of service) to resume my studies for a doctorate in sociology at Iowa State University. There, sharing an office suite with several other graduate students, I met Eric Graber. While Eric was studying for a Ph.D. in Economics and I for a Ph.D. in Sociology, we shared a mutual interest in agricultural development in Latin America, not to mention that our wives were *Latinas*, Eric’s wife Charo Peruvian and my wife Sonia Colombian. One day, discussing Eric’s experiences as a Peace Corps Volunteer (1965-67) in Peru and as an ISU graduate student working in Guatemala on the agricultural development and policy study, Eric recalled how upsetting it had been to read Paddock’s interview with Eric in *We Don’t Know How*. I never forgot how Eric’s experience with Paddock had been so disconcerting. Thus, in writing this vignette, I contacted Eric to get his reflections on that incident. Eric wrote back the following in an email:

You asked about my 1969 encounter with William Paddock in Guatemala and conversation that was excerpted in *We Don’t Know How*. Think of it this way; Graber was being Graber and Paddock was being Paddock. I was immature, dumb, and unaware about [the] need for discreet careful conversation and unwittingly fit to his purpose. Paddock’s snoopery journalistic agenda was to discredit USAID projects. By the time of his book, I don’t think Paddock had read *Guatemala’s Economic Development: The Role of Agriculture*, ISU Press, 1970, a summary of extensive research, which I co-authored.

Of course, I was surprised, deeply embarrassed and saddened upon learning of the book’s content in 1973; but retained support of ISU professors and eventually completed the doctoral program in economics. USAID continued to employ my services in contractor positions. The subject never figured in any of my professional discussions or job interviews. In retrospect, I seem to have gotten off lightly. Perhaps Paddock’s proclivity for drivell-driven bombastic journalism turned off professionals....

Having said this, one should recognize [the] possibility of some redeeming value to Paddock’s books and life’s work--after all ISU Press published some of his writing. My advice, celebrate whatever you find that is good and useful today. I harbor no sense of grievance nor desire to correct any perceived personal injustice. My main concern about resurrecting past demons today would be potential for misunderstanding and loss of control in hyperactive social media channels. After nearly 45 years, I simply do not have much recollection of events and conversations during the period (Eric Graber, personal communication).

Flight Log Memories: Nearly 20 years later, in the early 1990s, I worked for Chemonics International as Agricultural Research, Extension, and Education Advisor on the USAID-funded Agriculture and Natural Resources Management (LAC TECH) project. One day I received a phone call from **William Paddock** who asked if he could stop by my office for an interview. I knew of him from his book *Famine – 1975* over two decades before, and from *We Don’t Know How* over a decade before, the bad experience that my friend Eric Graber had when interviewed by Paddock.

Thus, I was on my guard for Paddock’s approach to interviewing and reporting. I met with him out of curiosity but also to learn about what he was working on and why he wanted to meet with me. What I don’t recall from that meeting is the topic we discussed other than that he was doing research for a new writing project and was looking for information or — worse — again looking for more evidence that USAID still didn’t know how! But, as stated in the old adage, to be forewarned is to be forearmed! Thus, I was on my guard during my meeting with him to be pleasant and mention only publicly available information and/or other professionals he could contact. That was the sum of the

interview and Paddock never followed up with me—and I never learned what product, if any, may have come out of his efforts during that period.

In writing this vignette, I recalled Christina Crawford, the adopted daughter of Hollywood actress Joan Crawford, who, in her book *Mommie Dearest* (1978), published just a year after Joan Crawford's death in 1977, accused her mother of child abuse. When Joan Crawford's will was read, Christina and her brother Christopher learned that their mother had disinherited them from her \$2 million estate, the will stating for "reasons which are well-known to them." In the 1981 film *Mommie Dearest*, scored by Henry Mancini (see vignette), a resigned Christopher states that their mother got the last word. But Christina hints that she (Christina) would get the last word and did when *Mommie Dearest* (1978) was published just a year after Crawford's passing. With the context provided by John Sanbrailo and Eric Graber, this vignette also serves as a "last word" on Paddock who, despite shortcomings in his writing about development, did make significant contributions to development during the earlier years of his career, developing a higher-yielding corn for Guatemalan peasants and directing the Pan American Agricultural School. As Eric would say, "let's celebrate the good and useful."

In the meantime, after serving in the Peace Corps and earning his Ph.D. in Economics from Iowa State in 1978, Eric Graber has been active in international economics and development for more than thirty years, including teaching economics and business courses at Saint Louis University (1979-86); Brandeis University (2006-07); and the University of Maryland University College (UMUC) (2003-13). Graber has served in management positions at Coopers & Lybrand in Chicago and the U.S. Department of the Treasury (1987-95). From time to time, he has carried out consulting assignments to support technical assistance projects in Saudi Arabia, Latin America, and Armenia; and has held officer positions at The National Economists Club, Washington DC (2004-06). Graber was the 2012 recipient of the Teaching Recognition Award for online teaching excellence from the UMUC Graduate Management Program. His interests in economics and management embrace strategic planning, economic policy, trade, business and social sector development, taxes, and organization theory. He has published a number of articles and contributed to books on the economics of development.



Eric Scarth Graber (2006)

James Timothy Riordan (9/3/41 – present)



the best people to provide technical assistance to small growers are their buyers. Why? Because they have a commercial interest in the quantity, quality, and timeliness of the product. ...development projects are most effective when they start with the individual business, because individual businesses – not products, sectors, industries, clusters, or projects – make productive investments. The best way to get the chain reaction of development going is one buyer at a time.



Buyer-Led Approach to Creating Jobs for the Poor

On graduating from Xavier High School in New York City in 1959, **James Riordan** entered the New York Province of the Society of Jesus, a Catholic religious order. Studying mathematics at Fordham University, he earned a B.A. (1965) and a M.A. (1966), then a Licentiate in Philosophy, an ecclesiastical degree, from Woodstock College in 1966. From 1966-68, Riordan taught high school math at Colegio San Ignacio (Rio Piedras, Puerto Rico). From 1967-68, he taught math at the University of Puerto Rico (Rio Piedras). In 1968, he left the Society of Jesus and returned to the U.S. to teach math at Adelphi University (Garden City, New York).

In 1969, Riordan enrolled in a doctoral program at the University of Pennsylvania, first earning a M.A. in International Relations in 1972, and a Ph.D. in Economics in 1980, his dissertation titled, *The Productivity and Consumption Behavior of Colombian Land Reform Beneficiaries: A Comparison with Other Small Farmers in the Colombian Economy*. While at Pennsylvania, he taught undergraduate macroeconomics and was a research assistant on a U.S. Bureau of Mines-funded study analyzing historical supply and demand for copper and aluminum, and doing projections.

In 1972, Riordan joined the U.S. Department of Agriculture's Foreign Development Division of the Economic Research Service, leading the Agricultural Sector Analysis Group until 1974 and directing the group's participation in agricultural sector analyses in Colombia and Ecuador and assessing a small farmer credit program in Guatemala. From 1974-76, as a USDA Economist, Riordan worked with the U.S. Agency for International Development (USAID) in Colombia (Bogotá), serving in advisory roles to the Agricultural Sector Analysis Group in the Ministry of Agriculture and the Health Analysis Group in the National Planning Office. He designed economy-wide input-output and linear programming analyses and assisted in the design of an agricultural sector analysis project in the Dominican Republic.

In 1976, Riordan moved to Washington, D.C., to work with USAID's Office of Development Resources in the Bureau for Latin America and the Caribbean, serving as Agricultural Economist, Sector Analysis Division; from 1977-78, Senior Agricultural Economist, Rural Development Division; and from 1979-80, Chief, Sector Strategy and Analysis Division. His assignments reflected a progression from the role of staff economist to central oversight of analytical work in preparation of development strategies.

From 1980-86, Riordan worked with Abt Associates (Cambridge, Massachusetts), serving as Senior Economist (1980-86) and Vice President (1983-86). His developing country-focused activities in the LAC region during this period included an Impact Evaluation of Agricultural Sector Planning Projects in Latin America and the Caribbean (1981-82); short-term contracts with USAID/Bolivia preparing a manual for regional development planning, conducting economic analysis of an area development project, and using national farm household survey data to identify rural poor target groups, assess constraints to their development, and define a rural development strategy (1981-83); Short-term contracts with USAID/Peru conducting economic analyses of the credit and transportation components of area development projects and leading design of a policy analysis and institutional development project (1981-85); and serving as Project Director of the USAID-funded Agricultural Policy Analysis Project (1983-86).

From 1986-88, Riordan joined the MidAmerica International Agricultural Consortium (MIAC) to serve as Chief of Party on a USAID/Peru-funded \$3,000,000 contract, coordinating long- and short-term technical assistance for various development activities. This work focused on strengthening national capacity for agricultural policy analysis, developing an improved information base for agriculture, managing improvements in the public agricultural sector, and providing oversight to long-/short-term training of Peruvian professionals. Riordan served as advisor to the Agricultural Policy Analysis Group of the Ministry of Agriculture, directing a nationwide survey of producers to assess on-farm impacts of the government's agricultural policies. This assessment was the first time this approach had been taken to agricultural policy monitoring. He also contributed to design of an agricultural policy institute and establishing the Peruvian Agricultural Economics Association.

In 1988, Riordan returned to the U.S. to serve as the Associate Executive Director, Midwest Universities Consortium for International Activities (MUCIA) in Columbus, Ohio, as a member of The Ohio State University Department of Agricultural Economics and Rural Sociology. Until 1991, Riordan participated in managing more than \$250 million of projects worldwide, setting up and maintaining a project tracking system, and developing new international programs, primarily in agriculture and natural resources, higher education, and tourism. He traveled to Bolivia, Colombia, Ecuador, Hong Kong, Indonesia, Laos, Mali, Nepal, Philippines, Sierra Leone, Thailand, the United Kingdom, and Yugoslavia in connection with MUCIA's higher education programs. He also provided short-term technical assistance related to agricultural policy in Bolivia, Honduras, Indonesia, Peru, and Sudan, and gave seminars on building an organization's capacity for agricultural policy analysis. Also, he facilitated workshops for private voluntary organizations in Bolivia and, back on the Ohio State campus, taught a graduate course on rural development planning and project implementation in developing countries.

From 1991-10, Riordan worked with Chemonics International (Washington, DC), initially from 1991-97 as Chief of Party of the USAID-funded LAC TECH Project, leading a multi-disciplinary team and serving as Agricultural Policy Analyst, replacing Albert L. Brown (see vignette) who had been reassigned by Chemonics to be Chief of Party on a USAID project in Egypt. In this role, Riordan provided technical services to USAID/Washington and nine USAID Missions in the LAC region, primarily in development of program strategies. Services included developing the Agency's program guidance to advance rural economic growth in the region; assisting the Government of Peru in developing its anti-poverty program; preparing food security strategies for Haiti and Peru; developing rural economic growth strategies in El Salvador, Paraguay, and Peru; developing the PL 480, Title III program policy agenda in Nicaragua; drafting concept papers for agricultural policy analysis projects in Ecuador, Honduras, and Peru; design

and analysis of rural household surveys for monitoring and evaluation of development programs in Bolivia and Ecuador; and redesigning an agroforestry program in Haiti. From 1997 to 1999, Riordan shifted his focus to the USAID/Egypt-funded \$20,000,000 Technical Assistance for Policy Reform project, managing the contract and providing technical assistance in economic policy reform to the Government of Egypt and USAID/Egypt. The objectives of the policy reforms were to expand international trade, improve financial sector performance, increase investment, and conserve the environment.

In 1999, Riordan returned to Peru, serving until 2003 as Chief of Party on the USAID/Peru-funded Poverty Reduction and Alleviation (PRA) project, which focused on generating jobs and increasing income for Peru's poor. Riordan provided oversight to the management of business promotion centers in intermediate cities in eleven "economic corridors" throughout Peru, identifying market opportunities to link poor producers with buyers locally, regionally, nationally, and internationally, nurturing those links to make the resulting businesses and jobs sustainable. By the time the project ended in September 2008, it had generated more than \$307 million in new sales and created over 81,900 new full-time equivalent jobs. For its innovative approach to development, PRA won the prestigious *Creatividad Empresarial* award.



Lessons from the PRA-USAID Project

From 2003-10, Riordan worked as Director in Chemonics' home office (Washington, DC), actively designing and participating in programs to expand business activity in developing countries, generate jobs, and reduce poverty through market forces. During this period, Riordan traveled to Afghanistan, Albania, Antigua and Barbuda, Armenia, Azerbaijan, Bangladesh, Bolivia, Dominica, Guatemala, Kosovo, Madagascar, Mongolia, Mozambique, Nicaragua, Nigeria, Paraguay, Peru, and St. Lucia. In 2009, Riordan moved to Albania to direct the USAID/Albania-funded \$10,000,000 Competitive Enterprise Development project, directing the project in its initial four months and introducing the disciplined, results-oriented, demand-driven, problem-solving approach to generating sales and jobs that he had helped to develop and apply in Peru and other countries earlier that decade.

From 2011 to the present, Riordan has worked in knowledge-sharing activities for Chemonics International Inc.; preparation of a draft food security strategy for USAID/Nicaragua; and doing presentations on the buyer-led approach for Chemonics in El Salvador, Mongolia, and Peru, and at U.S. universities. In addition to a long list of reports and publications, Riordan has provided leadership to various Private Voluntary Organizations (PVOs), serving as Director of Strategies for International Development (1991-2013) and President of its Board of Directors (1993-2002); as a Member of TechnoServe's Global Advisory Council (2008-present); and a Director of the Ola Verde Foundation (2010-present).

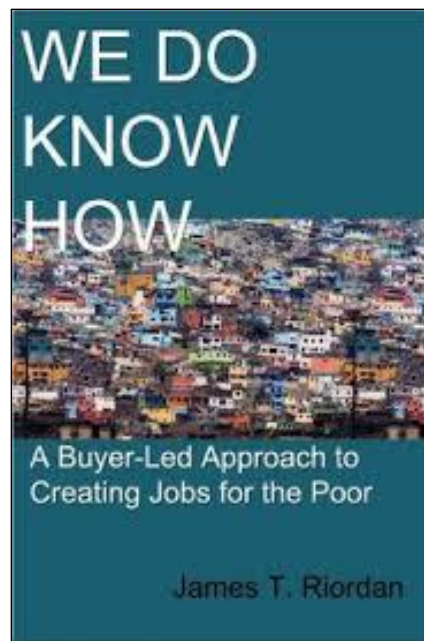
Flight Log Memories: I first met **James Riordan** in 1991 when he joined Chemonics International as the Technical Chief of Party and Agricultural Policy Advisor on USAID's Agriculture & Rural Development Technical Services (LAC TECH) Project. Normally, each of the LAC TECH staff worked independently on home office or field assignments in his or her specialty area, though Jim, as the project's Technical COP, provided technical oversight of the work being carried out by the other project advisors. While the advisors generally would not work with each other during a short-term assignment – Temporary Duty Travel (TDY) travel – to a LAC country, Jim and I had the opportunity to work together during 1992-93 on a couple of TDYs to Ecuador, where we assisted the USAID Mission in Ecuador with the preparation of a concept paper for a proposed Agricultural Sector Development Project, and later with the project design team in preparing a draft project paper. My role was the preparation of an institutional analysis of agricultural, research, extension, and education in Ecuador as the basis for identifying the specific needs that the Agricultural Sector Development Project would address in this specific area.

During this period Jim played a mentoring role that helped me to deal with a big challenge – estimating a draft yearly research budget to serve as a basis for deciding how much funding to build into the project to support the agricultural research program of the Agricultural Development Foundation (FUNDAGRO), a private, not-for-profit foundation established with USAID support. Jim guided me on how to work with FUNDAGRO's executive director to convert the foundation's current inputs-oriented research budget into an outputs-oriented budget, thereby providing a more direct estimate of the cost for each commodity research program. On another occasion, when I met with Jim to get feedback on the draft of a report I had written, his feedback came in the form of "tough love" when he said: "Kerry, you are good at analyzing but not at synthesizing!" The impact of that frank feedback toughened me up and got me more focused on synthesizing analysis into clearly stated conclusions.

Over the years, since LAC TECH, Jim and I have stayed in touch, often running into one another in some developing country such as in Lima, Peru while Jim was COP on the USAID-funded PRA project, or the day I discovered Jim dining at McDonald's in Guatemala City. Shortly after Jim joined Chemonics in the early 1990s, my wife Sonia and I invited Jim and his wife over to our house in Reston for dinner. As they were entering our townhouse, Jim's wife Blanche was chiding him to the effect: "Why didn't you tell me Kerry lives right next door to the townhouse where we used to live?" From 1976-80, when Jim worked with USAID, his family also had lived in a Greenkeepers Cluster townhouse (2163) right next door to the townhouse (2161) that my family had moved into in January 1985.

During the years that Jim and I worked at Chemonics, we often carpooled. One morning I was in my car outside Jim's house on the north side of Reston but began to worry that he might have overslept, when suddenly I saw Blanche at the front door signaling me to wait just a minute. She soon reappeared at the door and told me that she just called Sonia who reported that Jim was in his car outside my townhouse on the south side of Reston. Lessons learned: There's always room for improvement on the communication front and be careful about the assumptions one is making!

In 2007 USAID/Peru invited me to come to Lima for two weeks to provide support in the absence of director of the Office of Economic Growth and develop a scope of work for the final evaluation of the Poverty Reduction and Alleviation (PRA) Project. This was my formal introduction to the scope of this project and, in particular, its model to support linking markets to small-scale producers. Now, while Jim was no longer the project Chief of Party on this project, Chemonics provided support, between billable assignments, for Jim to work on synthesizing his years of experience working in development into a book titled *We Do Know How: A Buyer-Led Approach to Creating Jobs for the Poor* (New Academia Publishing, 2011).



The book's title, which Jim chose, was in response not only to *We Don't Know How* (1973), the book William Paddock (see vignette) had written nearly 40 years before, but also to more recent development assistance critiques such as those by the ex-World Bank economist William Easterly (see vignette) – *The Elusive Quest for Growth: Economists' Adventures and Misadventures in the Tropics* and *The White Man's Burden: Why the West's Efforts to Aid the Rest Have Done So Much Ill and So Little Good*. On Easterly's writings, Jim wrote that while Easterly “succeeded in dismantling a lot of development castles – that is, in showing what does not work – he has not succeeded as well in constructing a solid edifice in their place – that is, in showing what does.” What Riordan set out to do — and does well — in *We Do Know How* is present “a proven, practical approach for creating jobs for poor people—normally a necessary first step for them to escape from poverty” (pp. 4-5).

Over the years, Jim and I have continued to discuss development issues and how the buyer-led approach can be institutionalized, that is, sustained and implemented by host country local organizations once the USAID-funded project that provided assistance in how to implement the buyer-led approach has ended. This sustainability question is part of an ongoing concern by USAID about building the capacity of local institutions and organizations to carry on after a USAID-funded project has ended, after USAID is no longer working in a particular sector in a country or, indeed, once USAID is no longer providing any assistance to that country.

They Did Mention the Music!

Film composers vary in how concerned they are about what critics write about the score a composer has composed for a film. For example, the title of the autobiography of film composer **Henry Mancini** (see vignette) – *Did They Mention the Music?* – suggests that he was not indifferent to what others thought about the scores he composed for the many films on which he worked.

At the other extreme, however, is the rare composer who doesn't care what critics write about the composer's score for a film or about what kind of score a film's director wants the composer to provide for the film. The classic case of such lack of concern is film composer Bernard Herrmann who early in his life committed himself to:

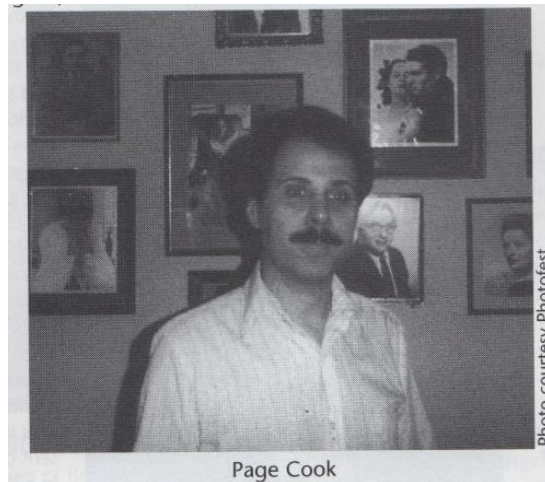
a creed of personal integrity at the price of unpopularity: the quintessential artist. His philosophy is summarized by a favorite Tolstoy quote: "Eagles fly alone and sparrows fly in flocks." Thus, Herrmann would only compose music for films when he was allowed the artistic liberty to compose what he wished without the director getting in the way. Most famously, after over a decade of composing for all of Hitchcock's films, Hitchcock requested [for the film *Torn Curtain*] a more "pop" score from Herrmann. Herrmann's score was not what Hitchcock had requested, and since Herrmann was so committed to having artistic liberty and would not compromise his values, the two went their separate ways, never to collaborate again. This shows Herrmann's persistence...to compose as he saw fit to represent the film (Wikipedia.org).

Even as composers stay busy scoring films, indifferent or not to a film's director or the critics, there are many authors who write about film scores and film composers.

During this last leg of our virtual stopover in the *Realm of Book Authors*, we make a slight course correction in our flight plan, moving us away from authors who have written about development and toward realms that became lifelong passions during my nonworking hours, specifically, the realms of film music, folk music, and exotica music.

Our first virtual stopover will introduce three film music critics – **Charles Boyar (Page Cook)**, **Tony Thomas**, and **Jon Burlingame**—who excelled in "mentioning" the music composers provided for a film's score.

Page Cook (12/7/44 – 1/15/94)



(Source: *Films In Review*, March/April 1996)

“meandering droolings” (Page Cook)

I remain amazed that Page Cook, honored by some and vilified by others, continues to be a person from the distant film music past who still claims so much attention and controversy. (manderley)

Near the beginning of *Citizen Kane* (1941), the film’s principal protagonist – Charles Foster Kane (Orson Welles) – utters with his last breath “Rosebud,” setting a journalist on a search for the enigmatic meaning of Kane’s last word. While the journalist and the film may succeed in finding the meaning of “Rosebud,” it wasn’t easy for this writer, even with today’s search engines, to reconstruct the life of **Page Cook** who was born as **Charles M. Boyar** (or Boyer) on December 7, 1944. Several Internet pages refer to Cook’s original last name as “Boyer.” But John Fitzpatrick (personal communication) recalled the nameplate on the door of Cook’s apartment in New York City as having Cook’s last name spelled “Boyar.” While Cook’s personal collection of film music-related memorabilia rest in Brigham Young University’s L. Tom Perry Special Collection, the biographical information on Boyar/Cook on the Internet is scarce.

Faced by this dearth of information about the life of Boyar/Cook, this vignette took a different approach, reconstructing Cook’s life (or aspects of it) as seen through the “eye of the beholder,” drawing on posts to the *Film Score Monthly* (FSM) message board by film music aficionados who over the years commented about Page Cook and their own close encounters with him. In addition to quoting many of those posts, this vignette weaves in comments that several FSM contributors shared with me in reading a draft of this vignette. This approach was inspired by Episode 13 of Season 2 of the *General Electric Theater* TV series that aired on December 6, 1953. That episode – titled *The Eye of the Beholder* – starred:

Richard Conte and the ethereal Martha Vickers along with a cast full of high-octane character actors who knew just how to play their particular parts. ... Richard Conte plays the infamous Michael Gerard, who is viewed by the other characters as everything from a masher to a murderer, and we see the story played out from each of the characters point of view. This requires that Conte play the Gerard character differently in each scene. In one scene he’s a nerd, and in another, he’s a hood. ... Conte pushes all the right buttons as his characters morph between scenes. Gerard’s evil nature seems to be escalating as the story progresses until it reaches an exciting climax with a twist (IMDB.com).



Michael Gerard (played by Richard Conte)

Later in the 1950s and for many years thereafter, probably even to the present, this film was widely used in training programs, for example, the “Management Communication for Development” training course in which my father, Francis Byrnes (see vignette), and later myself, were trainers. The film:

asks us to question ourselves when we see something and rush...to judgement about what happened. In this case, we see a case study of a painter and a model. Plenty of witnesses tell a tale about the painter but do they correspond to the original painter's story? . . . It's a *Rashomon* type scenario about how different people see the same event differently, and it...starts with a shot of artist Conte...standing over the unmoving body of Vickers who is on a sofa, with paint spilled everywhere. The question then is what really happened and what did different people (like a maître d', mother, taxi driver, landlord, cleaning lady, etc.) see leading up to the event, and how did they interpret it ([Source](#)).

Numerous posts about Page Cook to the *Film Score Monthly* (FSM) message board shared memories of meeting and knowing Cook, talking with him by phone, or exchanging letters with him – all back in the day when there was no Internet, email, or Skype. Just as *The Eye of the Beholder* challenges the viewer to decide who is the real Michael Gerard, those FSM message board posts about Cook challenged board readers to decide who is the real Page Cook. Note that some postings were by contributors who used the British form of spelling a word (e.g., “favourite”) rather than the American English (e.g., “favorite”).

Why Page Cook? – Page Cook is of interest here because he so singularly stood out in the early 1960s as a film music critic whose comments about film music composers and their film scores regularly appeared in “The Soundtrack” column of *Films in Review* (FIR), a magazine based in New York City.

His career at *FIR* began in the latter part of Hollywood's Golden Age of Filmusic. Page Cook knew everybody: Miklós Rózsa, Max Steiner, Alex North, Dimitri Tiomkin, **David Raksin** [see vignette], **Elmer Bernstein** [see vignette], etc. He maintained a long correspondence with Hugo Friedhofer; Alfred Newman was more than his favorite composer. Alfred Newman was *the* greatest composer to write for films (Jack Smith, “The Soundtrack,” *Films In Review*, p. 78).

For years, Page Cook was the **ONLY** person writing about soundtracks! Those were the tail end of the days when soundtracks were, for the most part, beneath everyone's contempt. And here's this guy, in *Films in Review*, actually setting down opinions about stuff I cared about. Favorable or not, at least he was writing about it ([John B. Archibald](#)).

[*Films & Filming*] had sporadic commentary but was not widely distributed here. The Steiner Society did not attempt much serious criticism. Page Cook did indeed step into a tradition of film music commentary in FIR. Tony Thomas, Ed Connor, and Rudy Behlmer had written previously on the subject. But the point still holds. In the mid- and late 1960s, Cook's was just about the only voice to be heard in the wilderness (Rozsaphile).

During the early 1960s, there were other magazines that had film music columns, including the British magazine *Films and Filming*. *High Fidelity* magazine occasionally carried film score reviews by Royal S. Brown. Going back to the 1940s, there was a magazine variously titled as *Film Music*, *Film Music Notes*, and *Film & TV Music* but ceased publication in 1958. Reflecting on the few number of sources where one could find film music reviews, FSM contributor Tom DeMary wrote:

I had a few film music pen pals in the mid-60s, but no one had ever mentioned Page Cook. I discovered *Films in Review* independently. I walked into a bookshop a few days after I arrived in Austin, Texas, and was startled to see a little magazine, which mentioned Bernard Herrmann on its cover. That was my introduction to *Films in Review*. I also found *Films and Filming* in the same shop, but surely it was rarely seen in US, outside of a really large city or a University town. I discovered *Film Music Notes* in the University library, but they only had a few years of publication (Tom DeMary).

So, in those early years, there were other film music critics who were publishing reviews of film scores. What is interesting, however, is that no other film critic generated anywhere near as much recognition among film music aficionados as did Cook, though he often was "vilified for his flowery language, his 'fawning' over certain composers..., and his negative attitude toward other composers" (manderley).

For nearly 30 years, Page Cook was a name that carried considerable weight with a large number of film music aficionados throughout the United States. Through his "Soundtrack" column in *Films in Review* (FIR), the National Board of Review's magazine, Cook championed the masters, encouraged the newcomers and laid waste the pretenders/pretentious (Ron Pulliam).

Cook's Early Years – Boyar was born in Jersey City, New Jersey. When he was about nine years old, his mother took Charles to see *The Robe* (1953). The film, beautifully scored by Alfred Newman, made a lasting impression on the boy – and Boyar! Indeed, Boyar/Cook would later rate Newman as his favorite film composer. In the early 1960s, Boyar, not yet 20 years old and without a university education, began working as an editorial assistant with *Films in Review*.

He had been a letter-writer to FIR prior to that. And like many teens today on the Internet, he was prissy, effete, snobby, snotty and unbearable. However, nothing really changed as he got older (Haineshisway).

He was amazingly young, maybe a teenager when he started...and he more or less talked his way into the post. He deliberately projected a persona of a much older man (WILLIAMDMCCRUM).

Another FSM contributor voiced amazement that Boyar/Cook was able to break "into the business" when he was still only a teenager: "How many here could have convinced the world of film reviewing of their sagacity at that age? It strikes me as very clever. And there was a wit there for sure, if a somewhat tetchy camp one. Today he might find a niche more easily" (WILLIAMDMCCRUM).

For Boyar, working at FIR as an editorial assistant provided him a platform to publish his views on film scores as heard in a movie theater, on television, or on phonograph albums (LPs, later CDs). When Boyar began working with FIR, the magazine already had a "Soundtrack" column with reviews by various contributors. Eventually Boyar took over the column that thereafter contained only his reviews. Early on Boyar made a decision to publish his film score and soundtrack album reviews under the pseudonym of Page Cook, possibly to avoid confusion with the famous

French actor (Charles Boyer) of the similar but differently spelled last name. The name change was inspired by Boyar's favorite female performers, Geraldine Page and Barbara Cook ([Joe Caps](#)).

By all accounts, from the time Cook graduated from high school until the time of his death in 1994, he lived with his mother, perhaps reflecting that the family was not rich in monetary wealth. Peter Kennedy, a fellow soundtrack collector, met twice with Cook in 1973 in Boston. On one of those occasions, Cook shared that he received only \$300 per issue for his column. For a magazine published only 10 times per year and with a total paid circulation of only 6,225 copies (*FIR*, October, 1975, p. 486), this may be why Cook only got \$300 per issue (Peter Kennedy, personal communication).

While Cook didn't have a college education, he "was a skilled typist and...had a beautiful calligraphic hand" (John Fitzpatrick, personal communication). Another film music aficionado who had a brief friendship with Cook from 1967-1971 and saw him as an "unforgettable character," speculated as to why he never saw a photo of Cook:

Charles may well have been camera-shy. He had MANY quirks. He was good looking. Short, with wonderfully thick, wavy dark brown hair and thick facial hair that must have required frequent close shaving. ... Once he told me that he had had his nose "fixed." I professed surprise, as I hadn't known there was anything wrong with his nose. Clearly he was self-conscious about his appearance. I suppose, in hindsight, that the nose job (if indeed there was one!) was part of his distancing himself from his obvious Russian Jewish background. ... my acquaintance [with Cook] ended in 1972, with a seemingly idiotic quarrel amid the origins of the Rozsa Society (John Fitzpatrick, personal communication).

Discovering Page Cook – Many contributors to the *FSM* website have shared their earliest memories of Cook, including reading his *Films in Review* "Soundtrack" column in the library rather than studying:

I used to read Page Cook's THE SOUND TRACK columns in *Films in Review* (F.I.R.) magazine religiously in the late seventies/early eighties. Film music was experiencing resurgence due to Star Wars and the Gerhardt rerecordings, but there were very few sources of film music criticism. That was a time when *FSM* didn't exist. There was no Internet, no soundtrack forums. ... I was lucky enough to be attending a university whose library stocked F.I.R. issues "in the stacks" right back to the sixties. There was many a night I was reading F.I.R. instead of studying. So I read a lot of his columns. He was very acerbic, and loved to [rip] apart composers he didn't like. ... You could tell he loved film music and he was opinionated, pissing off Bernard Herrmann by pointing out the slow tempos in his rerecordings. He bemoaned the state of film music at that time, pointing out Alex North's *CARNY* score as a great score that no one has the critical facilities to appreciate. (On that recommendation, I ran out and bought it, and, of course, I thought it was crap.)
([sprocket](#) – 7/2/11)

Once film music aficionados discovered *Films in Review* and Cook's "Soundtrack" column, they would head back to their local newsstand to catch the magazine's next issue or to their local library to catch up on back issues. As two *FSM* contributors recalled:

I...loved Cook's column, as it was about the only source of critiquing film music to be found anywhere, at least for many years. I used to go to the local library and go through as many issues of "Films in Review" as I could reading his column. I also had to write down a few words to check in the dictionary because of his flowery prose ([Big Planet](#)).

Best of all, however, he gave us the information we needed to make inquiries and to order things that our local record stores would not have otherwise carried or been able to get through their distributors. He opened

up the film music world for many of us, and it was in this capacity that he gained respect from us (Ron Pulliam).

Cook's Favorable Reviews – Cook generally heaped praise on favorite composers (those associated with the Golden Age of Hollywood's film scores) but, on the other hand, had little appreciation for the more contemporary Silver Age composers scoring films in the late 1960s and beyond.

Cook lived in awe of Alfred Newman, Bernard Herrmann and Miklós Rózsa, none of whom could do any wrong. He was very partial to Friedhofer, North, Waxman, Steiner and Bernstein, and kind to Gold and Moross. Cook could not bear Tiomkin, Barry, Jarre, Nitsche, Conti, Schifrin, or Hefti. He was moderately tolerant of Mancini, who earned his first Cook rave with "Lifeorce." Jarre also earned a moment of Cook praise for his score to "Pope Joan", a film very few ever saw. (Ron Pulliam)

Cook could praise a composer's score as when he wrote about the score Elmer Bernstein [see vignette] composed for *To Kill A Mockingbird* (1962): "Only Aaron Copland could have come as close to creating the musical Americana that Bernstein put into his score" (Jim Lochner).

Cook's Acerbic Reviews – But Cook is remembered more for his acerbic comments on numerous film composers and their scores, such as the following:

- *Butch Cassidy and the Sundance Kid* (Burt Bacharach) – "dishes out any and every irrelevance--from simple-minded pop songs to be-bop and rock"
- *Che!* (Lalo Schifrin) – "mindless bird-caws"
- *Duck, You Sucker* (Ennio Morricone) – "silly"
- *Hammersmith Is Out* (Dominic Frontiere) – "driveling"
- *McKenna's Gold* (Quincy Jones) – "inadequate noise"
- *Summer of '42* (Michel Legrand) – "musical treacle ... monothematic detritus"
- *The Andromeda Strain* (Gil Melle) – "diatonic and monotonic ... reverberant bursts of sound doodling."
- *The Godfather* (Nino Rota) – "inept"
- *Two English Girls* (Georges Delerue) – "conspicuously banal"

Cook's displeasures with a score "often called into question a composer's abilities and intelligence, and he often incurred the wrath of his readership following...his more severe pronouncements. 'Puerile' and 'execrable' were two of the words you could count on seeing in a Cook review" (Ron Pulliam). Several film composers were not among Cook's favorites as the following two FSM contributors recalled:

It's true that he harbored a great dislike for the music of Tiomkin, Jarre, Morricone [see vignette] and others. I remember mentioning to him that I'd read recently that Tiomkin's name appeared in the papers as the victim of a mugging to which Page replied, "They must have been music lovers!" After reviewing a score by Maurice for a film that he particularly disliked, he once wrote "I think it's time we put a lid on this Jarre!" (Pavelek – 2/4/03).

As everyone's aware, Page Cook loathed Maurice Jarre's music and was only too happy to display that loathing in an array of vitriolic one-liners. His cruel put-down of *Shogun* (or was it *Tai-Pan*?) stands as a prime exemplar: "There's not a scrap of musicality in the entire score – nor, I daresay, music" (John Smith).

One FSM contributor chalked up Cook's persona as a film music reviewer as follows: "There are plenty of reviewers who take a public stance, a persona, for strategic reasons (and not a few politicians who do the same!) and work at it as their job. He presided over an era when the kind of scoring he respected was lapsing, and he saw himself as its defender" ([WILLIAMDMCCRUM](#)).

While Cook's acerbic evaluations of film composers and their scores frequently rankled his film music aficionado readers, at least in one case a *FSM* contributor had an ongoing love-hate relationship with Page and wrote: "I loved Page...yeah, sometimes I hated him (like when he called John Williams a 'composer of lost integrity' - I telephoned, and asked him, 'How about if Williams's integrity is temporarily MISPLACED?')" ([Chris Kinsinger](#)).

Cook's 5 Best Scores List – At some point after Cook began writing "The Soundtrack" column, each year he would devote a column to the "5 Best Scores" of the year. "He would spend as much space denouncing the worst scores as he spent on the best." ([Ron Pulliam](#)) But some film music aficionados felt that Cook's "5 Best" lists failed to include any number of rising if not prominent composers of the day. On this issue, one FSM contributor provided the following insight:

For those of you who don't see many of your iconic favorites on [Cook's 5 Best lists]—like Morricone or Barry or others—please remember that this was another age, and the iconic status these composers have attained today, was not the status they had 40 years ago. It is also true that he didn't talk much about the foreign composers beyond the English or the major Europeans of the time like Rota or Delerue or Nascimbene, etc. As has been mentioned, he disliked Maurice Jarre and Dimitri Tiomkin ("Dimwit Trashcan," he called him), though I was occasionally surprised by his accolades even for them (on very limited occasions) ([manderley](#)).

Rozsaphile felt that, after the 1960s,

Cook grew bored with contemporary film music.... He started playing these little games -- also quoting fictitious critics -- to cover up his lack of sympathy for what was going on in the movies. At various times he told me that great film music had "ended" in 1962 or 1968. I think his list for the latter year was filed as a kind of protest against the dearth of good original scores. He needed some kind of excuse to cite CAMELOT, which of course was not an original film score at all. In spite of that, I agree that he managed to identify much good work in the seventies and eighties ([Rozsaphile](#)).

Cook's Cooked (Fake) Reviews – One contribution that Cook made in writing "The Soundtrack" column was keeping his readers apprised of upcoming soundtrack LP releases, though many readers (at least some of the time) did not realize that some of his reports were fictitious as illustrated by the following examples:

About once every decade, he would devote a column to a new up-and-coming film-music composer. It would include a wonderful biography complete with pictures, a list of his credits so far, and a detailed review of his latest score. And it would, of course, be completely fictitious!!! High-falutin' musicologists and critics over the years would slam him for this kind of escapade, but those of us who read the column regularly knew exactly what was going on and enjoyed the farce ([manderley](#)).

Cook would often champion a young composer no one had heard of. He would devote a column to a score no one else had heard and another column to an "interview" with the composer. To this day, I have heard no more about these young composers (who can't be so young anymore). Two I recall are Scott Lee Hart and Rennie Dawson ([Ron Pulliam](#)).

Another of his “great” moments came in the seventies when he announced a new recording (conducted by Lionel Newman, as I recall) called, “The Film Music of 20th Century-Fox.” He gave the record label and number and reviewed the contents of the LP, which was, in those days, mouth-watering. The next month everyone was writing letters to the magazine inquiring where they could get the album—they’d checked Tower (or whoever, then) and all the record shops and no one could find it. This, too, was fictitious (manderley).

He also had a policy of attacking himself. Nearly every issue of the magazine would contain a letter to the editor (under one of his many pseudonyms) from an admirer of Tiomkin or whomever he had attacked in print, defending that person and his work. ...I think he had some of his...friends post them from other places so the editor would never find out (manderley).

Cook as a Score Reviewer – Various contributors to the *FSM* message board commented on Cook’s approach to reviewing film scores. For example, one *FSM* contributor offered:

I always found his flowery prose style to be highly amusing. When he dismissed a score he used phrases (in addition to “meandering droolings”) like “non- regenerative and overblown” (THE RIGHT STUFF), “solemnity via sonambulism” (SILKWOOD), “mediocre majesties” (RETURN OF THE JEDI), “noisome saccharinities” (SIX WEEKS), and “bird-brained galumphings” (FIREFOX) (John S. Douglas).

His penchant for hyperbole and wildly complex and often incomprehensible sentences was legendary, and yet, and I think most of us old enough to have read Cook regularly, loved the excitement of getting FIR and reading what he had to say, even if it took a while to decipher it (manderley).

FSM contributor Pavelek “disagreed with much of Cook’s criticism but to discuss him intelligently, one must have read more than just the mean-spirited diatribes that he heaped with such obvious relish” (Pavelek). Perhaps no other critic relished lambasting Cook’s reviews than Jon Bell who wrote that Cook’s:

entire lexicon of film music criticism seemed to consist largely of the juvenile phrase “meandering droolings,” which he would repeat, ad nauseum, to describe anything he didn’t like.... He was utterly oblivious to aspects of film scores that...any other *FSM* reviewer and avid film music fan would’ve picked up instantly (such as criticizing a “music box theme” in a Richard Band score, not realizing that the theme was cribbed from Jerry Goldsmith’s “Freud” score.) Most offensively, he would label particular composer[s] work “incompetent” -- a largely indefensible ad hominem insult that revealed Cook’s own ignorance and, probably, his feelings of inferiority over lacking the talent of the men whose work he routinely savaged. If you’re going to call someone’s work incompetent, then you’d better be able to explain coherently what would’ve been “competent” work in its stead (which I don’t recall Cook ever doing). Better yet, you should demonstrate personally what “competent work” really is – and I am unaware of any musical works composed, performed or recorded by this 3rd-rate hack writer. Surely, such a brilliant, talented, “competent” man as Mr. Cook had such works, did he not? If Cook knew so much about what constituted great film music, then where are his compositions, so that others can judge them? We already know the answer to that. They don’t exist, because Cook’s only ability apparently lay in attacking the real talents of others – ranging from Bernard Herrmann to John Williams to Jerry Goldsmith – as nastily and foolishly as he could. Cook was the perfect example of Robert A. Heinlein’s statement on critics: “They delight in clipping the wings of others, because they themselves cannot fly” (Jon Bell).

In a later posting, in response to *FSM* readers who responded to Bell’s above posting, Bell wrote:

It's easy to say "this sucks!" It's harder to explain "why" something doesn't work, and what, in its place, would've been better, which Cook didn't do - thus making his opinion as a "critic" no more informative or helpful than that of any person plucked randomly off the street. It's also interesting that, with one exception, the letters printed in response to my original critique of Cook are better-written and more insightful than Cook's own columns. Once again, I would trust the average FSM critic or reader to deliver a more trenchant critique of film music than was evident in Cook's own columns. ... Cook based his comments simply on knee-jerk emotional responses that triggered such "clever" bon mots as "meandering droolings." He was maddeningly uninformed about the very work he was criticizing, and it showed - repeatedly - making him useless as a credible critic (Jon Bell).

In Cook's defense, Pavelek wrote that today it is "difficult for film music aficionados...to realize the impact his essays made on collectors of that time. No one else was writing a monthly analysis of film music in a major publication" (Pavelek).

His prose was often florid and he wrote as though he kept a thesaurus by his typewriter but how many writers today can challenge the reader to expand their vocabulary? His biographical sketches on composers were well researched and full of direct quotes from the musicians themselves. Along with Tony Thomas' book "Music for the Movies," they supplied the only information in print at that time and still have value today (Pavelek).

I agree that Cook's quoted correspondence with, especially, Darby, Raksin, and Friedhofer offered uniquely valuable insights in those days. [However, given] Cook's acknowledged fabulist tendencies, of course, one has to wonder about the accuracy of those attributed quotations (John Fitzpatrick, personal communication).

Another post to the *FSM* message board also rose to Cook's defense, noting that Cook's "venomous vituperation aimed at various 'rock, pop, bebop' contributions to film making did belie a genuine passion for the art" (Gregory Scot Stevens). Also in defense of Cook, Ron Pulliam commented:

If you read all of Page Cook's columns, you'd have learned that there were several first-rate musicians in the film music world who agreed with some of his perspectives, including Hugo Friedhofer and Ken Darby - men I would readily choose to believe over [Jon Bell]. Page Cook thought some film music was crap and said so. Others find the music he admired to be crap, too. One man's crap is another man's joy (Ron Pulliam).

Jeannie G. Pool (see vignette) and H. Stephen Wright, authors of *A Research Guide to Film and Television Music in the United States*, wrote:

...the most consistent voice in film music criticism during the 1960s was Page Cook.... Cook was passionate and acerbic; his biases were so overt and notorious that an article on "How Not to Be a Film Music Critic" by Jay Alan Quantrill (*Filmmusic Notebook* 3:3 [1977]:33-42) singled out Cook as the primary example to avoid. Cook was also a hoaxer who invented composers, scores, and films out of whole cloth; he lavished praise on composers Scott Lee Hart and Stephen Cosgrove, neither of whom existed (Source).

On balance, one could argue that Cook knew what he was up to:

Cook knew that others would disagree, and it was the debate that he relished. ... He put a point, enjoyed doing it and knew he was part of a DEBATE. ... It was a feeler, a "throw it out and see" approach. How many realised he was so young? I never did, and I find that fun. He WANTED to be hated as much as loved. And if he never was paid, he could pretty much say as he liked! At least he could use words: many reviewers today can't even spell (WILLIAMDMCCRUM).

Cook's Personality – Over the years, several film music aficionados who knew Cook posted messages to the *FSM* website, with comments reflecting their own efforts to fathom the personality of Page Cook – who he was and why he behaved at times in such strange ways. One *FSM* contributor who knew Cook in the late 1960s believed that Cook had:

low self-esteem, which may explain his actions to try and “put one over on others.” Perhaps in some misguided way it made him feel superior. He certainly avoided any situation where his lack of musical acumen might be questioned. ... To my knowledge he had no formal musical training, and was certainly not familiar with the classical repertoire.... Cook's musical reviews were no more than poetic descriptions, glowing and florid for things he liked, full of hyperbolic vitriol for scores or composers he disliked.

Having said that, I can only affirm what others have said: at a time when very little was written about film scores, the *Films in Review* “Soundtrack” column was one place that fans could read about film music, and in its way it was influential. Rather than uncharitably branding Cook a “liar” and “nut” we should show some pity for a flawed individual who apparently lived a very unhappy life ([waxmanman35](#)).

A “very unhappy life”? To the contrary, another film music aficionado who knew Cook summed him up as having “a wonderful sense of humor, tinged, of course, with Clifton Webb wit” ([manderley](#)).

I always found MR Cook a tough one to call, sometimes I felt he was right on the mark, other times I disagree with him intensely, ...he really was great at one thing, he knew how to hit the emotional nerves of his readers and for that I give him credit. I AM WHAT I AM, LOVE ME OR HATE ME, BUT PLEASE DON'T IGNORE ME ([dan the man](#)).

Every time a “Page Cook” *FSM* thread is posted, and I learn more details about him, my disgust for this delusional idiot increases exponentially. His “reviews” largely consisted of juvenile insults (“meandering droolings” was a tiresome favorite), and all evidence suggests the guy was in genuine need of mental help ([Jon A. Bell](#)).

Cook's Passing – For nearly 30 years, beginning in 1963, *FIR* published Cook's “Soundtrack” column until 1992 when he was no longer able to meet deadlines. One *FSM* contributor wondered about that period in Cook's life: “Not sure about the accuracy of my memory here but I believe I read somewhere that towards the end of his life he wondered, as many do, if he'd spent his career uselessly, and a fan reported that he'd learned English in part by reading his columns” ([JS Walsh](#)).

From all accounts, Cook never went to college, never married, lived with his mother for many years if not also until his death, and reportedly died of AIDS or related complication.

Cook had a well-developed death-wish complex, and may or may not have attempted suicide on several occasions—none of his friends were ever quite sure. I personally believe that his death of AIDS complications, on January 15, 1994, was premeditated ([manderley](#)).

Just after his death, I spoke to one of his closest friends and asked how Charles' occasional boyfriend was taking this. The friend said, ‘What boyfriend?’, and I went on to describe the boyfriend and the times and events they shared, as conveyed to me in detailed letter descriptions from Charles. The friend said, “There was no boyfriend, only Charles' vivid imagination!” ([manderley](#)).

On the other hand, John Fitzpatrick wrote that in the sixties Cook “made frequent references to a beloved ‘Marguerite’...supposedly away in Peru for some reason. ‘Spiritual love’ was a phrase he liked to use. In hindsight, I

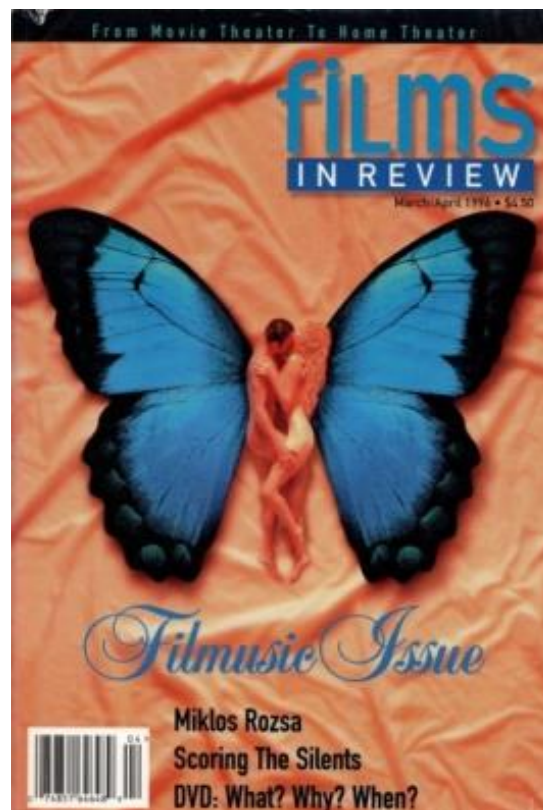
suppose there was an element of conflicted and half-concealed homosexuality in his makeup” (Fitzpatrick, personal communication).

Shortly before Cook’s passing on January 15, 1994, Jack Smith took over writing “The Soundtrack” column for *FIR*. Just a couple of years later in *FIR*’s March/April 1996 issue, Smith wrote the following in memory of Cook:

Shortly before his death, I talked to Page by phone, which replaced writing as his strength dwindled. Somehow, we got around to discussing his long tenure at *FIR*. “I’ve always loved writing the column, even though it sometimes drove me crazy, doing something again and again over the years. If I had to do it over, perhaps I would have been kinder in some respects, and tried to facilitate efforts at making the music available ... I don’t know ... Do you think anyone will care? Was all that writing over the years worthwhile? Did it do anything for anybody?”

Then, in our last conversation, I called to tell him that a mutual friend had sent me some recordings that were to be dubbed and sent on to him for his enjoyment. In a kind gesture, producer Nick Redman [see vignette] had done the same thing with the first releases of the 20th Century-Fox classics. Page had called me after hearing *The Robe*. “It’s real stereo!” he exclaimed, almost on the verge of tears. Now, as I told him of mailing these new tapes to him, Page said weakly, “Jack, it really doesn’t matter anymore....”

I knew then that it would be our last conversation. Death was robbing him of his greatest love, and death was depriving us all of ...the first person to truly look at [film music] as an art form. And I was losing a friend (Jack Smith, *Films In Review*, March/April 1996, p. 78).



Films In Review (March/April 1996)

Looking back with a sense of sadness on Cook’s passing at a relatively young age, one *FSM* contributor wrote:

What is interesting to me today, almost 15 years after his death, is how many of the Golden Age scores and composers that Cook championed then are now available to us, often in wonderful original soundtrack versions or near-definitive re-recordings. It is so sad to me to realize how much he would have enjoyed that.

I can't reiterate too much how Charles was a two-sided personage, particularly as reflected in the letters he wrote to the editors of FIR under assumed names. From conversations with him I got the impression that the FIR people didn't know the letters were from him (they were sent from various parts of the country apparently by some of his scattered friends and thus were postmarked from everywhere). Generally they attacked his negative positions on scores and composers, sometimes violently, and I've always thought it was his way of balancing out his sometimes extreme critical viewpoints ([manderley](#)).

Cook's Legacy – A number of those who have posted messages about Page Cook to the *FSM* message board point to the impact Cook had on film music criticism, even speculating, if he were still alive today, how Cook might interact with film music aficionados, especially when there are now so many sources one can turn to for film music criticism. On this front, Bob DiMucci wrote:

If Cook were around today, he could be part of the continuous conversation. He could argue and defend his positions, maybe even change them. But Cook's writings and opinions are carved in stone, and since they cover arguably the most dynamic era of American film scoring, they are still controversial and still elicit the same polarizing responses.

Today, no one need look to a single source for informed opinion on film scores. But I daresay if we had to go back to the days of a single Cook-like "wise man," more than a few people would find this person's opinions not to their liking, and in their view he would be dismissed as a "nut" and a charlatan. Today, an opinion that you find distasteful can always be tempered by other opinions that are more to your liking. One person's opinion just doesn't matter as much anymore. But in Cook's day, his opinion mattered quite a bit. Some people back then didn't like the fact that a single voice, perhaps a disagreeable voice, had such a platform. And some still don't like it today, despite the fact that they can go elsewhere for validation of their contrary opinions ([Source](#)).

Perhaps, Cook's real claim on us is that he attempted to present a "serious" look at film scores when there was no one else even trying. ([Bill Finn](#))

The thing that always stood out about **Mr. Cook's** tenure is that - for those of us who actually lived through it at the time and have also benefited from how film music appreciation has broadened so brightly since - is the magazine he wrote for filled a very unique niche for quite a while. This also applies to his observations as there was precious little available for those hungering for something - ANYTHING - about music in film and those who composed it ... an almost emaciated garden not exactly overflowing its practically (non-)existent cup ([neotrinity](#)).

After a while, one came to take **Mr. Cook's** opinions as the byproduct of an individual who had his own particular illuminations (and inevitable limitations), yet you irresistibly found yourself acutely anticipating the next month's issue. Say what you will (which many have), you can quibble about his views or defiantly disagree with his omissions but the one pivotal aspect that's unmistakable is you damn sure couldn't ignore him - which beats being "liked" any day of the week/month/year or era ([neotrinity](#)).

All too often, especially in his later years, Cook's columns

seemed to degenerate into personal attacks and name calling that offered little or no insight into the actual music. I preferred reading Royal S. Brown's reviews in *High Fidelity* during that period because he seemed much more consistent. It's sad that Cook couldn't seem to overcome his personal demons, but at his best he produced some great work ([Doc Loch](#)).

Humor was sometimes lacking during the final years of his columns. Contemporary Filmusic had reached such a low that he found very little to make light of—and who can fault him? Walk into any record store today and you can see why (Jack Smith, “The Soundtrack”, *Films In Review*, March/April 1996, pp. 77-78).

As noted above, Jack Smith took over writing “The Soundtrack” column for *FIR* when Cook's failing health made it increasingly difficult for him to meet deadlines. Almost anticipating Cook's passing on January 15, 1994, Smith wrote the following in “The Soundtrack” column of *FIR*'s December 1993 issue:

To read *FIR* and not read Page Cook is like coming home and finding the lights are out.now, for reasons of ill health, he's stepped down as Filmusic critic at *Films In Review*. Frankly, his departure is truly the premature close of a rich era of criticism. Those of us who love and collect filmusic will miss his columns. Moreover, we owe him an inestimable debt of gratitude. For years, Page was the proverbial voice in the wilderness who, time and again, championed the music of the legendary composers from the Golden Age of Film. ... Undaunted by misplaced objectivity, Page sets his own personal criteria for filmusic excellence; his brilliantly articulate, informed and incisively opinionated views informed and provoked all of us. I was never bored by him. In short, his columns were always a delight (Jack Smith, “The Soundtrack,” *Films in Review*, December 1993, p. 427).

“Like him or loathe him, but give him his due – [Cook's] passion and his knowledge of film music in his lifetime, as expressed in the pages of *Films in Review*, far exceeded ‘most’ of ours” ([Ron Pulliam](#)). In the end, in

one way or another, [Cook] managed to create a ‘career’ out of...film-music reviewing at a time when it was never so difficult to sustain one, AND at a very early age. There were very few ‘serious’ film score journalists at that time, so he was a pioneer, with all the inherent dangers of that ([WILLIAMDMCRUM](#)).

When Page Cook was the only public (and published) opinion out there regarding film music, one sought out that opinion at one's peril. If you agreed with Cook, he was a savant, and life was good. But if Cook lambasted one of your favorite composers, he was the devil's spawn. As time went on, more voices became heard: *Soundtrack*; *CinemaScore*; *Fanfare*; *Film Score Monthly*. If Cook didn't agree with you, you likely could find someone else who did. And now, with the Internet, there are as many opinions as there are keyboards, and one rarely has to stand alone regardless of one's opinion ([Bob DiMucci](#)).

Cook has been gone nearly 20 years. His writing is accepted and enjoyed by some (and, curiously, I've failed to see any of his positive and fascinating reviews sampled here---which are much in the majority as he had only [10] columns a year and didn't really want to write about scores he didn't like)—and his writing is hated and vilified by others---but it's time to move on for now, and anxiously await another Page Cook rehash thread in a few years ([manderley](#)).

Whatever his faults, and there were many...whatever his musical prejudices and acclaims, and there were many.....Page Cook remains one of the most important and unique voices in the history of early film music writing ([manderley](#)).

One FSM contributor writing on Cook's life summed it up best: “we should remember [Cook] for the exposure he gave to our beloved art form, FILM MUSIC, no matter how controversial he was” ([dan the man](#)).

Flight Log Memories: Nearly a decade before meeting Tony Thomas (see vignette) and Jon Burlingame (see vignette), I had a somewhat “chance” encounter with **Page Cook**. From 1975 to 1983, while my parents lived in New York City, my wife Sonia, son Shannon, and I visited them during the Christmas holidays – and I also made short stopovers to see my parents when I traveled through New York City to and from work-related trips overseas. As with other film music fans, in the early 1970s I discovered and read Page Cook’s column on film scores in *Films in Review* while an Iowa State University graduate student, reading Cook’s reviews in the library when I should have been studying! While one might not agree with Cook’s views about film scores and composers, his “Soundtrack” column made for interesting reading. I even bought a few issues of *FIR* along the way; how they made it to our local newsstand in Ames, Iowa or later to Florence, Alabama was surely a miracle back in the late 70s and early 80s.

The more I read Cook’s “Soundtrack” column, the more I realized that there were many columns from earlier issues that I had not had a chance to read. This gave me the idea, during one of my stops in New York City, of going to the *FIR* office and proposing the idea of compiling all of Cook’s columns into a book, so that his readers could readily access his columns about film music composers and their scores. When I walked into the *FIR* office I found there was no receptionist at the ready to ask how I could be helped—but there were a few guys mulling around the office. Catching the attention of one of them, I asked him if it would be possible to meet with Page Cook. Immediately, my question received a totally unexpected response, when the man to whom I put the question responded something to the effect: “Why on earth would anyone want to meet with that foul-mouthed man?” Or perhaps he said something like: “Who would have any interest in Cook’s vile writings?” My first thought was that of how an *FIR* staffer could speak so negatively about one of the magazine’s writers. But, after a few seconds, his demeanor turned 180 degrees when he said something to the effect: “I’m Page Cook and how can I help you?”

Unfortunately, I don’t have a tape recording of this exchange, which happened sometime before 1983 because that is when my parents moved to northern Virginia and I stopped visiting NYC, where I had so enjoyed roaming the city’s streets looking for rare soundtrack LPs in shops such as Colony Records or Interesting Records. However, I do recall that I told Mr. Cook about my idea but I don’t remember his response other than possibly that I wasn’t the first to propose such a book compiling his columns. Perhaps Cook also had once had the same idea but it never got any traction for whatever set of reasons (e.g., too expensive, not enough copies would sell, etc.).

With the passing of Page Cook, quite likely he is now listening to his favorite Alfred Newman scores in the great beyond. The idea of a book compiling Cook’s columns, however, has never come to fruition. Is the idea now dead? Now with the Internet and aside from the time it would take to go through back issues of *FIR* to scan all of Cook’s columns, the cost of publishing such a book could be bypassed by giving the compilation a home on a web site, if not *FIR*’s own (that site’s archives currently do not go back far enough to cover the period when *FIR* published Cook’s columns).

Sadly, there are no videos of Page Cook on YouTube. However, the research to prepare this vignette was successful, with the help of *FSM* contributors Peter Kennedy and Doug Raynes, in turning up the photo of Page included at this vignette’s outset. The reader may now consider whether Cook looks anything like what one may have imagined based on what he wrote or others wrote about him. In the end, even with the dozens of *FSM* message posts about Cook included in this vignette, do we (or you) have any clearer idea who Page Cook was – or did the real Page Cook, just as with Michael Gerard, ultimately reside in “the eye of the beholder”?

In reflecting on Cook’s interactions with the readers of his column and with those who met and interacted with him in person, one framework to answer this question lies in *The Presentation of Self in Everyday Life* by the sociologist Erving Goffman. Published in 1959, this was the first book treating

face-to-face interaction as a subject of sociological study. Goffman...believed that when an individual comes in contact with other people, that individual will attempt to control or guide the impression that others might make of him by changing or fixing his or her setting, appearance and manner. ... Goffman also believed that all participants in social interactions are engaged in certain practices to avoid being embarrassed or embarrassing others. ...Goffman saw a connection between the kinds of acts that people put on in their daily life and theatrical performances. ... Unlike other writers who have used this metaphor, Goffman seems to take all elements of acting into consideration: an actor performs on a setting which is constructed of a stage and a backstage; the props in both settings direct his action; he is being watched by an audience. ...According to Goffman, the social actor has the ability to choose his stage and props, as well as the costume he would wear in front of a specific audience. The actor's main goal is to keep coherent, and adjust to the different settings offered him. This is done mainly through interaction with other actors. ... A major theme that Goffman treats throughout the work is the fundamental importance of having an agreed upon definition of the situation in a given interaction, in order to give the interaction coherency. In interactions, or performances, the involved parties may be audience members and performers simultaneously; the actors usually foster impressions that reflect well upon themselves, and encourage the others, by various means, to accept their preferred definition ([Source](#)).

Looking back at the wide range of views about Page Cook expressed by *FSM* contributors who submitted posts about their interactions with him, one might ask: "Did anyone really know Page Cook?" In terms of Goffman's "presentation of self," the quotes about Cook cited herein demonstrate that his persona varied depending on with whom he was interacting. As one example, many *FSM* contributors noted Cook's generosity in sharing tapes of film scores that were not available on commercially-released soundtrack albums; yet, Cook apparently had a reputation among several film music aficionados for not following up on promises he made to send such tapes to them (Peter Kennedy, personal communication). As another example, when I visited *FIR* to inquire about Cook, the man responding to my question, as described previously, dumped on him, creating for me a bit of an awkward situation until a few seconds later when he identified himself as Page Cook.

Ultimately, the real Page Cook resided in "the eye of the beholder" who actually was another actor in a play or film that Cook was staging, directing and acting in, even if his own education and training only prepared him to be a critic of film scores. Indeed, by all counts, Cook did not have the knowledge, skills or experience to compose a film score, even though he led some to believe that he had composed a film score or two. At the same time, the beauty of a film score is that it can be enjoyed (or not) both in the context of viewing a film or listening to a recording of a film's score on LP, CD, downloaded, or streamed. And like Page Cook, as a film's viewer and a score's listener, you are perfectly entitled to your own opinion—the only difference being that Cook was hired to put his views in writing in "The Soundtrack" column of *Films in Review* for the many film music aficionados who read his column.

While Page Cook may have "left the building," he is not forgotten. The song may have ended but the melody—and memory—of Page Cook lingers on!

Note: *FSM* Online published an earlier version of this vignette: "Paging Mr. Cook – Film music's mystery man – A divided look at the still-controversial film music critic," ([Vol. 19, No. 1, January 2014](#)).

Anthony Thomas (7/31/27- 7/8/97)



Commenting on the score that David Raksin (see vignette) wrote for the film *Laura*, Thomas wrote that Raksin made “Laura’s Theme” “*speak for the detective’s strange obsession--the image of the beautiful girl haunts him, irritates him and moves him to anger at the killer and a determination to solve the crime. Raksin’s score is one of the foremost examples of the power of music on film.*”

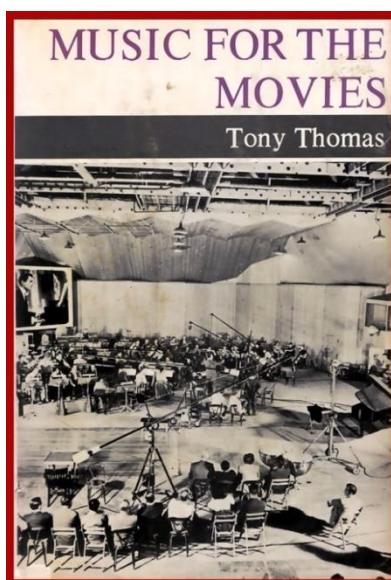


Tony Thomas commenting on Jerry Goldsmith score for *The Mephisto Waltz* (1971)

Tony Thomas was born in Portsmouth, England, but moved to Canada at the age of 18. In 1948, he was hired by the Canadian Broadcasting Corporation as an announcer but later worked for that network as a writer and producer of programs about Hollywood and the motion picture business. He also hosted the Canadian TV series *As Time Goes By* and served as a panelist on the *Flashback* series. In 1966, Thomas moved to Los Angeles and began writing books about Hollywood and biographies about its stars, over the years authoring some 30 books, including *The Films of...* books (Citadel Press). In these books, Thomas traced the careers of such stars as Marlon Brando, Henry Fonda, Olivia de Havilland, Gene Kelly, and James Stewart. Other books that he wrote include: *The Busby Berkeley Book* (1973), *The Hollywood Musical: The Saga of Songwriter Harry Warren* (1975), *The Great Adventure Films* (1976), *The Films of 20th-Century Fox* (1979), *The Films of Ronald Reagan* (1980), *Howard Hughes In Hollywood* (1985), *The West that Never Was* (1989), *Joel McCrea: Riding the High County* (1991), and *The Best of Universal* (1991).

Thomas served for years as the announcer for *The Kennedy Center Honors* and *American Film Institute Salutes*. He was a founder of the Society for the Preservation of Film Music (see Jeannie Pool vignette), serving for many years on its advisory board. Thomas also worked as a writer and producer for several Academy Award shows and for the syndicated TV series *That's Hollywood*. As an independent writer-producer, his films included *Hollywood and the American Image*, *Back to the Stage Door Canteen*, and *The West That Never Was*, all for PBS; *Film Score: The Music of the Movies and Wild Westerns* for the Discovery Channel; and *The Hollywood Soundtrack Story* and *Michael Feinstein: Sing a Song of Hollywood* for American Movie Classics. Thomas was a writer for the ABC special *The Fifty Years of Warner Bros.* and the Steve Allen series *Meeting of Minds*.

Thomas produced more than 50 albums of film scores and classical compositions by Hollywood's Golden Age film composers (Erich Wolfgang Korngold, Alfred Newman, and Miklós Rózsa). He also published two books on film music: *Film Score: The Art and Craft of Movie Music* (1991) and *Music for the Movies* (1973), this earlier book recognized as the first serious appraisal of the history of film music.



Flight Log Memories: I met **Tony Thomas** on March 18, 1994, while in Los Angeles attending the annual film music conference of the Society for the Preservation of Film Music (SPFM, now The Film Music Society). The theme of that year's conference, held at the Gene Autry Western Heritage Museum (now Autry National Center), was the scoring of music for western films and television programs. That year's honoree for the society's lifetime achievement award was Italian film composer Ennio Morricone (see vignette) who in the 1960s had reinvented the scoring of western films with the unique melodies and sounds he composed for "spaghetti western" films such as *A Fistful of Dollars*, *For A Few Dollars More*, and *The Good, the Bad and the Ugly*, among others.

The conference included two days of sessions with presentations and discussions about various aspects of film music. But it was not at one of these sessions but rather in the hallway that I recognized and went up to say hello to Tony Thomas who at the time was about 64 but who would die just a few years later from pneumonia. It was a very short conversation during which I mentioned having much enjoyed reading *Music for the Movies* (1973) and that my soundtrack LP collection included many of the albums he had released on the Citadel label.

While I had used *Music for the Movies* for many years as a guide to decide what rare soundtrack LPs to search for and collect, this book also stirred in me an interest not only to seek out and meet film composers (see *Encounters in the Realm of Film Composers*) but also to write about film music, my first attempt being an analysis of different approaches that film composers have taken to scoring films with a time travel plot motif, published for the *Film Score Monthly* website as [Next Stop...Willoughby: Film Music Voyages in The Soundtrack Zone](#) (link no longer active).

Jon Burlingame



James Bond songs and scores—like diamonds—are forever, and this book celebrates that remarkable legacy. . . . But one thing is certain: 'James Bond will return' . . . accompanied by music that will touch us, enthrall us and excite us.

(Jon Burlingame, *The Music of James Bond*)



With the passing of Tony Thomas (see vignette), the baton for writing about film music passed to **Jon Burlingame** who is now Adjunct Assistant Professor of Scoring for Motion Pictures and Television at the University of Southern California, where he teaches film-music history. Over the years, he has lectured on music for films and TV in Los Angeles, New York, Washington, D.C., Miami, and Switzerland. Born in Northville, New York, Burlingame began his career in upstate New York as a reporter and critic for daily newspapers, eventually moving in 1986 to Los Angeles, where he now lives with his wife, producer and music historian Marilee Bradford (see vignette).

Today Burlingame is the nation's leading writer on the subject of music for films and television, having published articles in *The New York Times*, *The Washington Post*, *New York Daily News*, *Newsday*, *Premiere*, *Emmy*, and *The Hollywood Reporter*. Writing regularly for the *Daily Variety* and *Los Angeles Times*, he has contributed chapters to several books, for example, writing about Leonard Bernstein in *On the Waterfront*; John Williams in *Boston Pops: America's Orchestra*; and Elmer Bernstein in *Moving Music: Conversations With Renowned Film Composers*.

I think that the composer has been unjustly left behind in the scheme of assessing the various elements of filmmaking.

Burlingame has authored four books: *Sound and Vision: 60 Years of Motion Picture Soundtracks* (which looks at film composers and movie soundtracks over the years); *TV's Biggest Hits* (about the scoring of music for American television); *For the Record* (about Hollywood studio musicians); and *The Music of James Bond*. He is currently writing his fifth book, *The Newmans of Hollywood*, which is a biography of a legendary family of film composers—Alfred, Lionel, Thomas, and Randy.

Burlingame also has made appearances on or contributed music commentaries to DVDs such as *King Kong* (on the music of Max Steiner), *The Magnificent Seven* (Elmer Bernstein), *The Sand Pebbles* (Jerry Goldsmith), *The Pink Panther* (Henry Mancini), *The Good, the Bad and the Ugly* (Ennio Morricone), *Captain from Castile* (Alfred Newman), and *The High and the Mighty* (Dimitri Tiomkin).

For the Film Score Monthly label, Burlingame produced and wrote liner notes for a series of CDs of original music from *The Man from U.N.C.L.E.*, the popular 1960 TV series about spies.

Burlingame has contributed to the liner notes for dozens of soundtrack albums, including scores by John Barry, Jerry Goldsmith (see vignette), Alfred Newman, Ennio Morricone (see vignette), Lalo Schifrin, and John Williams (see vignette). He also has written program notes for film-music concerts in locations as diverse as Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and the Walt Disney Concert Hall.

He wrote a five-part series on movie music, *The Score*, for the Trio cable network. He also has appeared on radio and television for programs segments on BBC, Bravo, CNN, NBC, MSNBC, and NPR. For the Los Angeles classical radio station KUSC-FM, he has written, produced and hosted several specials on great film composers. He also has served as a consultant on film- and TV-music programs for the Los Angeles Philharmonic, the National Symphony Orchestra in Washington, D.C., the American Film Institute, and the archive program of the Academy of Television Arts & Sciences.

Flight Log Memories: It was on March 18, 1994, during the annual conference of the Society for the Preservation of Film Music (SPFM) held near Los Angeles at the Gene Autry Western Heritage Museum that I met **Jon Burlingame**. I caught up with Jon during the coffee break after his presentation of rare video clips demonstrating the contributions that major composers had made in composing music for early American television western programs. These clips included Jerome Moross-composed music for episodes of *Gunsmoke* and *Wagon Train*; Bernard Herrmann's music for *The Virginian*, *Cimarron Strip*, and *Have Gun - Will Travel*; Elmer Bernstein's music for *Riverboat*, Dimitri Tiomkin's *Rawhide* theme; and Ennio Morricone's theme for the *The Men from Shiloh* (last season of *The Virginian*).



During coffee break, I introduced myself to Jon, commenting that the photos for the opening titles of *The Men from Shiloh* as well as Morricone's scoring of that title sequence was very similar to the Morricone-scored opening title sequence for the "spaghetti western" film *Five Man Army* (1969). While Jon agreed, he indicated that he had not previously recognized this similarity. I asked Jon if I could obtain from him a VHS dub of *The Men from Shiloh* clip that he had shown as Morricone's theme for *The Men from Shiloh* was not at that point in time available on LP or CD.

Jon gave me the name and address of some "little old lady" in San Diego from whom he had obtained his VHS copy and suggested that I write to her and send \$20 for the tape. I wrote to that "little old lady" but never heard back from her. This "little old lady" in San Diego had probably used the \$20 to fuel up her hot rod as in the Beach Boys' "Little Old Lady from Pasadena."

I wrote to Jon about this and he kindly sent to me the VHS dub. Fortunately, *The Men from Shiloh* is now available on DVD. Quite a few years later, I purchased Jon's *TV's Biggest Hits* book and sent it to him with a request that he autograph it – and the book, kindly autographed by Jon, soon arrived back in my mail box.

Virtual Stopover Epilogue

During our virtual stopover in the *Realm of Book Authors*, we had close encounters with Norman Cousins as well as the following 17 authors: (1) Cooking and Cookies Made Them Famous (Keo Sananikone & Wallace Amos, Jr.); (2) Knew Them Before They Were Famous (Walter Willett & Susan Jacoby); (3) Green Revolution Victors and Victims (Vernon Ruttan & Thomas Hargrove); (4) Fueling the Green Revolution: Finance and Fertilizer (Hernando de Soto & Thomas Hager); (5) Competitiveness in the Context of Globalization (Michael Fairbanks & Tom Friedman); (6) Lookin' for Development in All the Wrong Places (William Easterly & Paul Polak); (7) Do We Know How or Not? (William Paddock & James Riordan); and (8) They Did Mention the Music! (Page Cook, Tony Thomas, & Jon Burlingame).

The first pair of vignettes recalled tasty Thai dining in Hawaii and a chocolate chip cookie made famous by a man who now lives part of the year in Hawaii. The second pair of vignettes recalled memories of my grade school and high school years. The next five pairs of vignettes focused on authors who wrote about development issues, sharing some memories of the 40+ years I worked in development. Finally, the last three vignettes, about authors who wrote about film music, shared memories of the many years I've been an aficionado of collecting and listening to film music as well as reading and writing about this music.

But many years before trying my hand at writing about film music, while still in high school, I wrote two short stories, the originals of which I saved to this day. Such creative writing flair as may be on display in these stories may reflect the influence that Rod Serling's *The Twilight Zone* TV series (1959-1964) had on me.

Here now are those two stories – “The End of the Search” and “The Pig at Christmas.”

“The End of the Search” (English 10, September 19, 1960) (by Kerry J. Byrnes)

We had searched the towering Himalayas for three weeks – each day hoping to see or find traces of the Abominable Snowman. It was mid-afternoon and we planned to climb for about another hour. Just then I slipped and fell to the ground, bumping my head on a sharp rock.

The fire was warm as I awoke. Everything looked so blurry. As things cleared I was frightened to see an Abominable Snowman. As I turned my head in fright I quickly spotted two other Snowmen. I began to scream in the hope that someone might hear me, and tried to get away from them, but all in vain. They only grabbed me and pulled me back to a warm spot by the fire which was well within their view.

In a few minutes, they came over to me. What were they going to do? They grabbed me and proceeded to carry me down the mountain. A while later, they put me down and went over to a secluded spot and it looked to me as if they were trying to decide what to do to me.

It was then that I saw my chance, a mountain climber was approaching. I leaped up calling for help. As I dashed toward him as fast as the snow allowed me to go, I turned to look at the Snowmen who were right on my heels. I knew that they weren't going to let me get out of their grasp. With a last burst of speed I ran toward the mountain climber's outstretched arms.

“Why would he run into the arms of a Snowman?” the three men exclaimed. “It was as if he thought we were animals or something.”

This fantasy piece, not bad for a 15-year old, garnered an A-, the minus probably because of more than a few “typos” in my handwritten essay.

On another occasion, probably while yet in primary school, the assignment was to write a fable and here is what I penned – “The Pig at Christmas.”

The Pig at Christmas (by Kerry J. Byrnes)

What animals do we usually associate with the Nativity scene? Cows, sheep, camels, and donkeys! But where were the other animals?

Let’s go back about 2,000 years, to the days preceding the first Christmas. All the animals are excited about the expected coming of the Christ-child. And which of them, if any, might get to see and greet Him.

“I’m going because He’ll need milk,” said the cow.

“I want to go,” countered the sheep, “besides, my wool will keep Him warm.”

“I shall go,” said the rabbit.”

“Me, too, grunted the pig.

“I’ll be there,” declared the donkey. After a few minutes, the mole, camel, and heron, among others had commented.

One by one, the animals had spoken. Each wanted to go—each though he had a good reason, or something to offer. It was then that the wise old owl asked a chilling question, “How do you know that all of you will be welcome? As I read the Scriptures, the Jews consider many of you unclean, including me — worse luck so even I won’t be there.”

So reluctantly, most of the animals abandoned their plans. In a short while, all that remained were the cow, the sheep, the pig, the camel, and the donkey.

“Now let’s look at the Scriptures,” they agreed.

After a few minutes, the sheep and the cow announced triumphantly, “Well, since we’re the only ones of those present who have cloved hooves and chew the cud, we’ll be on our way.”

“Not so fast,” piped up the camel as he shifted his cud, “my hooves may not be divided, but I’m booked to carry a wise man. I’ll be there!”

“I’m in the transportation business, too,” added the donkey. “In fact, I’m scheduled to bring Mary to Bethlehem. I’ll be welcome alright.”

“And as for me . . .” interrupted the pig.

“And as for you,” exclaimed the others, “you’re plain out! You have nothing to bring, you’re unclean, and you aren’t providing any transportation. Too bad!”

Grunting his terrible disappointment and embarrassment, the pig shuffled off, his nose rooting the ground ahead of him. Inside, he was torn with envy, to the point that his tail began to twist and curl. And that is why, even to this day, the pig’s tail curls.

Moral: Don’t be a pig at Christmas!

Unfortunately, two more serious papers that I wrote and in which I took a measure of pride, one written in high school and the other as a freshman at Michigan State, did not survive the years. During my freshman year at MSU, I wrote a paper comparing the court-martial trial in Herman Melville's *Billy Budd* (1962) with the Salem witch trials in Arthur Miller's *The Crucible* (1996). In each book, as I noted, the accused was not getting a fair trial because of fear of how peers would react if the accused was found innocent, the peers being the sailors in *Billy Budd* and the Salem community in *The Crucible*. Interestingly, Melville and Miller, in writing the narrative about and dialogue for these two trials, penned a key sentence similar not only in sentiment but also in the use of the word "flinch":

"They would think that we **flinch**, that we are afraid of them—afraid of practising a lawful rigour singularly demanded at this juncture lest it should provoke new troubles." (*Billy Budd*, bold added)

"Though our own hearts break, we cannot **flinch**; these are new times, sir. There is a misty plot afoot... I have seen too many frightful proofs in court — the Devil is alive in Salem, and we dare not quail to follow wherever the accusing finger points!" (*The Crucible*, bold added)

The other paper, a book report I wrote while in high school, analyzed Thornton Wilder's Pulitzer Prize-winning novel *The Bridge of San Luis Rey*, later made into a film of the same title released in 2004. Set in the mountains of Peru in 1714, Wilder tells the story of five people who plunge to their deaths when the Inca rope bridge they are crossing collapses.

A Franciscan friar, Brother Juniper, witnesses the tragic event and sets out to inquire into the circumstances of the victims' lives to find an answer to why each had to die. While reading this novel, I noticed one day in our local newspaper a report of several people falling to their death in Peru when a bridge collapsed. I recall cutting that article out and pasting it into my paper to illustrate (document) the strange way in which life imitates fiction. Even more strangely, on this occasion, the teacher didn't return this assignment to the students. When I asked why she had not returned our essays, she said she had thrown them out, a response which to this day I yet find inexplicable.

The one area in which I certainly did not excel as a writer and in which I had even less interest was poetry. School assignments involving poetry were not my cup of tea. However, years later, in 1978, living in Florence, Alabama and working with the International Fertilizer Development Center (IFDC), the spirit of the upcoming holiday season moved me to compose a Christmas letter terse which came out in verse and is presented on the following page.

Having now visited this 1978 ghost of Christmas Past, let's get back to our most recent encounters with authors who wrote about film music in order to make the point that film score reviewers do not have film music to write about unless composers of film music stay busy composing scores for the unending stream of films produced each year.

Thus, our vignettes focusing on film score reviewers now provide a musical bridge to our next virtual stopover for ***Scoring Encounters in the Realm of Film Composers*** – those who actually composed the film scores about which film score reviewers write their reviews.

Christmas 1978 (by Kerry J. Byrnes)

1978 – for the Byrnes a year of changes for the better
Some tidbits of which report this Christmas letter
Searching around Florence finally did Sonia encounter
A lovely new home, “Great Room,” and monthly mortgage to conquer
To help pay the bills each one and all
Cosmetics began selling Sonia at our local mall
But powder puffs and perfumes were not Sonia’s only capacity
She also taught Spanish literature at the local university
A month’s visit from Sonia’s parents brought happy family relations
Yet Sonia found time to organize IFDC’s art displays from the developing nations
Following his father each year Shannon grows even taller
“I can do it myself!” he’s quicker to remind with a holler
And so with his best brush painting as a three-year old
Shanito won first place in the IFDC children’s art show
Not always like the school’s name he attends
Our “Little Angel” is quick to any wrong make amends
On the movie scene, “Star Wars” did Shannon three times see
John Williams’ title theme he now sings with much glee
But what he likes best more than any of his toys
Is to run and play all day with the neighborhood boys
With year round work and babysitting unending
Kerry still found some time for soundtrack album collecting
For the first time to present a paper did Kerry go
To the Rural Sociology meetings in San Francisco
To IFDC in several ways of assistance
A test on fertilizer basics was devised with persistence
With a book nearing completion on fertilizer use diffusion
Kerry’s fingers are crossed for its eventual publication
And as Christmas draws near we are certainly most eager
Kerry’s parents are coming to help celebrate Christmas fever
May your holidays and New Year be ever filled with good cheer
In case you can visit us please don’t forget to bring beer
For amidst the world’s problems there is a hue and cry...
The Florence side of the river is also dry!
MERRY CHRISTMAS & HAPPY NEW YEAR - Sonia, Shannon, and Kerry

Chapter 11

Scoring Encounters in the Realm of Film Composers



Dimitri Zinovievich Tiomkin (5/10/1894 – 11/11/79)

Lady and gentlemen, because I working in this town for twenty-five years, I like to make some kind of appreciation to very important factor what make me successful to lots of my colleagues in this town. I'd like to thank Johannes Brahms, Johann Strauss, Richard Strauss, Beethoven, Mozart, George Gershwin, Jerome Kern, Wagner, Tchaikovsky, Rimsky-Korsakov. Thank you.

Dimitri Tiomkin, March 30, 1955, accepting 27th Academy Award (Oscar) for

Music Score of a Dramatic or Comedy Picture - *The High and the Mighty* (1954)

While I never met **Dimitri Tiomkin**, listening to the radio during my youth exposed me to several themes he composed for Hollywood films such as *High Noon* (1952) and *The High and the Mighty* (1954). Those memorable tunes sparked what became a lifelong interest in film music that would also become a passion for collecting film soundtrack LPs, and later CDs and, eventually, writing about film music – e.g., [Next Stop...Willoughby: Film Music Voyages in The Soundtrack Zone](#).

On December 17, 1961, Dimitri Tiomkin appeared on the *Jack Benny Program* (Season 12, Episode 9: Jack Writes a Song). That episode revived a running gag that Benny had introduced on his radio show in 1951. The episode's plot revolves around a “lousy” song that Benny wrote titled “When You Say I Beg Your Pardon, Then I’ll Come Back to You,” with the following lyrics:

*When you say I beg your pardon, then I'll come back to you.
When you ask me to forgive you, I'll return.
Like the swallows in Sorano return to Capistrano,
For you my heart will always, always, always, always yearn.
When you say that you are sorry, then I will understand,
'Neath the harvest moon, we'll pledge our love anew.
So my darling though we've parted, come back to whence we started,
And Sweetheart, then I'll come back to you.*

As a running gag reappearing from time to time on his show, Jack would hound his guest stars (e.g., Lawrence Welk or Peter, Paul and Mary at 12:42), trying to convince each to publish his song, arrange it, sing it, or in some other way collaborate on it. Episode #158 is a special treat as it features Benny hawking his “lousy” song to none other than one of Hollywood’s greatest film composers, Dimitri Tiomkin, whom Benny tries to persuade to arrange “When You Say I Beg Your Pardon, Then I’ll Come Back to You.”

Fortunately, Tiomkin and the rest of Hollywood’s corral of film composers and lyricists of that era were much better than Jack Benny in composing melodies and songs for film scores that would complement (underscore) the films that audiences watched on the silver screen or viewed on television. While one can listen today to many film scores on CDs and DVDs (just as we once could on LPs and VHS tapes), this is not the same as hearing the music live and in person, which opportunity was afforded to me on several occasions when I had close encounters with the following film composers appearing in concert: Henry Mancini, John Green, John Williams, Jerry Goldsmith, and Yanni, as recounted in the vignettes that follow. Then we’ll shift venue from the concert hall to the 1994 Annual Conference of the Society for the Preservation of Film Music (SPFM), held at the Gene Autry Western Heritage Museum (now Autry National Center) in Los Angeles, California, where we’ll have close encounters with several noted film composers, including Jeannie Pool, David Raksin, Elmer Bernstein, Fred Steiner, Fred Karlin, Basil Poledouris, and Ennio Morricone.

Enrico Nicola Mancini (4/16/24 – 6/14/94)



I don't know who started this theory of the best film music being that which you don't notice, but it isn't true.



Interview with Henry Mancini (1965)

Henry Mancini was one of America's great composers, conductors, and arrangers, fondly remembered for the many scores that he composed for both film (nearly 250 films) and television. Mancini was born in Cleveland, Ohio, but grew up in Pennsylvania, as a youth playing the flute in a local band before sending some arrangements to Benny Goodman who offered him a job. After serving in WWII, he joined the Glenn Miller band. Then, in 1952, Mancini landed a two-week assignment at Universal to work on a Bud Abbott and Lou Costello film, a stint that turned out lasting six years. His success in scoring *The Glenn Miller Story* (1954) opened the door to scoring other films. He is attributed as a leader in changing the style of film score music by injecting jazz into traditional orchestral arrangements.

During his career, Mancini was nominated for 18 Oscars and won four. He won 20 Grammys and 2 Emmys, recorded over 50 albums, and had 500 compositions published. Here's a link to the first of a three-part interview of Henry Mancini.

Good music can improve a fine film, but it can never make a bad film good. We composers are not magicians. We write music. (Henry Mancini)

Flight Log Memories: From the early to the mid-1960s, Henry Mancini was at the top of his game, scoring not only TV programs such as *Peter Gunn* (1958-61) and *Mr. Lucky* (TV: 1959-60) but also films such as *Breakfast at Tiffany's* ("Moon River") (1961), *Hatari!* (1962), *Days of Wine and Roses* (1962); *Charade* (1963), *The Pink Panther* (1963), *A Shot in the Dark* (1964), *Dear Heart* (1964), and *Arabesque* (1966), many of which films I saw at the Campus (formerly Lucon) movie theater across the street from the Michigan State University (MSU) campus in East Lansing. On February 14, 1965, Henry Mancini came to the MSU campus to perform in a concert featuring his film and TV music. Of course, one could always listen to the music of Henry Mancini on his many record albums (LPs) on the RCA label but that is not the same as hearing the music in a live performance.

While MSU had a large auditorium that normally hosted events such as concert, the Mancini concert was held at Jenison Field House that normally hosted indoor track meets and home games of the Michigan State basketball team. There was a bit of irony in this because the prior “concert” that I attended on the Michigan State campus took place while I was in third grade on January 25, 1954. That “concert,” held at the Michigan State Auditorium, was an appearance by Gene Autry (see vignette) known not only for his Hollywood western films and television show but also his recording of “Rudolph the Red-Nosed Reindeer.”



Michigan State Jenison Field House (L) & Michigan State Auditorium (R)

It was strange that Autry’s show was held at the Michigan State Auditorium where concerts normally were held, while the Henry Mancini concert was held in Jenison Field House where one might have expected a “wild west” show to have been held, especially if one considers that Jenison hosted action-oriented sports events. One can imagine what a sight it would have been if Gene Autry had been riding Champion around Jenison’s indoor track, guns ablaze as Autry chased the bandits who had just robbed the bank. However, memories having faded, I can’t recall exactly what happened during either the Gene Autry “wild west” show at the Michigan State Auditorium or the film themes performed by Mancini during the concert at Jenison Field House. However, the program likely included many of the themes he had composed for films released prior to February of 1964.

Unfortunately, my encounter with Mancini wasn’t as close as I would have preferred, as my seat was a quite a distance from the stage—in fact, in the upper deck’s nosebleed seats near the other end of the Field House. Years later, David Kraft, a fellow film soundtrack LP collector living in Los Angeles, told me that he had experienced a close encounter with Mancini at a fried chicken outlet in Los Angeles. “Wow,” I asked, “did you talk to him?” “No,” my friend replied, “but I can tell you that Mancini doesn’t buy his fried chicken at KFC!”

John Waldo Green (10/10/08 – 5/15/89)



I think if you were to see a major film whose score you liked, and then saw the film without the score, you would find one of the major elements—and by major I mean almost as important as the photography—missing.



***Raintree County* (1957) - Soundtrack Suite (John Green)**

John “Johnny” Green had many skills, including being a songwriter, composer, musical arranger, and conductor. His most famous song was “Body and Soul,” while his most famous film score was for *Raintree County* (1957).

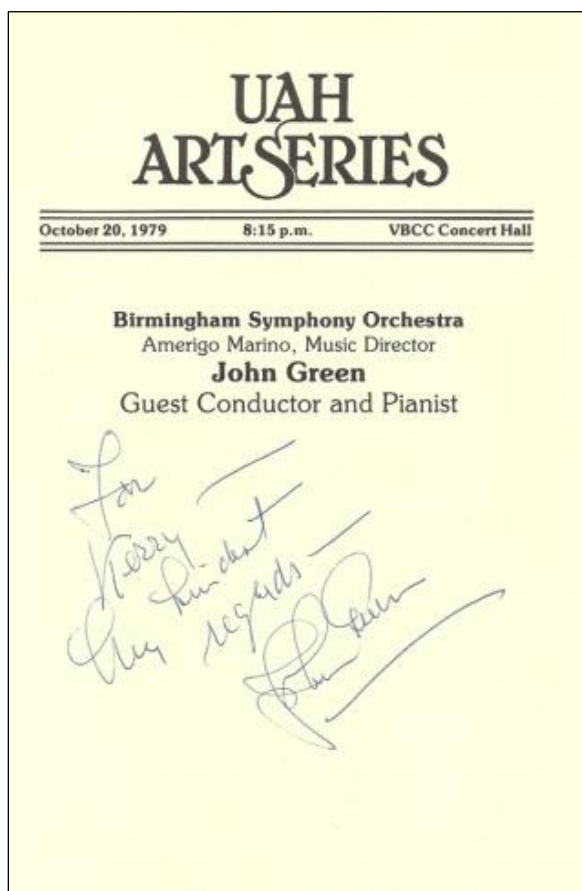
Flight Log Memories: The location of my encounter with **John Green** was not in Hollywood but rather in Huntsville, Alabama. On October 20, 1979, John Green appeared at Huntsville’s VBCC Concert Hall as a guest conductor and pianist with the Birmingham Symphony Orchestra for an evening of Broadway and Hollywood songs and scores. At the time (see Per Pinstrup-Andersen vignette), I was working for the International Fertilizer Development Center (IFDC), living in Florence, Alabama, an hour’s drive to the west of Huntsville – and somehow learned about the upcoming concert that Green was to conduct and that would include music from the John Williams (see vignette) score for *Star Wars* (1977). I can’t remember if I purchased tickets in advance but my wife, son, and I did make it to the concert and, boy, what a concert! The concern program included the following:

- Concert Overture to *My Fair Lady* (Frederick Lerner – Allan J. Loewe – John Green)
- *Three* by Mancini for Piano and Orchestra (Henry Mancini – Johnny Mercer) – main themes from *The Days of Wine and Roses*, *Charade*, and “Moon River” from *Breakfast at Tiffany’s*
- *Raintree County* – Three Themes for Symphony Orchestra (John Green)
- *The Way We Were*, for Piano and Orchestra (Marvin Hamlisch)
- *Star Wars* – Symphonic Suite (John Williams) – Prelude, Leia, Here They Come, Finale

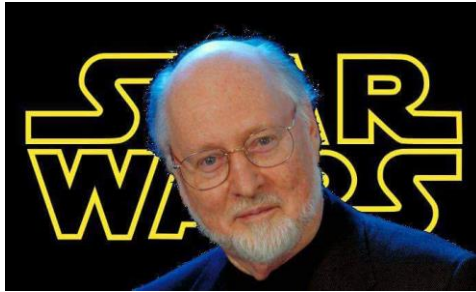
By 1979, John Williams' score for *Star Wars* was all the rage with various artists recording their own cover versions of Williams' *Star Wars* themes—and Green's conducting several of those themes brought a rousing conclusion to the concert and had everyone on their feet in thunderous applause sufficient, of course, to bring the conductor (Green), who had by this time left the stage, back for another bow and perhaps an encore. Green and orchestra delivered that encore, after which he left the stage waving to the audience, with the audience continuing to applaud—but then he came back on the stage for another bow which precipitated even more applause from the audience. Even after Green again exited the stage, we could see, sticking out from under the curtain, the toe of his shoe which triggered even more laughter among the audience, sustained applause, and Green's return to the stage for yet another bow but, sadly, no additional encores!

I hadn't seen such endless leavetaking since the *Columbo* TV series on which Lieutenant Columbo (as portrayed by Peter Falk in the role of his career) kept coming back into the room with yet another "One more thing..." to question further the prime suspect who thought, with Columbo's first departure, that he or she was now off the hook, only to further implicate himself or herself trying to answer Columbo's "one more" question. Who could blame Green for milking yet another round of applause from the audience, which especially left Sonia in bent-over laughter?

Once she calmed down and as the audience was filing out of the concert hall, I led my family toward the stage to see if we could meet Green and if he would autograph the concert program. We were successful in this objective, with Green kindly signing each of our programs. Of course, I knew that Green probably wanted to get on with his evening, if not back to his hotel, so we thanked him and bid goodbye—and I didn't dare to even think about suddenly walking back to him to say "Sir, one more thing...!"



John Towner Williams (2/8/32 – present)



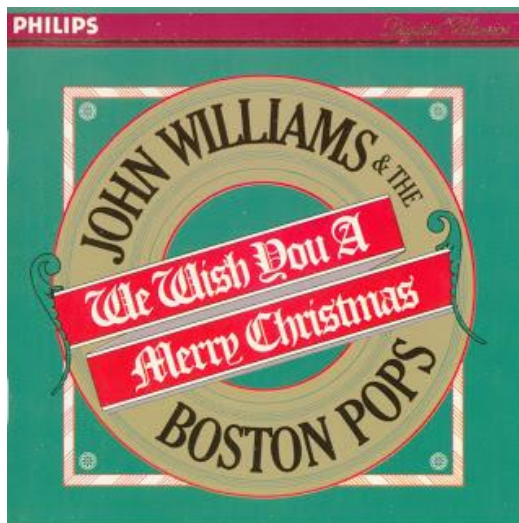
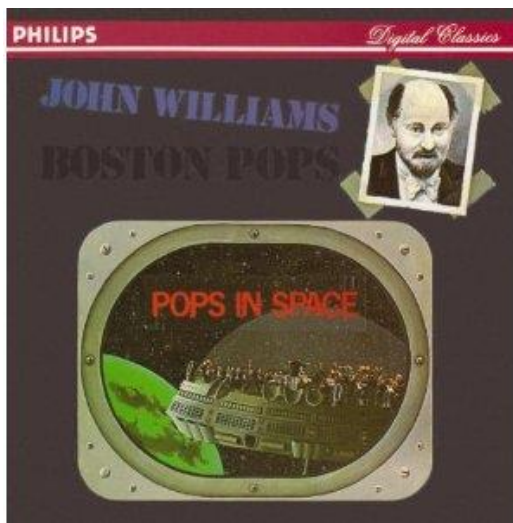
So much of what we do is ephemeral and quickly forgotten, even by ourselves, so it's gratifying to have something you have done linger in people's memories.



Gene Shalit Interviews John Williams - NBC *Today* (1989)

John Williams hardly needs any introduction other than to say that I refer not to the famous classical guitarist but rather to one of the most influential and successful American film composers of all time. His career, spanning over six decades, includes scores for some of Hollywood's most popular films, including the first six *Star Wars* films, four *Indiana Jones* films, the first three *Harry Potter* films, *Jaws* and *Jaws 2*, *Superman*, *Close Encounters of the Third Kind*, *E.T. the Extra-Terrestrial*, *Jurassic Park*, *Schindler's List*, *Saving Private Ryan*, *War Horse*, *Lincoln*, and so many more. Other notable works by Williams include theme music for four Olympic games, *NBC Sunday Night Football*, *NBC Nightly News*, the rededication of the Statue of Liberty, and the TV series *Lost in Space* and *Land of the Giants*. He has composed numerous classical pieces for concert and served as principal conductor of the Boston Pops Orchestra from 1980-1993 and now as the orchestra's conductor laureate. He has won five Academy Awards, four Golden Globe Awards, seven British Academy Film Awards, and 22 Grammy Awards. With 50 Academy Award nominations, Williams is the Academy's second most-nominated person after Walt Disney. In 2004, Williams was a Kennedy Center Honors recipient. In 2016 Williams will receive the 2016 AFI Life Achievement Award.

Flight Log Memories: There's an old piece of advice given to aspiring musicians when they ask: "How do you get to Carnegie Hall?" The advice: "Practice! Practice! Practice!" Well, back in 1980, I didn't need to practice a musical instrument in order to find my way to New York City's Carnegie Hall. At the time, my family was visiting the Big Apple for Christmas with my parents. One day, as I looked through the *New York Times*, I saw an advertisement that **John Williams** was coming to Carnegie Hall to conduct a Boston Pops concert, so I made plans to go and looked forward to seeing Williams him conduct a live concert including his themes from *Star Wars*, and perhaps also have a chance to meet and ask him to autograph one of his LPs. A day or so before the concert, I went to one of the Big Apple's many record stores to purchase the *Pops in Space* LP recorded by the Boston Pops and containing suites of Williams' themes from *Star Wars* and *The Empire Strikes Back*. On the day of the concert, I headed off to Carnegie Hall with great expectation of meeting Williams and having him sign my LP.

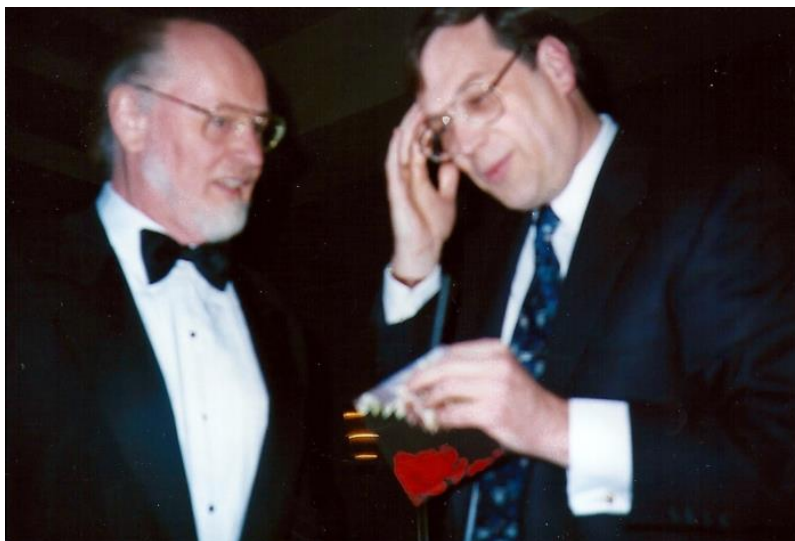


No disrespect to John Williams or the Boston Pops, the concert was a great disappointment! As I noted, this was the Christmas season and the concert program was entirely Christmas-themed songs, not a single *Star Wars* tune or even a snippet of a theme from any Williams-scored film! As I later realized but hardly appreciated, this Christmas concert coincided with the late 1980 release of the Boston Pops *We Wish You A Merry Christmas* LP. To salvage the evening, I just had to meet Williams and ask him to autograph the LP I brought with me. An usher told me how I might meet Williams, indicating that I go outside Carnegie Hall and make my way along the left side of the building to the musicians' entrance. Fearful the usher might just be sending me off on a wild goose chase, my spirits lifted when I located the entrance and, moreover, found it open—I was getting closer to the target! On entering, I saw a long line of people at the head of which was John Williams greeting his fans, so I got in line to wait my turn to meet Williams and ask for his autograph.

As I waited, I figured that there would be nothing to be gained by complaining to him about the Boston Pops Christmas concert not including Williams' *Star Wars* music. On reaching the front of the line, I introduced myself, shook hands with Williams, and told him that I had enjoyed the concert as well as his scores for so many films. At this point I handed the LP to him and asked if he would autograph it. As he was autographing the LP, I asked him if I could suggest a theme from one of his film scores that he might consider recording on a future Boston Pops album. Williams with interest quickly asked which theme. I told him how much I liked his score for *The Man Who Loved Cat Dancing* (1973), particularly his "Cat Dancing" theme for the film's opening credits where Sarah Miles's character rides her horse sidesaddle across the countryside. Williams' eyes opened wide, a smile breaking out across his face, as he replied: "That would be lovely!"

Over a decade later, in 1994, I again greeted Williams, this time in Los Angeles where I was attending the annual conference of the Society for the Preservation of Film Music. On the evening of the conference's first day, the society held its annual ceremony to present the society's Lifetime Achievement Award to that year's recipient, Italian film composer Ennio Morricone (see vignette). As many of Hollywood's film composer giants were entering the dining room where the award was to be presented after dinner, I saw Williams, recalling that the Boston Pops had not released any LP with the "Cat Dancing" theme Williams had earlier told me would be "lovely" to include on one his future albums. This was my chance to bring this matter to his attention and ask him to include this theme on a future album. Placing myself in the center aisle where the composers were walking to the front of the room, I greeted Williams and shook his hand, telling him how nice it was to see him again – as if he would remember somebody that he met only briefly at Carnegie Hall fourteen years before in 1980!

I was about to remind him of that conversation when, suddenly, my mind froze and I couldn't remember the name of the film – *The Man Who Loved Cat Dancing* – to refresh Williams' memory of that earlier conversation. With our conversation going nowhere, Williams smiled and pulled away to continue to the front of the room as he shook hands with other fans waiting to greet him.



John Williams patiently waits as Kerry forgets a film's name during a senior moment

Fortunately, years later, Lukas Kendall (see vignette) at *Film Score Monthly*, did remember Williams' score for *The Man Who Loved Cat Dancing* and released it on CD on his *FSM* label. Thank you, Lukas, for getting this score finally released and thanks to John Williams for composing such a "lovely" theme – "Cat Dancing"!



***The Man Who Loved Cat Dancing* (John Williams) (*Film Score Monthly* CD Vol. 5 No. 4)**

Jerrald King Goldsmith (2/10/29 – 7/21/04)



You read reviews by top reviewers of films that not only had remarkably interesting scores, but films whose effectiveness was absolutely enhanced, and frequently created by the music, yet the reviewers seem unaware that their emotions and their nervous reactions to the films have been affected by the scoring. This is a serious flaw. Any film reviewer owes it to himself, and the public, to take every element of the film into account.



The Movie Channel's *Take One* Interview with Jerry Goldsmith

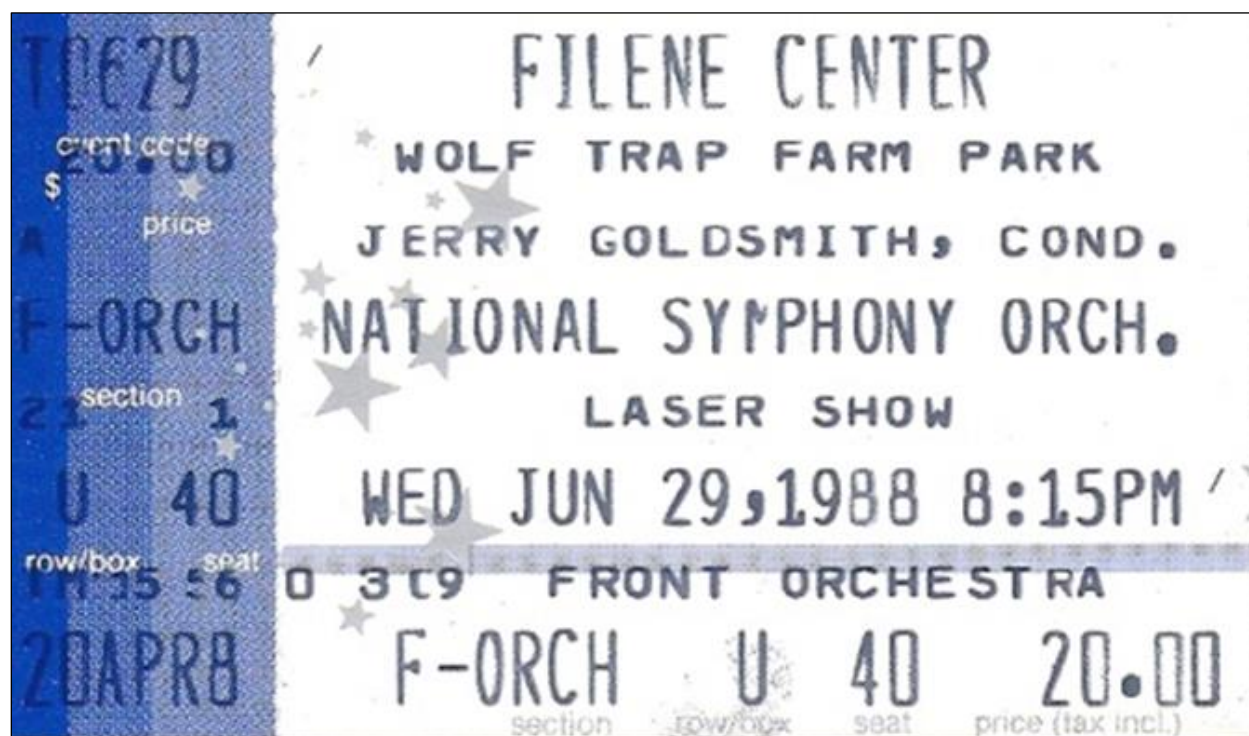
Jerry Goldsmith was an American composer and conductor best known for composing film and TV scores. He collaborated with some of Hollywood's most prolific directors, including Joe Dante (*Gremlins*, *Gremlins 2*, *The Burbs*, *Small Soldiers*), Howard Hawks (*Rio Lobo*), Roman Polanski (*Chinatown*), Otto Preminger (*In Harm's Way*), Ridley Scott (*Alien*, *Legend*), Steven Spielberg (*Twilight Zone: The Movie*), Paul Verhoeven (*Total Recall*, *Basic Instinct*), and Robert Wise (*The Sand Pebbles*, *Star Trek: The Motion Picture*). His most notable collaborator was Franklin J. Schaffner, for whom Goldsmith scored *Islands in the Stream*, *Patton*, *Papillon*, *Planet of the Apes*, and *The Boys from Brazil*. Other noteworthy films for which Goldsmith composed the score were *Air Force One*, *Hoosiers*, *L.A. Confidential*, *Mulan*, *Night Crossing*, *Poltergeist*, three *Rambo* films, *Rudy*, *The Blue Max*, *The Mummy*, *The Secret of NIMH*, *The Wind and the Lion*, and five *Star Trek* films (including *Star Trek: The Motion Picture*). Goldsmith was nominated for six Grammy Awards, four British Academy Film Awards, nine Golden Globe Awards, and 17 Academy Awards, winning the Oscar in 1977 for his score to *The Omen*. He also contributed many scores for Hollywood's western genre, including *100 Rifles*, *Bad Girls*, *Bandolero*, *Black Patch*, *Breakheart Pass*, *Hour of the Gun*, *Rio Conchos*, *Rio Lobo*, *Stagecoach* (1966), *Take a Hard Ride*, and *Wild Rovers*.

Flight Log Memories: On June 29, 1988, the Filene Center of the Wolf Trap Center for the Performing Artists hosted **Jerry Goldsmith** as guest conductor of the National Symphony Orchestra. The concert program was comprised of music that Goldsmith had composed for an array of Hollywood films and TV shows. The concert also was punctuated by a dazzling laser light display described the next day in Charles McCardell's *Washington Post* review as "The NSO's Light Show":

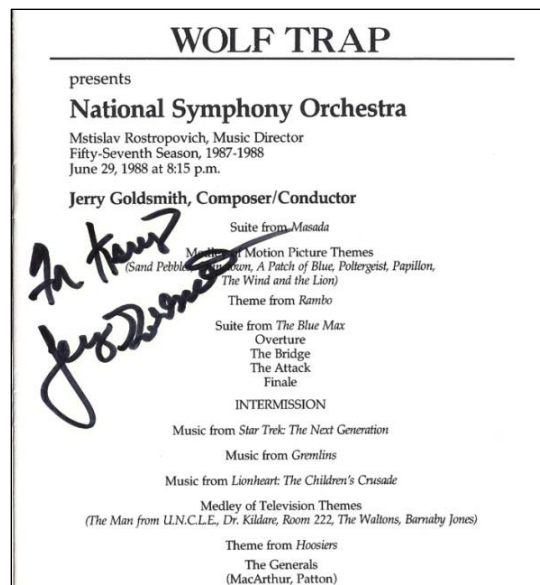
Laser lights and special effects projected on a large screen at the back of the stage enhanced, distracted and occasionally proved puzzling. In a medley of TV themes from the '60s and '70s, the screen was mercifully blank. The best use of lights occurred during the suite from "The Blue Max," in which parabolic shapes swirled and dark blue lasers cut through the air to expose clouds of smoke billowing from several sources.

Patrons sitting in the front rows needed a 360-degree "Exorcist"-like head-turning capability to take it all in.

But, really, who cared? At least for me, I was there to hear Jerry Goldsmith conduct themes he had composed for so many films and TV shows – and one concert wouldn't be enough to even scratch the surface of Goldsmith's vast repertoire of television tube and silver screen compositions. None of the concert's program of Goldsmith's scores was new to me as I had already seen all of these films or TV shows and, in fact, had all of Goldsmith's music on LP, CD, or both. But one just can't get enough of this music, especially when there is an opportunity to see the music's composer conduct it live.



But this concert was booked for only one night, so this would be my only chance to meet Goldsmith. Before the performance, and not being a member of Wolf Trap's circle of contributors who had automatic backstage access to performers after events, I approached one of the ushers to tell him what a big fan I was of Goldsmith and to ask if it might be possible after the concert to go backstage and say hello to him. The usher showed me where the door was to the backstage area where Goldsmith would greet his fans and Wolf Trap patrons. After the concert, my wife and I made our way to that door and, on entering, saw a public area where Goldsmith, his wife, and son, were socializing with a small group of concertgoers. Once there was an opening, we approached Goldsmith and introduced ourselves, asking him if he would autograph a few items that I brought.



Goldsmith agreed and I handed to him the concert program (see above) and the soundtrack CD of his score for *Planet of the Apes* (1968). Goldsmith kindly signed both but my encounter with him started to go south when I passed to him my *Rio Conchos* (1964) EP (extended play, 45 rpm-sized record with four songs, two per side). This EP, the rarest Goldsmith record in my collection, had been acquired at a very hefty price a number of years before from a New Jersey soundtrack dealer. Taking the EP in his hands, Goldsmith sternly asked, “Where did you get this?” I immediately knew this encounter might not end on a happy note, recalling that I had read reports of Goldsmith getting so upset when given a counterfeit record by a soundtrack collector that he would break the record on the spot. Before I could answer his question, Goldsmith continued: “This is not a legitimate release and I can’t put my signature on it!” Fearing what he might be contemplating next, I put out my hand to gently retrieve the EP, telling him I had not known it was a bootleg and that I fully understood that he couldn’t sign it. With that, I knew it was time to wish Goldsmith well and beat a quick retreat, which we did as we thanked him and also bid goodbye to his wife and son who were standing next to him.



But if Goldsmith had given me a scare on that night, that was just a once in a lifetime experience for me. Apparently his fellow composers also held Goldsmith in awe. During a tribute to Goldsmith, noted film composer Henry Mancini (see vignette) spoke of Goldsmith’s versatility, musical genius, and ability to completely change his style for each score—and added: “*Frankly, he scares the hell out of the rest of us.*”

Yiannis Hryssomállis (Yanni) (11/14/54 – present)



Yanni

I am so happy that I didn't go to school and I didn't have anyone to tell me how to position my fingers on the piano correctly.



Yanni in his studio talking about creating albums!

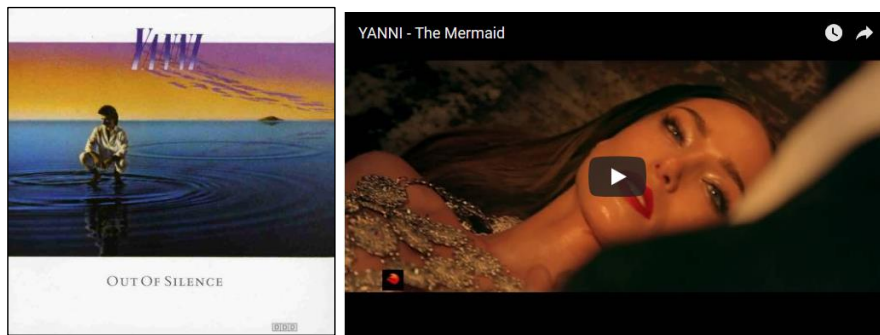
Yiannis Chryssomállis would not be recognized by your average moviegoer or film score soundtrack collector as a film composer, yet he has scored nearly ten films, including several feature films – *Steal The Sky* (1988), *Heart of Midnight* (1989), and *I Love Your Perfect* (1989) – as well as five films for television – *Frank Nitty: The Enforcer* (1988), *Children of the Bride* (1990), *I'll Take Romance* (1990), *When You Remember Me* (1990), and *A Taste of Freedom* (1991). What this film composer, however, is recognized for is that he is **Yanni**, the Greek pianist, keyboardist, composer, and producer of new age music, concerts, and PBS television specials. Yanni's music blends classical, soft rock, and world music to create mostly instrumental works. Realizing early on that this type of music is not well suited for commercial pop radio, Yanni produced several concerts at historic monuments and then achieved international recognition by broadcasting videos of these concerts on public television. *Yanni Live at the Acropolis* was his breakthrough concert, yielding the second best-selling music video of all time. Other historic sites for Yanni's concerts have included India's Taj Mahal, China's Forbidden City, the United Arab Emirates' Burj Khalifa, Russia's Kremlin, and Puerto Rico's El Morro castle.

Over time, at least 14 Yanni albums peaked at #1 in *Billboard's* category of "Top New Age Album" and two albums (*Dare to Dream* and *In My Time*) received Grammy nominations. By late 2011, Yanni had performed live in concert before more than two million people in more than 20 countries, along the way garnering more than 35 platinum and gold albums globally, with sales totaling over 20 million copies. Public television has used videos of Yanni concerts to support fundraising, while his compositions have been used on commercial TV, especially for sporting events such as the Tour de France, World Figure Skating Championships, U. S. Open Tennis Championships, U. S. Open Golf Championships, and the Olympic games. Influenced by his encounters with cultures around the globe, Yanni incorporates various instruments from around the world to create music that is an eclectic fusion of ethnic sounds. This approach is also reminiscent of the Exotica music of **Martin Denny** (see vignette).

Flight Log Memories: While I did not have to travel to any far flung location to see a **Yanni** concert, my discovery of his music was influenced by a trip I made in the summer of 1987 to Pakistan to work on an evaluation of a U.S. Agency for International Development-funded farm forestry project. I was lucky on several Pan Am flight segments to get upgrades to business class, including flying for the first time in the “bubble” of a Boeing 747. On one flight the stewardess was distributing newspapers—and I asked for the *USA Today*. Reading through the Life section I came upon an article reporting “new age” music as the latest music genre on the playlists of a number of U.S. radio stations. The article mentioned several so-called “new age” artists as well as several radio stations playing new age music, one being a Washington, D.C. station with the call letters WJFK-FM (106.7). I made a mental note of that station’s call letters and FM frequency and that, once I returned home to the Washington, DC area, I’d give this station a listen to find out what this “new age” music was all about.

Soon after returning home, I tuned in WJFK-FM to listen to this so-called “new age” music, discovering it very listenable, especially its emphasis on instrumental music which reminded me of two of my other favorite music genres Exotica (see *Tiki Encounters in the Realm of Exotica Musicians*) and Film Scores (see *Soundtrack Encounters in the Realm of Film Composers*). Listening to WJFK-FM’s countdown of the week’s top new age songs reminded me of my days as a teenager listening to Top 40 Radio and later in the 1980s watching MTV as DJs and VJs counted down to #1 the week’s top songs/videos, with the more popular songs/videos getting played more frequently, until their popularity began to wane and/or new songs or videos began charting on *Billboard*.

Listening to WJFK-FM introduced me to a variety of music by many new age artists, including David Arkenstone, Suzanne Ciani, Enigma, Enya, Medwyn Goodall, Kitaro, David Lanz, Loreena McKennitt, Patrick O’Hearn, and Osamu. But, of particular interest here, it was on WJFK-FM that I first heard the music of Yanni, with the station frequently playing “The Mermaid,” a song I enjoyed so much that I purchased the Yanni CD – *Out of Silence* – that included this song. Listening to the CD’s other songs gave me an even deeper appreciation of Yanni’s music.



Yanni’s “The Mermaid”

I was not reminded of Yanni as eligible for a vignette for my encounters in the *Realm of Film Composers* until I recently recalled that Sonia and I took our four-year old grandson Braden to the Patriot Center at George Mason University for a performance of the Ringling Brothers and Barnum and Bailey Circus. I hadn’t been to a “circus” since attending a Cirque Du Soleil performance in McLean, Virginia more than a decade before – and hadn’t been to a real circus with lions, tigers, and elephants for longer that I could remember, probably not since when I was a child living near Columbus, Ohio. In any case, once Sonia, Braden, and I were in the Patriot Center, I remembered that this was the same building where Sonia and I had earlier seen performances by David Copperfield (see vignette) and Yanni. Reflecting back on that Yanni concert, I recalled being disappointed that his song selection for that concert didn’t include “The Mermaid.” By then, in addition to playing other better-known songs, Yanni was promoting songs from recent and/or upcoming albums.

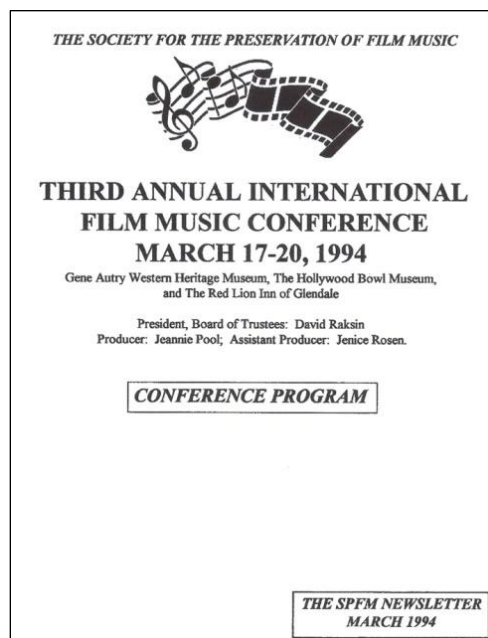
As much as I enjoyed Yanni's music and that of other new age artists I discovered by listening to WJFK-FM's new age format, my interest in purchasing CDs by new age artists was competing for a limited CD budget available to buy newly-released soundtracks and CD reissues of Exotica and Folk Music artists—and something had to give. I stopped buying new age CDs, made CD-R copies of them, and sold the CDs at local used record shops or on auction at eBay. Just as quickly as WJFK-FM switched its format in 1987 from Top 40 to new age, the station switched its format from new age to rock in 1989, hence no more free listening to new age on the radio.

That was the tipping point for deciding in 2008 to buy a satellite XM radio for use in my home. I so much enjoyed listening to new age music and other formats ('50s and '60s oldies and film soundtrack music) on XM that a few months later I bought a second XM radio for my car. Fortunately, at the time, I had the foresight to purchase a lifetime subscription for each radio. This turned out to be a sound financial move not only because of the savings realized not having to pay a monthly subscription fee on both radios into perpetuity but also because the company (now Sirius XM) no longer offers the lifetime subscription option. To top it off, just before I retired in September 2014, I purchased a brand new 2015 Honda Accord with a free three-month subscription to Sirius XM radio and was able to convert that to a lifetime subscription by transferring one of my two lifetime subscriptions to that car!!!

For our next round of close encounters with *Film Composers*, we make a virtual stopover in Los Angeles to attend the 1994 Annual Conference of the Society for the Preservation of Film Music (SPFM, now the Film Music Society).

1994 Annual Conference of the Society for the Preservation of Film Music (SPFM)

In 1994, Sonia and I traveled to Los Angeles, California to attend the Annual Conference of the Society for the Preservation of Film Music, held March 17-20 at the Gene Autry Western Heritage Museum (now the Autry National Center). The conference, the principal theme of which was the scoring of films in the western genre, offered many opportunities to meet film composers, including informational sessions during the day and, on the evening of the conference's first day, a reception, dinner and presentation of the Career Achievement Award to Italian film composer Ennio Morricone (see vignette). Everywhere one turned during the conference, especially at the evening reception, one could see, meet and greet, and talk with many of Hollywood's greatest film composers, at least those yet alive and attending the event!



On Friday (March 18), the conference kicked off with a Welcome by **David Raksin** (see vignette) and **Jeannie Pool** (see vignette), SPFM Executive Director, followed by **Tony Thomas** (see vignette) who gave the Opening Address on “Music for the Westerns.” Next Raksin introduced **Elmer Bernstein** (see vignette) who spoke on “Great Western Scores.” The afternoon session in The Wells Fargo Theatre led off with **Bruce Broughton** speaking on “Scoring the Film, *Tombstone*”), followed by the daughter of Jerome Moross, **Susanna Moross Tarjan** giving a presentation on Moross’ Score for *The Big Country*.” **Nick Redman** (see vignette) concluded the session with a presentation on “Jerry Fielding’s Score for *The Wild Bunch*.”

Then, on Saturday (March 19), Royal S. Brown, Chair of the Film Studies Department and Professor at Queens College, New York City, kicked off the morning session with a talk on “Ennio Morricone, an Appreciation.” This was followed by a panel discussion titled “Meet the Composers for TV Westerns” that included Herschel Burke Gilbert, Hans J. Salter, George Duning, and **Fred Steiner** (see vignette) as panelists. The morning session ended with the “High Noon Luncheon: ‘Take a Cowboy to Lunch’” that provided opportunity to “Meet the Cowboys and Their Composers.” After lunch, **Basil Poledouris** (see vignette) spoke on his “Scoring of *Lonesome Dove*,” after which I attended the Soundtrack Sale and Swap Meet. That evening Sonia and I caught the redeye flight from Los Angeles back to Washington, DC’s Dulles Airport, in order to have time to rest up on Sunday and get back to work on Monday.

The vignettes that follow provide the highlights of my close encounters with some of the film composers attending this conference either during the day or in the evening. Unfortunately, my “close encounters” with several composers, notably **Herschel Burke Gilbert** (*Comanche*, *Sam Whiskey*, many TV westerns), **Hans J. Salter** (*Bend of the River*, *The Far Country*, *Man without a Star*), and **George Duning** (*Cowboy, 3:10 to Yuma*, *Two Rode Together*), was limited to attending their panel discussion. While I didn’t get a chance to meet or speak with any of them, I share below a photo of each.



Herschel Burke Gilbert, Hans J. Salter, and George Duning

Now to our film composer vignettes; first up, **Jeannie Gayle Pool**, who at the time I met her was serving as Executive Director of the Society for the Preservation of Film Music (SPFM) and the force behind organizing each year’s SPFM International Film Music Conference.

Jeannie Gayle Pool (11/6/51 - present)



One doesn't have to want to be a composer with a capital C to benefit by studies in composition. It should be a part of every basic music education. I have improved considerably as a musician because of the composing.



Oops! (Score by Jeannie Pool)

Jeannie Pool is a composer, filmmaker, musicologist, film music consultant, producer, and college instructor who is an expert on women in music, contemporary music of the Americas, and film music history. She often lectures and writes on film music history and preservation, contemporary music, and women in music. Born in Paris, Illinois, Pool studied music at Hunter College of the City University of New, earning a bachelor's degree in music. She later earned a Master's from California State University-Northridge and a Ph.D. in musicology from Claremont Graduate University. After completing her studies, she worked at Fullerton College and Mount Saint Mary's College, teaching courses on jazz history, women in music, and music appreciation. Pool also has worked as an award-winning radio and music producer. From 1981 to 1996, she was heard weekly in Los Angeles on KPFK-FM, Pacifica Radio, interviewing composers and performers. Pool's background led her into composing for stage productions and youth orchestras and later to composing sacred and orchestral works. She has composed for films and stage productions, choral performance, chamber ensemble and orchestra. Selected works include:

- *A Woman of Independent Means*, for narrator, bassoon, and recorded tape (1983)
- *Dance by the Sea*, for alto saxophone and orchestra (1996)
- *Episodia I* for flute, clarinet and bassoon (1996)
- *With Pleasure* for viola and cello (1996)
- *Cantata: We Believe in You, O God* (1999) Based on the Statement of Faith, United Church of Christ, for soloists, choir, chamber orchestra, organ and bagpipes
- *Episodia II* for chamber orchestra (2000)

Pool's compositions for orchestra and chamber ensembles have been performed throughout the United States (California, Washington, D.C., Boston, Florida, and Ohio), Canada (Toronto), China (Beijing), and Europe (Belgrade). Her works have been recorded and issued on CD.

I aspire to be a good composer. Not necessarily a great composer-who needs that pressure? A good composer who writes music people like to play and to hear. I would like for my music to be transparent, clear, and easily understood (Source).

From 1990 to 2002, Pool served as the Executive Director of the Society for the Preservation of Film Music (SPFM) (now The Film Music Society), working to increase SPFM's national and international profile through presentation of annual conferences on film music in Los Angeles and New York, speaking engagements in Europe and the U.S., and an annual celebrity fundraising dinner to honor outstanding film composers. She initiated and implemented program and development efforts; was responsible for the organization's fiscal management, governmental and financial reporting, proposal writing and fundraising strategy; supervising web site development; being in charge of all publications, including a quarterly scholarly journal, a newsletter, and books; managing public relations, including press releases and other publicity; serving as the organization's contact with the public and membership; and handling personal appointments, report writing, and all professional correspondence. During this period, she worked with heirs of film composers to secure the long-term preservation and storage of scores, parts, and other career documentation, collaborating mainly with UCLA's Music Library but also with other collections.

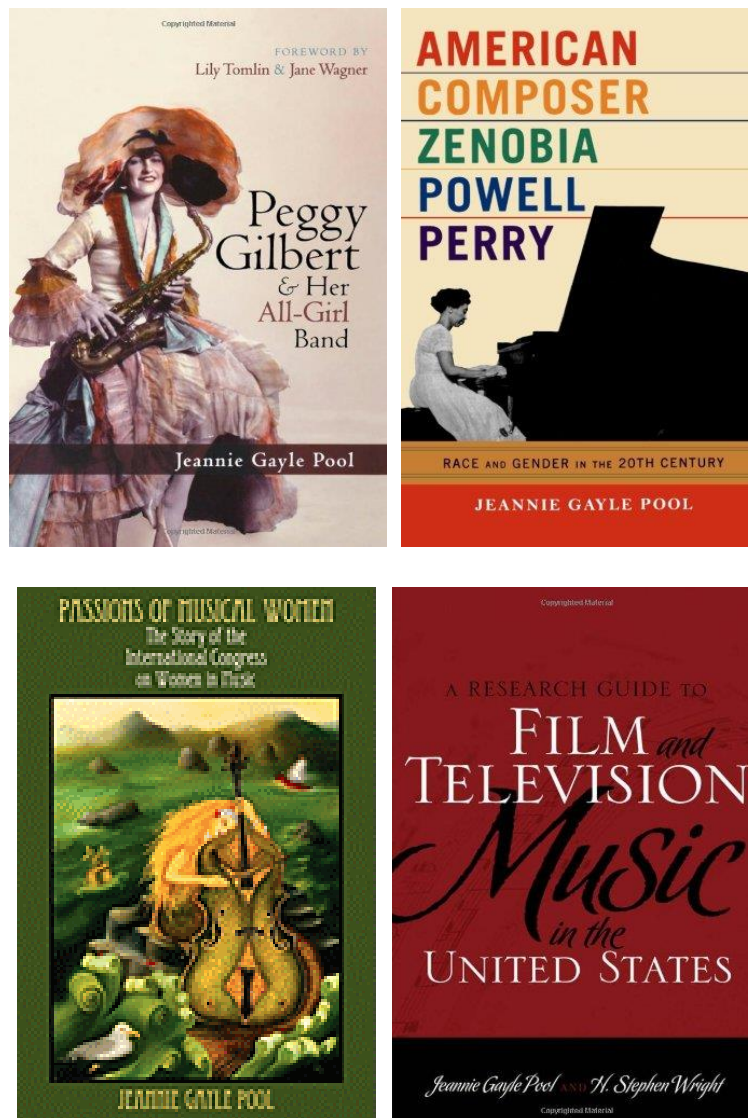
From 2001 to 2007, Pool designed and implemented a film music preservation process at Paramount Pictures, the largest effort of its kind in the industry achieved by a non-profit group. Working as a film music consultant with Paramount Pictures, she led work to organize and maintaining music legal files, including interfacing with outside contractors who handled the scanning and long-term storage of current files; and coordinated scanning of music legal documents to ensure consistency, compliance, and integrity of paper trail. She trained employees on how to access and use the on-line imaging system, and did extensive on-line editing of the data. Her work included researching music contracts, agreements, cue sheets, and other legal documents in response to inquiries about music used in Paramount films; and researched the Paramount music library and outside sources to help resolve music identification and copyright issues. She worked with the V.P. of Music Clearance to develop promotional "demo" discs of film score cues to market master sync rights to outside users for other products (e.g., trailers). Work entailed locating, sorting, organizing, boxing, cataloging and preserving feature film scores and parts. This project, begun in 1995, included approximately 2,500 films and discovery of lost early sound film scores. She maintained a web site of the Paramount catalog and prepared an inventory of autographed composer and lyricist manuscripts of songs written for Paramount features since 1929, including some 1,200 song titles. Her work also included preservation of manuscripts including proper storage in acid-free folders and boxes. Many of these manuscripts are songs by important American composers, some not used in films and unknown to the music-loving public.

From 2008 to 2012, Pool continued working with Paramount Pictures as the Manager of Music Archives, this job including research of music files for digital, home video, and current projects; musicological research and analysis of past and current films; maintenance of the music library; archiving incoming music scores and parts; restoration and preservation of deteriorating elements; digitizing research materials and key music scores and parts; and restoration of the original score for *Wings* (1927) for DVD/Blu-Ray release for Paramount's 100th anniversary.

From 1984 to the present, Pool also has worked as a Producer for Cambria Master Recordings (Lomita, California), an independent label that specializes in recording contemporary American music. She has produced more than three dozen recordings on LP, cassette, and CD, including concept development, fundraising, session producing, editing and other post-production tasks, packaging, and promotion. Projects included works of women composers, American music, Black American composers, experimental music, and Los Angeles-based performers.

Over the years Pool helped to found and currently serves as an Advisor to the Board of the International Alliance for Women in Music, which she helped to establish. In 2004 she was elected to and currently serves on the Board of the American Society of Music Arrangers and Composers (ASMAC). Since 1980 she has organized many conferences and concerts including International Congresses on women in Music in New York, Los Angeles and Mexico City. Her monthly column on composing, orchestration and arranging appeared in the AF of M Local 47's newspaper, *The Overture*.

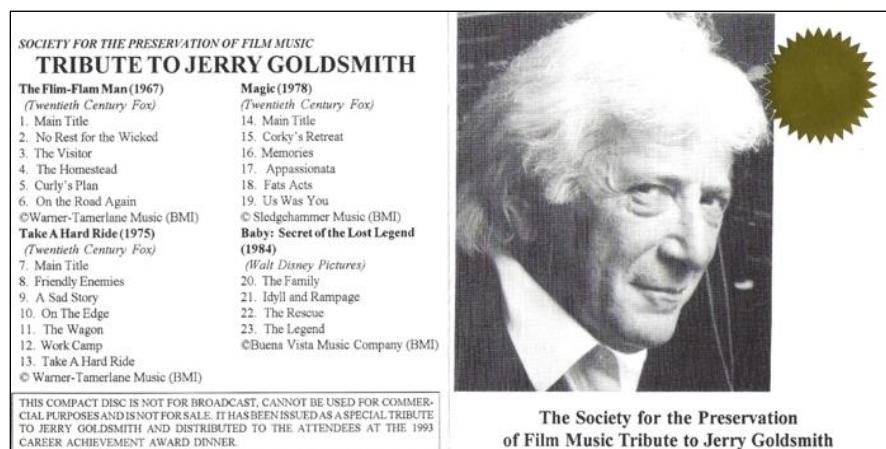
Pool has authored several books, including *Peggy Gilbert & Her All-Girl Band* (2008), *American Composer Zenobia Powell Perry: Race and Gender in the 20th century* (2009), *Passions of Musical Women: The Story of the International Congress on Women In Music* (2009), and *A Research Guide to Film and Television Music in the United States* (2010). Several American composers have set her poetry to music. Pool both directed and composed the music for the Lily Tomlin-narrated documentary, *Peggy Gilbert & Her All-Girl Band*.



Pool has received many honors and awards, including from the National Federation of Music Clubs for promotion of American music, 1979; from the University of Southern California School of Music for work on behalf of women in music, 1982; from the Sigma Alpha Iota for outstanding broadcasting of American music (1982, 1983, 1986, 1987, 1988); from Local 47 of the American Federation of Musicians for documenting the history of women in music, 1986;

from the California Federation of Music Clubs (Service Award), 1989; from the International Congress on Women in Music at the New York City Congress (Service Award), 1990; from the International Alliance for Women in Music for work on behalf of women musicians, 1995; from the National Association of Composers, USA for promoting American composers, 1995; and from the International Alliance for Women in Music (Appreciation Award), 1999 in London. In 1982 Pool became an Honorary Arts Member of Sigma Alpha Iota International Music Fraternity, 1982, and in 1986, an Honorary Member of the Phi Kappa Phi Honor Society, California State University, Northridge Chapter.

Flight Log Memories: In 1994 I was making plans to attend the Annual Conference of the Society for the Preservation of Film Music (SPFM), during which Ennio Morricone (see vignette) was to be awarded the society's Career Achievement Award that was given just the prior year (1993) to film composer Jerry Goldsmith (see vignette). In the course of registering by mail to attend the conference, I learned that those who attended the 1993 Career Achievement Award Dinner for Jerry Goldsmith were presented a *Tribute to Jerry Goldsmith* CD compiling selections from four Goldsmith-scored films: *The Flim-Flam Man* (1967), *Take A Hard Ride* (1975), *Magic* (1978), and *Baby: Secret of the Lost Legend* (1984), produced with liner notes by Intrada's Douglas Fake (see vignette). At the time, none of these scores had been commercially released on LP or CD, so this CD was rapidly becoming a collector's item among film soundtrack CD collectors.



Hoping that it still might be possible to obtain this CD, I wrote a letter to **Jeannie Pool** who at the time was SPFM's Executive Director. She kindly offered to sell me a copy of the CD for \$75 in association with renewing my SPFM membership, a membership benefit that SPFM (now Film Score Society) yet continues. Pool was very kind in helping me to obtain this limited edition *Tribute* CD (#384). Later, at the SPFM Conference, held at the Gene Autry Western Heritage Museum (Autry National Center), I had the pleasure of meeting Jeannie in person, though we didn't get a lot of time to visit as she was quite busy handling various conference-related tasks.

Flash forward two decades (20 years) to 2014 and the realization that it would be interesting to include Jeannie Pool in this memoir, prompting me to reach out and connect with her on Facebook and LinkedIn, where I learned of her diverse career beyond the years she was SPFM's Executive Director. Notably, I discovered that her passions and employment history included working as a composer, author, producer, conductor, concert series director, music historian, poet and lyricist.



This left me pondering which of this memoir's chapters – on book authors, film composers, or soundtrack producers – would be the best fit for including a vignette on Jeannie. However, this dilemma was resolved the day I saw that Jeannie posted to Facebook that her son Elliott Barker made a film titled *Ooby!* (2014) and that Jeannie had composed the score for the film which is a “coming of age tale of three young boys who are suddenly swooped up in adventure and intrigue and forced to make the toughest decision of their lives” (see video clip at start of this vignette).

Later, when I shared a draft of this vignette with Jeannie, I learned that she also has composed the film score for *Peggy Gilbert & Her All-Girl Band* as well as for Mary Pickford silent film for an orchestra in Canada. Let's hope we will have opportunity to hear more of Jeannie Pool's scores in future films.

David Raksin (8/4/12 – 8/9/04)



I can write thematic material faster than most people can make wrong chess moves.

You have no idea how music benefits from audibility.



David Raksin Play His Theme from *Laura* (1944)

David Raksin was an American composer renowned for his work in film and television, scoring some 300 television shows and episodes as well as over 100 films, including *Forever Amber* (1947), *The Bad and the Beautiful* (1952), *A Big Hand for the Little Lady* (1967), *Will Penny* (1968), and *The Day After* (1983).



Will Penny LP (score by David Raksin)

Raksin, however, is best remembered for his haunting score for the film *Laura* (1944). Just a year later the score's underlying melody became the song "Laura" with lyrics penned by Johnny Mercer. It is said that, during Raksin's lifetime, "Laura" became the second most-recorded song after "Stardust." The story of how Raksin came to score *Laura* is an interesting tale.



In case you have never seen the film, *Laura* is about a beautiful young “murder victim” who becomes a “prime suspect.” As detective Mark McPherson (Dana Andrews) questions suspects and later searches for clues in the victim’s apartment, we realize he is falling in love with the murder victim, Laura Hunt (Gene Tierney). This is less than subtly suggested by one of Laura’s suitors, columnist Waldo Lydecker (Clifton Webb), who asks: “Have detectives who buy portraits of murder victims a claim to privacy? [They] told me that you already put in a bid for it.” But it is not this line that clues in the audience to McPherson’s growing interest in Laura. Nor is his behavior the telling clue as he searches her apartment and gazes at her portrait.



McPherson Studying Laura’ Portrait

Rather the detective’s emotional state is conveyed by the haunting melody that comprises the main and all-pervasive theme in Raksin’s score for *Laura*. This melody, wrote one reviewer, may be described as obsessive

since the protagonist...becomes increasingly obsessed with her and the case and eventually falls in love with the ‘dead’ woman. “Laura’s Theme,” the very icon of passion and romance, appears in virtually every cue, whether it’s one of the many source cues or a part of the dramatic underscoring. Her theme is omnipresent, as in her character--even when she’s not on screen (Roger Feigelson, Soundtrack!, Vol. 13/No. 49, March 1994).



While many instrumental and vocal versions of “Laura’s Theme” were recorded over the years, the score itself was not available on record until RCA’s 1976 release of a 5’52” version of “Laura” on *David Raksin Conducts His Great Film Scores* (CD: RCA Victor 1490-2-RG). Raksin recalls in the LP’s liner notes that, upon receiving the assignment to score *Laura*,

I liked the picture at once but was disheartened to hear [producer Darryl] Zanuck immediately zero in on an essential scene in which...the detective assigned to solve the ostensible murder, wanders disconsolately around Laura’s apartment at night. I gathered that the sequence had already been severely shortened, and now it was about to be reduced still further. . . . There was a horrified hush when I was heard to interject, “But, if you cut that scene, nobody will understand that the detective is in love with Laura.” Zanuck turned toward me, then ... told me that he was about to trim the sequence again precisely because he felt that as it stood the audience would not understand it. . . . I persisted. “This is one of those scenes,” said I, “in which music could tip the balance--tell the audience how the man feels. And if it doesn’t work, you can still trim the sequence.”

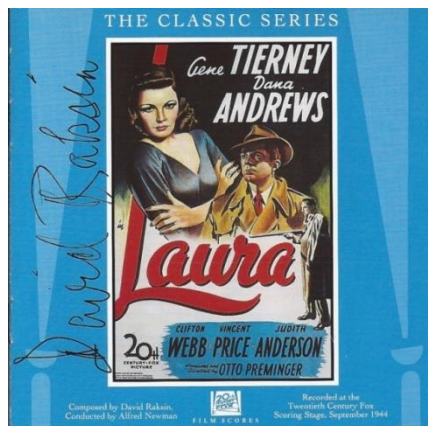
Raksin met a few days later with the film’s director, Otto Preminger. While Raksin was not aware at the time that Preminger had been unsuccessful in getting George Gershwin’s “Summertime” for the film, he told Raksin he intended to use Duke Ellington’s “Sophisticated Lady” as the theme. Raksin replied that he felt this song was not right for *Laura* because a familiar song would evoke associations in the audience. That day being Friday, Preminger agreed to give Raksin until Monday to come up with an alternative to “Sophisticated Lady.” Raksin tried that weekend to compose a new melody, interrupted only by a letter he received on Saturday from his wife:

All I could make of it was that it said something I didn’t want to hear, so I put it into my pocket and hoped it would go away. By Sunday night I knew that my big chance was fading fast: I didn’t really believe in any of the themes I had written. . . . From the time I was a boy, when the music wouldn’t flow I would prop a book or poem on the piano and improvise. ... I took the letter out of my pocket, put it up on the piano and began to play. Suddenly the meaning of the words on the page became clear to me: she was saying Hail, Farewell, Better Luck Next Life and--get lost! Knowing that, I felt the last of my strength go, and then—without willing it—I was playing the first phrase of what you now know as *Laura*.

It was not until nearly 50 years after *Laura*’s release that Raksin’s original score finally became available as a 27’16” suite as the premiere CD release of the Classic Film Score Series (20th Century Fox 11006-2). Ironically, *Laura* is paired with 1943’s *Jane Eyre*, scored by Bernard Herrmann who, a year later, turned down the opportunity to score *Laura*, opening the door for the studio to turn to Raksin to write the film’s score. When the detective falls asleep in a chair below Laura’s portrait, it is as if Raksin’s haunting “Laura’s Theme” has the power to bring the “dead” *Laura* back to life as she enters her apartment, surprising the detective who thinks, as he rubs his eyes, that he’s still asleep or

seeing the ghost of the woman with whom he has fallen in love but never met until now. As a piece of trivia, and a comment on Laura's power over men, Raksin's score is supplemented by a 1938 song, "You Go To My Head" (J. Fred Coots/Haven Gillespie), which is used as an instrumental during the film's dance scene. Sadly, at the age of 92, Raksin passed away on August 9, 2004.

Flight Log Memories: After lunch at the SPFM conference, I was wandering the hallways when I noticed that **David Raksin** was sitting by himself on a bench. Having brought from my CD collection a number of inserts, including one for the *Laura* CD, I was prepared this time to ask for an autograph and Raksin graciously complied.



David Raksin's Theme from *Laura* & Framed First Page of Raksin's Score for "Laura"

Years later The Society of Composers and Lyricists (SCL) offered for a sale a reproduction of the first page of Raksin's score for *Laura*, beautifully framed and autographed by David Raksin. This memento of one of Hollywood's greatest films, scores, and composers now hangs on the wall in my home office.

Elmer Bernstein (4/4/22 – 8/18/04)



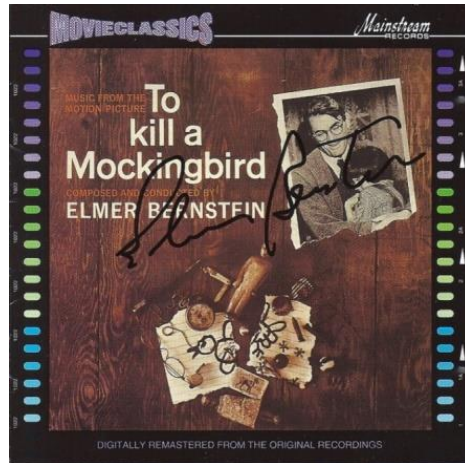
I did 10 years of comedies and 10 years of Westerns. I really like to stay away from car chases. I prefer the more intimate film. You have a much more direct association with the emotions.



Interview with Elmer Bernstein

Elmer Bernstein was an American composer best known for his many film scores, especially for introducing jazz into film scoring. His career spanned fifty years during which he composed music for hundreds of film and television programs. Some of America's most popular films were scored by Bernstein, including *Hawaii*, *Summer and Smoke*, *The Magnificent Seven*, *The Man with the Golden Arm*, *The Ten Commandments*, *The Great Escape*, *To Kill a Mockingbird*, and *Walk on the Wild Side* as well as more contemporary films such as *Animal House*, *Ghostbusters*, and *The Age of Innocence*. Bernstein was nominated for an Oscar fourteen times and won for his score to *Thoroughly Modern Millie* (1967). He also won two Golden Globes and was nominated for two Grammy Awards. Sadly, on August 18, 2004, Bernstein died of cancer in his sleep at his home in Ojai, California.

Flight Log Memories: One of the SPFM conference highlights was visiting with **Elmer Bernstein** who kindly autographed my CD of his score for *To Kill A Mockingbird*. While his score for this film is one of his most beloved scores among film music aficionados, Bernstein is most remembered for his scores for Hollywood westerns, memories of which he shared during one of the conference's morning sessions. Bernstein's scores for westerns spanned two decades, including *The Tin Star* (1957), *Saddle the Wind* (1958), *The Magnificent Seven* (1960), *The Comancheros* (1961), *The Hallelujah Trail* (1965), *The Sons of Katie Elder* (1965), *Return of the Seven* (1966), *The Scalphunters* (1968), *True Grit* (1969), *Guns of the Magnificent Seven* (1969), *Cannon for Cordoba* (1970), *Big Jake* (1971), *The Magnificent Seven Ride!* (1972), *Cabill U.S. Marshall* (1972), *The Shootist* (1976), and *From Noon Till Three* (1976).



During the lecture that Bernstein had given earlier in the day, he noted that, after composing so many western scores, he had not scored any more westerns, not only because Hollywood was making fewer westerns after the 1970s but also because he felt that, musically, he no longer had anything more to contribute to composing a score for a western. That evening, at the reception, I approached Bernstein, introduced myself, and told him how much I enjoyed his presentation earlier that day. But I suggested to him that he failed to mention one western he had recently scored. Bernstein's eyes opened wide and he asked what film that was. I replied "*The Three Amigos!*" (1986). With this reply, Bernstein quickly smiled and nodded in agreement, telling me how interesting scoring that film was because the original concept for the film was for its early part to be much more serious but the director wanted the film to get much more quickly to its comedic elements – and that influenced how Bernstein approached composing the film's score. But, thankfully, Elmer Bernstein did compose one more western – *Wild Wild West* (1999).



Elmer Bernstein (left) and Kerry (right – with more than half my head cut off)

During the summer of 2004, my wife Sonia and I were on vacation in Hawaii. While the priority was the vacation, I stayed in touch with film music and soundtrack releases by checking my emails and favorite film music-related web site every day or so.

As I look back on a great vacation, I also remember that the vacation overlapped with a very sad time in the *Realm of Film Composers* – in less than a month, three of Hollywood's greatest film composers – Jerry Goldsmith (7/21/04), David Raksin (8/9/04), and Elmer Bernstein (8/18/04) – all passed away.

Frederick Steiner (2/24/23 – 6/23/11)



*In those days, jazz — or in those days, rhythm and blues was the big thing — represented the seamier side of life....
Don't ask me why — that's a sociological question.*



Fred Steiner on Composing the "Perry Mason Theme"

Fred Steiner, the son of film composer George Steiner (and no relation to film composer Max Steiner), was a child prodigy who played the piano by the age of six and the cello at thirteen. He followed in his father's footsteps to work in Hollywood as a film and television composer. Steiner earned a degree from Oberlin Conservatory of Music (Ohio) at twenty and, later in life, would earn a Ph.D. in musicology from the University of Southern California, writing his dissertation on the life and music of legendary film composer Alfred Newman. This dissertation is recognized as the first about a film composer to result in a doctorate in musicology in the United States.

After Oberlin, Steiner wrote and arranged scores for several New York-based radio broadcasts, including *Suspense* and *CBS Radio Workshop*. In 1947, he began working in Hollywood as an arranger, conductor and often uncredited composer, from the 1950s through the 1960s becoming one of Hollywood's most prolific composers for television shows, including dozens of episodes of *Amazing Stories*, *Daniel Boone*, *Dynasty*, *Guns, Smoke, Have Gun -- Will Travel*, *Hawaii Five-O*, *Hogan's Heroes*, *Mannix*, *Ramblin'*, *Star Trek: The Next Generation*, *The Guns of Will Sonnett*, *The Virginian*, and *The Wild Wild West*. Among Steiner's most memorable compositions was the title theme he composed for the long-running courtroom drama TV series *Perry Mason*; this theme, the jazzy "Park Avenue Beat," was conceived to represent a combination of "sophistication and toughness."



Fred Steiner's "Perry Mason Theme" ("Park Avenue Beat")

Steiner's 1974 essay on Bernard Herrmann's *Psycho* is believed to be the earliest known musicological analysis of a film score. From 1958-60, Steiner worked in Mexico, compiling and archiving Latin American music for government-sponsored television documentaries. Throughout his career Steiner continued a life-long interest in musicology, co-founding The Society for the Preservation of Film Music (SPFM – now Film Music Society), lecturing in composition at the University of Southern California, and authoring analyses of classic film scores – e.g., *King Kong* (1933) and *The Adventures of Robin Hood* (1938). These analyses were published in various musical publications such as SPFM's *The Cue Sheet*.

Flight Log Memories: When I attended the SPFM conference in 1994, I wasn't very familiar with Fred Steiner's music except for his *Perry Mason* theme ("Park Avenue Beat"), which originally debuted on TV in 1957 when I was in 7th grade. While I knew that Steiner was one of several composers who had scored music for *Star Trek* (the original TV series), I had seen only a few of episodes of this show and had not collected the growing number of *Star Trek* CDs that were becoming available. At the SPFM conference, there was one session where several composers were available in one of the rooms to meet with their fans and this afforded opportunity for me to meet two composers – Fred Karlin (see next vignette) and **Fred Steiner**. I went up to him and introduced myself, congratulating him on his career in scoring music for television. I found him a quiet (reserved) but amiable person. As I wasn't that familiar with his work, I didn't feel at ease engaging in a lengthy chat and withdrew to allow other fans to visit with him and get his autograph.

Steiner was never a recipient of SPFM's Career Achievement Award. Perhaps he preferred it that way or he felt that might be viewed as a conflict of interest having been a co-founder of the Society. However, in 2012, La-La Records issued a 15-CD set of the original scores of the *Star Trek* TV series which includes Steiner's scores for the following episodes: "Charlie X," "Mudd's Women," "The Corbomite Maneuver," "Balance of Terror," "What Are Little Girls Made Of," "The City on the Edge of Forever," "Who Mourns for Adonis," "Mirror, Mirror," "By Any Other Name," "The Omega Glory," "Elaan of Troyius," and "Spock's Brain."



For diehard *Star Trek* fans, Steiner's scores for "Balance of Terror" and "The Corbomite Maneuver" are reportedly among the best of the original series. In an interview, recorded in Santa Fe on June 25, 2003, Steiner recalled that Gene Roddenberry, the producer of *Star Trek*, made it clear to him from the beginning that he didn't want "poops and peeps music", but 'Captain Blood in space'!" ([Source](#))

As I work my way through this comprehensive collection of *Star Trek* original scores, this will provide a belated opportunity for me to become more familiar with some of Fred Steiner's greatest music.

Frederick James Karlin (6/16/36 – 3/26/04)



What I loved about TV and what caused me to do so much TV was that it reached more people, and secondly that they often made social statements for the first time, way before they appeared in significant feature films. I scored films about alcohol, teenage prostitution, drug addiction. I was called for many different kinds of subjects and I felt that I was making a contribution in my own small way to increase the awareness to the public of these problems.



***Westworld* (1973) - "The Gunfighter" (Fred Karlin)**

During his career as a film composer, **Fred Karlin** composed more than 100 scores for feature films and television movies. Born in Chicago, Illinois, Karlin became an accomplished trumpeter adept at playing jazz, blues, classical, rock, and medieval music. After graduating from Amherst College with a B.A. in jazz composition, Karlin worked in New York City, composing and arranging for the Big Bands (Benny Goodman and Harry James). During this time, he also composed and arranged for documentaries, the Radio City Music Hall orchestra, and TV commercials.

Karlin's career as a film composer began with *Up the Down Staircase* (1967), with other scoring assignments quickly following – e.g., *Yours, Mine and Ours* (1968) and *The Sterile Cuckoo* (1969). The latter's "Come Saturday Morning" song, with music composed by Karlin, was nominated for the 1970 Academy Award for Best Original Song. A year later, the music Karlin composed for the song "For All We Know" from *Lovers and Other Strangers* (1970) won the 1971 Academy Award for Best Original Song.

While Karlin occasionally scored films (e.g., *The Baby Maker* and *All the Loving Couples*), most of his composing in the ensuing years was for television, those scores receiving eleven Emmy nominations and winning that award in 1974 for his score for *The Autobiography of Miss Jane Pittman*. Karlin wrote three books about film composition, *On the Track: A Guide to Contemporary Film Scoring* (1990), *Listening to Movies: The Film Lover's Guide to Film Music* (1994), and *100 Great Film Scores*, the latter published posthumously in 2005.

Flight Log Memories: It was in 1994, ten years before his death from cancer in 2004, that I met **Fred Karlin** at the Society for the Preservation of Film Music (SPFM) conference. Just as Fred Steiner (see vignette) was meeting his fans at the SPFM conference, Fred Karlin also was meeting his. I knew Karlin's work as a film composer from several of the aforementioned films but also from his scores for the quasi-Spaghetti Western *The Stalking Moon* (1968), the quasi-western *Westworld* (1973), and the quasi-science fiction thriller *Futureworld* (1976).



When I saw that Karlin was “in the house” and autographing his book *Listening to Movies: The Film Lover's Guide to Film Music* (1994), I quickly went to the room where vendors were selling film music (soundtrack) CDs and other film music-related items to purchase a copy of this book, and then hustled back to briefly chat with Karlin while he kindly autographed the book. A year or so later, Karlin/Tilford Productions issued a video documentary on Jerry Goldsmith (see vignette) titled *Film Music Masters: Jerry Goldsmith* (1995). In 2005, the video was reissued on a limited DVD (1500 copies), a year after Karlin's passing. While Karlin had aspirations of doing more of these documentaries on other composers, the costs involved, the limited demand, and Karlin's passing worked against this aspiration ever coming to fruition.

Vassilis Konstantinos Poledouris (8/21/45 – 11/8/2006)



Basil Poledouris

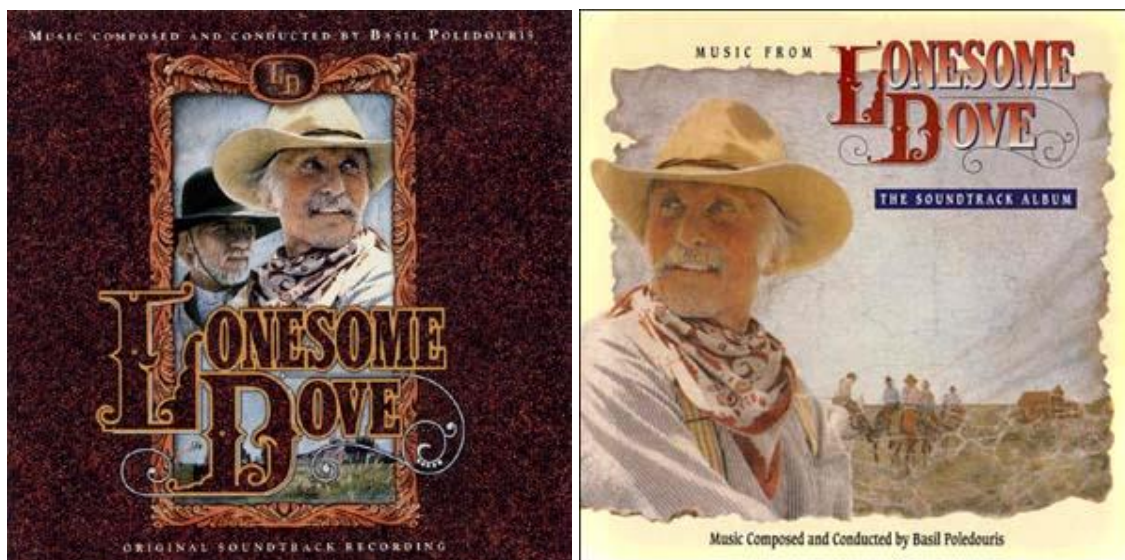
After working as a professional film editor for a while I came to the decision that I would rather score films than direct or edit them.



Basil Poledouris on Scoring *Conan the Barbarian* (1982)

Basil Poledouris was a music composer who focused on scoring films and television shows. Born in Kansas City, Missouri, Poledouris credited two influences as guiding him towards music: the first was composer Miklós Rózsa; the second his Greek Orthodox heritage. When Poledouris sat in Church services, he was enthralled with the choir's sound and, at the age of seven, began piano lessons. After high school graduation, Poledouris studied filmmaking and music at the University of Southern California (USC), where he met movie directors such as John Milius and Randal Kleiser with whom he would later collaborate as a music composer.

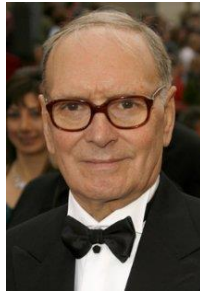
While Poledouris could provide a gentle score such as for *The Blue Lagoon* (1980), he would become renowned for his film scores composed in a “powerfully epic style” and with “intricate thematic designs.” Poledouris provided such scores for *Conan the Barbarian* (1982), *Conan the Destroyer* (1984), *Flesh & Blood* (1985), and *Farewell to the King* (1989). In 1989, Poledouris won the Emmy Award for Best Musical Score for his score on part four of the TV miniseries *Lonesome Dove*. Other memorable Poledouris film scores include *The Hunt for Red October* (1990), *Free Willy* (1993), *Free Willy 2: The Adventure Home* (1995), *Starship Troopers* (1997), and *For Love of the Game* (1999). Many consider his 1982 score for *Conan the Barbarian* to be among “the finest examples of motion picture scoring ever written.” Sadly, in 2006, Poledouris died from cancer at the young age of 61, a truly great loss to the *Realm of Film Composers*.



Flight Log Memories: At the 1994 SPFM Conference, I attended the session at which **Basil Poledouris** spoke about his score for the TV miniseries *Lonesome Dove* (1989), highlighting his presentation with snippets of music to illustrate the *leitmotif* approach he took to composing the score for this miniseries, composing different themes that one would then associate with different characters, dramatic elements, or type of action – a theme for the film’s protagonist, a theme for the cattle, etc. Poledouris’ presentation was so informative and entertaining I decided to purchase the CD of his score for the film *WIND* (Japan Soundtrack Listeners Communications) that was available for sale and to ask him to autograph it, only to discover that he was not around the conference during the rest of the day. Looking back, it is sad to reflect that Poledouris, who gave such a lively presentation at the 1994 SPFM conference, would just twelve years later no longer be practicing his craft in composing music for film scores.



Ennio Morricone (11/10/28 – 7/6/2020)



*I also used these realistic sounds in a psychological way. With *The Good, the Bad and the Ugly*, I used animal sounds - as you say, the coyote sound - so the sound of the animal became the main theme of the movie.*



Ennio Morricone on *The Good, The Bad and The Ugly* (1966) - Channel 4 News

Ennio Morricone, world-renowned as an Italian composer, orchestrator, and conductor, has composed the scores for more than 500 films and TV series as well as music for contemporary and modern classical works. In a career that has lasted over six decades, he has composed some of the most recognizable film scores in cinematic history, including scores for over forty award-winning films. In the 1960s and early 1970s, Morricone became known worldwide for the scores he composed for the so-called Spaghetti Western films such as *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), *The Good, the Bad and the Ugly* (1966), *Once Upon a Time in the West* (1968), *A Fistful of Dynamite* (aka *Duck You Sucker!*) (1971), and *My Name is Nobody* (1973). However, Morricone has composed music for films in all genres, ranging from comedy and drama to action thrillers and historical films. As a result, his portfolio includes a diversity of film scores across a wide range of genres, establishing him as among the world's most versatile, prolific, and influential composers.

While Morricone prefers to live in Italy and reportedly does not like traveling by air, his Hollywood career got a boost in the 1970s when he composed scores for the films of various directors: Warren Beatty's *Bulworth* (1998); John Boorman's *Exorcist II: The Heretic* (1977); John Carpenter's *The Thing* (1982); Brian De Palma's *The Untouchables* (1987), *Casualties of War* (1988), and *Mission to Mars* (2000); Barry Levinson's *Bugsy* (1991) and *Disclosure* (1994); Terrence Malick's *Days of Heaven* (1978); Mike Nichols' *Wolf* (1994); and Wolfgang Peterson's *In the Line of Fire* (1993).

In the 80s and 90s, Morricone continued composing award-winning film scores for European directors: Sergio Leone's *Once Upon a Time in America* (1984); Roland Joffé's *The Mission* (1986); Pedro Almodóvar's *Tie Me Up! Tie Me Down!* (1990); and Giuseppe Tornatore's *Cinema Paradiso* (1988) and *Legend of 1900* (1998). Among his most recent film scores are *Vatel* (2000), *Ripley's Game* (2002), *Fateless* (2005), *La sconosciuta* (2006), and *Baaria – La porta del vento* (2009). During the 2000s, themes from earlier Morricone-scored films were frequently reused in films such as Quentin Tarantino's *Kill Bill Vol. 1 and 2* (2009) and, most recently, *Django Unchained* (2012).

While receiving dozens of awards, including two Golden Globes and three Grammy Awards, including the Grammy Trustees Award in 2014, from 1979 to 2001 Morricone was nominated five times for an Oscar for Best Original Score but never won. A step toward correcting this occurred in 2007 when the Academy presented Morricone with an Oscar “*for his magnificent and multifaceted contributions to the art of film music.*”



“if it was up to me, every two years I would win an Oscar.” (Ennio Morricone)

Finally, in 2016, Morricone’s score for *The Hateful Eight* was nominated and received the Oscar for Best Original Score. Sadly, Morricone passed away at the age of 91 on July 6, 2020.



Flight Log Memories: The last but not first time I met **Ennio Morricone** was at the SPFM conference at which he was awarded the society’s Career Achievement Award. Prior to the dinner and award ceremony, there was a cocktail reception where one could meet and chat with the film composers in attendance, such as Elmer Bernstein (see vignette). Having first met Morricone in 1980 (see below) and being such a great fan and collector of his music, I had made plans to attend the 1994 SPFM conference. Living on the East Coast, I hadn’t attended prior conferences where the society granted its Career Achievement Award to the elite of Hollywood’s film composers: Miklós Rózsa (1984), David Raksin (see vignette) (1985), Alex North (1986), George Duning (1987), Elmer Bernstein (see vignette) (1988), Ernest Gold (1989), John Williams (see vignette) (1991), Henry Mancini (see vignette) (1992), Jerry Goldsmith (see vignette) (1993), and Hans J. Salter (1993). But this time round it was time for me to “go west” and attend the 1994 conference not only to celebrate SPFM’s recognition of Morricone but also to have a chance to meet other film composers.

But conversing with Morricone is not easy, as he does not speak English fluently, so one winds up talking with him through his interpreter. Nevertheless, Sonia and I made our way through the reception crowd to greet Ennio, reminding him of when he had met with Massimo Cardinaletti and me in 1980 in Rome (see further below). We had a brief chat, including congratulating him on receiving the Career Achievement Award. Some photos of this second encounter with Ennio are provided below. Interestingly, the very last time that I saw Ennio was again that evening as we happened to be on the same elevator going back to our hotel rooms—at best I could muster a smile, bidding him a good night as I got off the elevator.



Left (Sonia and Kerry with Ennio) / Right (Kerry and Ennio) (1994)

In 1980, while on assignment for the International Fertilizer Development Center and in route to Kenya, Massimo Cardinaletti, a fellow soundtrack LP collector living in Fabriano (Italy), arranged for the two of us to meet with Morricone in his home in Rome. On the afternoon we met with Ennio, there was a lot of background noise (pounding) in Morricone's house as workers were making repairs in preparation for a pending move of Morricone's family to a new home.



Ennio Morricone (L) and Massimo Cardinaletti (R) (1982)



Kerry Byrnes (L) and Ennio Morricone (R) (1982)

Amidst a bit of pounding and banging, Ennio sat down for this interview which would not have taken place had not Massimo developed a friendship with Ennio and a number of other Italian film composers. Following the interview, I prepared an article on the interview that was never published—until now (see below).

Una Conversazione Tranquilla en la EUR: 10 Questions for Maestro Morricone

During the past fifteen years, from Michigan to Colombia (South America) to Iowa to Florida to Alabama, wherever I have been living, I have been an “aficionado” of the film scores of Ennio Morricone – and also a “fanatic” for collecting Morricone soundtrack LPs and 45s. It was now mid-November of 1980 and I was on my way from Florence, Alabama to a training program in Nairobi, Kenya. However, with some advanced planning and the kind assistance of two Italian “aficionados” of film music – Enzo Cocumarolo of Milan and Massimo Cardinaletti of Fabriano – my travel plans included three intermediate stops: Milan (to see Enzo), Fabriano (to see Massimo), and Rome (hopefully to meet and interview the “Maestro” – Ennio Morricone). With fingers crossed that nothing would go wrong, Massimo and I left Fabriano early on Wednesday (November 19) for a three-hour drive from Fabriano to the EUR section of Rome where Morricone lives. I feared that something would come up that would prevent Morricone from meeting with us. He is, of course, a very busy man.

On this particular day, Morricone also had an appointment to meet with an American film director regarding a possible Morricone score for the director’s film. And, during these days, Morricone was also busy making preparations to move his family to a new residence elsewhere in Rome – not to mention working on the completion of several film scores. By telephone, Massimo arranged with Morricone to start the interview around 3:00 p.m.

In the following, I summarize my recollections of Morricone’s responses to my questions. Morricone speaks very little English and this is certainly much more than the little Italian that I speak. So my understanding of Morricone’s comments was dependent on the kind assistance of Massimo who translated my questions into Italian and Morricone’s answers into English. I did not tape record the conversation nor did I take notes. As the reader will see, in several cases Morricone either did not answer a question or my memory has not served to remember all of the details. After we sat down on the sofa in the living room of Morricone’s home, I started with the following question:

Kerry - Your music has often been heard in places other than the movies for which the music was composed – e.g., accompaniment in sporting events (e.g., Olympic skating), in “novelas” for television (“soap operas”), commercials (e.g., a billfold commercial on American television), and even as parts of the background music in films scored by other composers (e.g., “kung fu” films). Aside from any financial considerations, how do you feel about this matter?

Ennio – Morricone indicated that he has little or no influence in these matters. He cited, for example, that several weeks before the release of the film *Gin’ la testa* (*A Fistful of Dynamite* or *Duck You Sucker*), some of Morricone’s music from this score was already being used in commercials for some product.

Kerry – During certain periods in your career, you composed the music for many western films (e.g., for Sergio Leone), suspense films (e.g., for Dario Argento), etc. Aside from financial consideration, is there any particular period in your career which you found to be most fulfilling in writing music for films?

Ennio – Here Morricone stated that he did not feel that any particular period was most satisfying; rather that each film presents its own challenges.

Kerry – Do you have any personal preferences for “leitmotif” scoring as compared to “all of a film’s score being an elaboration on or a variation of the same theme”? Or is the type of score dictated by the type of film, deadlines, or limitations of a personal nature (e.g., borrowing from music you composed for an earlier film)?

Ennio – Morricone indicated that the approach to be taken in scoring a film depends on each film. Sometimes a film has (or a director wishes for a film to communicate) a certain idea or theme, or a character has a very predominant role in the film; in such instances. The film is scored with a greater emphasis on the use of a single musical theme.

Kerry – Various composers have worked repeatedly with the same director (e.g., Bernard Herrmann with Alfred Hitchcock, Pino Donaggio with Brian DePalma). Is there any particular American director with whom you would like to collaborate in the future?

Ennio – Here, possibly in a joking manner [as Massimo had previously alerted might be the case], Morricone asked: “Who is Pino Donaggio?” In a serious vein, Morricone indicated that he would like to work again with the director of *Days of Heaven* – Terrence Malick.

Kerry – Following on Morricone’s question (“Who is Pino Donaggio?”), I was intrigued to ask the following: There is a perception among certain critics of your work that you are interested only in your own music. However, many films for which you have scored music also contained classical music (e.g., Mozart compositions in *Teorema*, Wagner’s “Valkyrie” for “the wild bunch” in *My Name is Nobody*, Tchaikovsky’s “Per Elise” in *Un genio, due compari, un pollo*, “The Aquarium” from Saint-Saens’ “Carnival of the Animals” in *Days of Heaven* and, most recently, Richard Strauss’ “Ein Heldenleben” underscoring when the pirates attack the yacht in *The Island*. In all these instances, you or someone (perhaps the director) was certainly aware of the music of composers other than Morricone and knew how to put the right piece of classical music to maximum effect in each film. Is this always a stroke of genius on your part or are there other influencing factors?

Ennio – In certain cases, a director may ask that the music of a certain classical composer be used. However, contrary to rumors, I am aware of the music of other composers (e.g., John Williams, Jerry Goldsmith). In the case of the classical themes that you mentioned, for example, “Valkyrie” or “The Aquarium”, I tried to select a theme that would signify a certain emotion or feeling that is emphasized or needs to be emphasized at a certain point in a film.

Kerry – Aside from the television program *Space 1999*, *L’uomoide* was the first space film for which you have composed a score. Is there any particular type of film for which you would like to compose a score but have not yet had an opportunity to do?

Ennio – John Williams is a good film composer but I did not think that his music for *Star Wars* was the kind of music to be used in this kind of film. In *L’uomoide*, I tried to introduce a new kind of music for kind of film, music that is neither classical or symphonic à la Williams’ *Star Wars* score nor electronic as often used in films about outer space. In the case of *The Island*, I was intrigued by the story’s premise (pirates yet operating in the 20th Century) but apparently this film was not a big success at the box office.

Kerry – Aside from financial considerations, in deciding whether you will score a film, (1) how frequently are you able to see the completed film before deciding to score it; (2) what criteria do you use in making this decision; and (3) do these criteria change in any way when you can’t see a film in advance of making the decision?

Ennio – First, I turn down any request to score a film if I feel that I will not have the time to complete the score in time to meet the director's requirements. Second, my knowledge of the director's previous work, the type of film in question, etc. provides a basis for deciding which films to accept or to take a look at. However, I do not feel it is right to see a film and then say that I am not interested in scoring it because it is a bad film. Any film I see at this stage is incomplete either because it has not received its final editing or if only because it still lacks a background score. In the latter case, the right score for a film can and should emphasize the film's strengths and deemphasize the film's weaknesses. In a way, a score for a film is like a frame for a picture.

Kerry – The American composer Aaron Copland reached his 80th birthday this week. Early in his career, Copland composed music, but in the 60's and 70's turned to conducting his own music. I have heard it once said that Morricone is a better conductor than he is a composer. As you look to the future of your own career, will you continue to score films or might you turn to placing greater emphasis on conducting your music, for example, in live concerts.

Ennio – I would like to do such conducting in the future; also, at some point I plan to turn my attention to composing classical or contemporary music.

Kerry – John Williams has arranged and conducted several symphonic suites of his scores for *Star Wars*, *Close Encounters of the Third Kind*, and *Superman*. Is there a possibility you might develop such suites for live performance or release such suites on record albums?

Ennio – In several instances I have composed or arranged such suites, for example, for such films as *A Fistful of Dollars*, *The Red Tent*, *L'attentato*, and *Le due stagioni della vita*. This is something I would like to do more of in the future.

Kerry – In the same year that you were nominated for an Oscar for your score for *Days of Heaven*, Giorgio Moroder received the Oscar for his very commercial, "disco-oriented," first-ever film score for *Midnight Express*. Do you have any feelings about the number of years it took before you received an Oscar nomination and is there any particular Morricone film score that you feel should have received an Oscar nomination prior to *Days of Heaven*?

Ennio – This often happens that a commercially successful work will receive an award. However, I have not seen *Midnight Express* or heard its score, so I can't say whether the score works in this film. Also, even if Moroder's score is a good one, it is difficult to compare scores from films that may be very different. I am particularly fond of my score for *Il sorriso del grande tentatore*. Have you heard this score?

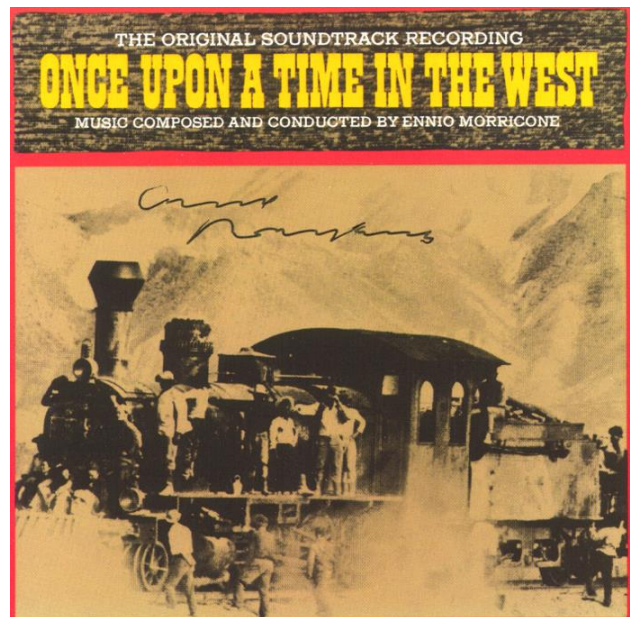
Kerry – I have the recording of this score I have listened to it only once or twice and have not seen the film. Generally, I have found that I most like—or at least am most familiar with or best remember—those Morricone scores which are from which I have had the opportunity to see. At this point in the interview I showed Morricone a list of my favorite scores:

- *(Danger: Diabolik)* (1968)
- *C'era una volta il west (Once Upon A Time in the West)* (1968)
- *Il mercenario (A Professional Gun)* (1968)
- *Metti una sera a cena (One Night at Dinner)* (1969)
- *Un esercito di 5 uomini (The Five Man Army)* (1969)

- *La tendra rossa* (*The Red Tent*) (1969)
- *L'uccello dalle piume di cristallo* (*The Bird with the Crystal Plumage*) (1970)
- *Quando le donne avevano la coda* (*When Women Had Tails*) (1970)
- *Vamos a matar, compañeros* (*Compañeros*) (1970)
- *La tarantola dal ventre nero* (*Black Belly of the Tarantula*) (1971)
- *Maddalena* (1971)
- *Sans mobile apparent* (*Without Apparent Motive*) (1971)
- *Giu' la testa* (*A Fistful of Dynamite* or *Duck, You Sucker*) (1971)
- *Gli scassinatori* (*The Burglars*) (1971)
- *Il gatto a nove code* (*The Cat O'Nine Tails*) (1971)
- *(Bluebeard)* (1972)
- *Il mio nome è Nessuno* (*My Name Is Nobody*) (1973)
- *Orca: The Killer Whale* (1977)

Ennio – Morricone smiled, in an agreeing way, saying “Yes, these are all good scores.”

It was nearing the two-hour mark in our “conversazione” and the Maestro had another appointment to keep. Morricone graciously autographed my copy of *Once Upon a Time in the West* that I had brought with me to the interview.



Morricone also kindly agreed to have Massimo take some photos of me with Ennio (see two photos below). Before leaving, I told Morricone that I hoped he would have more opportunities to score films in the United States, noting that my home was at his disposal if he should ever have an opportunity to visit Florence, Alabama (where I was living at the time).

As the time available for the interview was ending, I presented to Morricone a four-leaf clover desk pen set, as shown below, telling him that I hoped that this small gift would bring him long life and continued good luck as a film composer. That was over 35 years ago and the Maestro – Ennio Morricone – is still going strong, arguably now the world’s premiere film composer. Perhaps that four-leaf clover desk pen set that I gifted to Ennio back in 1980 finally brought the Maestro a bit of the luck of the Irish in helping him to finally win his first competed Best Original Score Oscar for his score for *The Hateful Eight*. All of Morricone’s many aficionados wish him continued success in scoring films for many years to come.



One leaf is for hope, and one is for faith, and one is for love, you know, and God put in another for luck.
(Inscription on reverse of the clover)

Of course, as Massimo reminded me immediately after we left Morricone’s home to catch my flight to Nairobi, I would not start to remember until after the interview other questions I wanted to ask Morricone—for example, “who was the American director Morricone had met with that morning?”—but such questions would have to wait for a future opportunity to meet again with the “maestro.”

In closing, I express my gratitude to both Enzo Cocumarolo and Massimo Cardinaletti for all of their hospitality during my visits to Italy and for Massimo’s assistance orchestrating the opportunity for me to have my “conversazione tranquilla” with the Maestro. Last but not least, I convey my great appreciation to Ennio Morricone for sharing one of his afternoons with Massimo and me.

Flight Log Epilogue

Over the years of my career as a development professional, my second passion has been being a film music aficionado, always excited about upcoming releases of film scores on LP and then on CD. This, in turn, led to an interest in meeting film composers and, eventually dabbling here and there in writing about film music, the latest effort on that front being a project that I’ve worked on since the late 1990s – “Diving Deep, Deep Down: Scoring the Fathoms of the Soundtrack Zone” – and which will probably yet take a year or so to complete once I can get back to working on it.

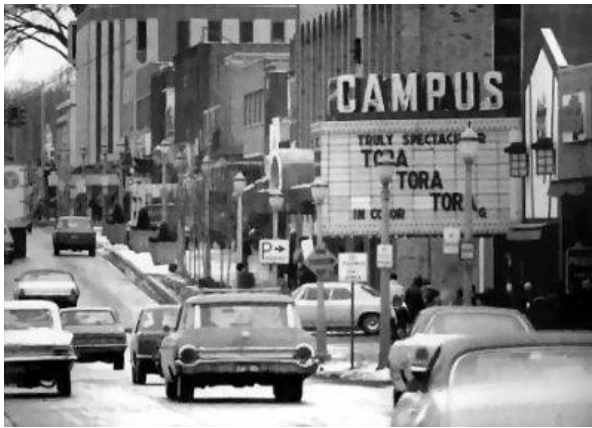
But one doesn’t get into collecting film music albums without also having *Record Encounters in the Realm of Soundtrack Retailers and Producers*, which is the destination of our next virtual stopover.

Chapter 12

Record Encounters in the Realm of Soundtrack Retailers and Producers

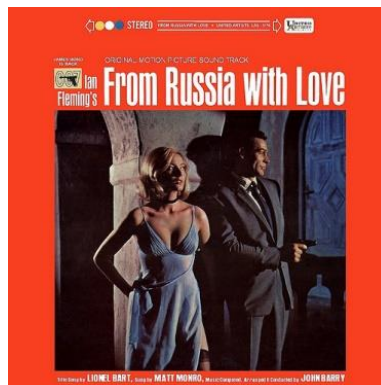
In the mid-1950s to early 1960s, still in our family household's pre-stereo era, my father (see **Francis Byrnes** vignette) bought a hi-fi system consisting of an AM-FM tuner, an amplifier, a turntable, and a mono speaker. My parents' musical tastes leaned toward classical music and Broadway shows. Somewhere along the line, however, my father bought two LPs by **Martin Denny** (see vignette)—and I especially enjoyed listening over and over to Denny's albums. But my parents' LP collection included few, if any, film scores (so-called soundtrack LPs).

Thus, my introduction to film music came more from listening on the radio to instrumental and vocal recordings of film themes, such as *The Magnificent Seven* (see **Elmer Bernstein** vignette), “Moon River” from *Breakfast at Tiffany's* (see **Henry Mancini** vignette), “Do Not Forsake Me” from *High Noon* (Dimitri Tiomkin), and the title theme of *Around the World in 80 Days* (Victor Young), or hearing a film's score in a movie theater or on TV. During my freshman year at Michigan State University (MSU), I purchased a stereo record player with detachable speakers and began buying LP albums. My initial purchases were folk music groups (e.g., **The Kingston Trio** – see vignette), surf music (e.g., The Ventures), and easy listening (e.g., Jackie Gleason and Lawrence Welk).



East Lansing's Campus Theater (left) and State Theatre (right)

At some point, perhaps while a freshman at MSU, after viewing a movie at one of the town's two theaters (Campus and State), I was in one of East Lansing's record stores and discovered that the store had a section of soundtrack LPs which I would then browse each time I visited the store, often resulting in buying a soundtrack album. One of the first soundtrack LPs I bought was John Barry's score for the film *From Russia with Love*.



I didn't know at the time that soundtrack LPs often were re-recorded selections of a film's original score because the film musician union limited the recording of a film's score to a single use in the film for which the score had been recorded—this was known as the single-use provision. If the recording of a film's score as heard in a film was to be re-used for an LP, the company issuing the LP was required to pay a re-use fee in the neighborhood of \$50,000 up front, regardless of the LP's potential sales. Record companies that released soundtrack LPs judged it less costly and more profitable to re-record selected highlights of a film's score (just enough of the score to fit on an LP's two sides) and to use a smaller orchestra than when a score was originally recorded for a film. A soundtrack LP in those days, the early 1960s, cost around \$2.98 (mono) and \$3.98 (stereo). By the mid-1970s, when I was a graduate student at Iowa State University, the price of a stereo LP had climbed to \$5.98 or \$6.98 at the local mall's Musicland store. On my research assistant stipend (about \$300 per month), records priced at \$6-\$7 plus tax put a crimp on one's ability to build a collection.

Before leaving MSU, my growing LP collection (around 30 LPs or so) experienced what to me was a big loss. I had made plans in late 1964 to enroll for a semester at the University of the Philippines and put my collection along with other valuables in storage. When the storage company returned my possessions to me, the box with all my LPs, a pair of Filipino mahogany horse head carvings, and other treasures turned up "missing." Thus, I had to start again from scratch to build my collection.

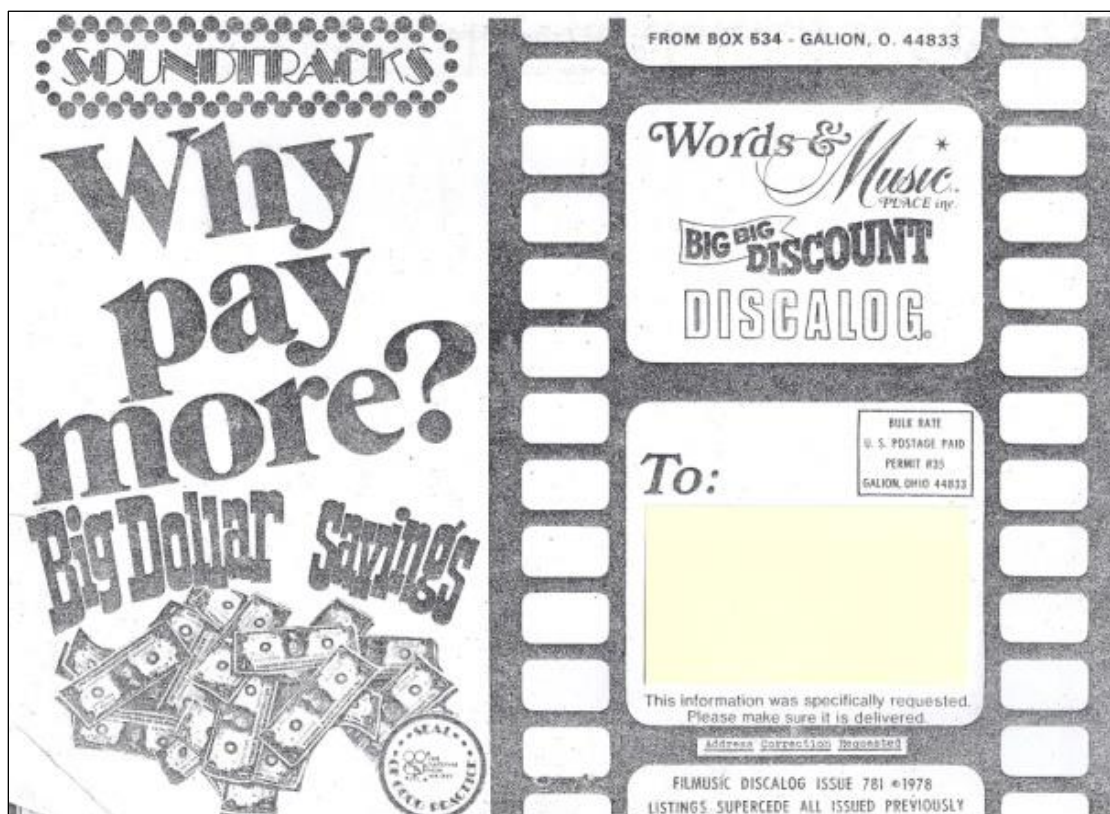
Soundtrack Retailers

While a student at Michigan State, later at Iowa State, and in between while I was a VISTA Volunteer in Miami, Florida, I discovered a less expensive way to build a LP collection than paying retail price in a local record store. Many national or regional discount retailers, such as Gold Pyramid, K-Mart, Kresgee, Target, Woolco, Woolworth, and Zayre, bought up large lots of record labels' discontinued or "cutout" albums. These albums were received by such retailers as "cutouts" because the distributors punched or drilled a hole in the corner of an album's jacket, clipped off the corner of the jacket, or cut a notch in the spine of the jacket. The retailers would then sell these cutout LPs at heavily discounted prices – for example, \$.44, \$.50, \$.77, two for \$1.00, \$1.47, and so on. At these price points, I suddenly found I could afford to buy many more soundtrack LPs as well as LPs by instrumental and folk artists.



At this point, I was not aware that many of these heavily discounted soundtrack LPs that I was purchasing were much more valuable than one would have suspected, at least not until I saw and read a special issue of *High Fidelity* (July 1972) magazine. One article in that issue revealed the answers to such questions as: Was movie music gunned down by *High Noon*? How did background music speed up this *Exodus*? Why is this record worth \$150? Ken Sutak addressed the last of these three questions in an article titled “The Investment Market in Movie Music Albums” that listed the “going prices” of rare soundtrack LPs in the collectors’ market. This article brought onto my radar screen not only that many film soundtrack LPs had become collector’s items fetching high prices but also that there were many soundtrack LPs that I did not own and had not known existed. Further, on perusing the magazine’s Classifieds, I found that several rare record dealers – such as Record Exchange (New York) and ReCollections (New Jersey) – had placed ads offering soundtrack LPs for sale.

Looking at classified ads in *High Fidelity* and other magazines (e.g., *Audio Fidelity*), I identified several rare soundtracks dealers and wrote to each to request a listing or catalogue of soundtrack LPs for sale. These outlets included A-1 Record Finders (Brian Burney in Los Angeles), A.J. Lutsky (Miami, Florida), Broadway-Hollywood Recordings (Bruce Yeko in Connecticut), Grammy’s Attic (Gramma’s Attic run by Jim Robinson in South Carolina), RTS (R.T. Soeda in California), Sound Track Album Retailers (James Reed in Pennsylvania), and Words and Music (William Wilson in Ohio).



On reviewing the catalogues of these dealers, I speculated that they had built up inventories by purchasing heavily discounted cutout soundtrack LPs at retailers just like those mentioned. Then, once these LPs were no longer in print and not available for purchase in one’s local retail record store—and collectors could no longer find these LPs at heavily discounted prices—these dealers would then offer these LPs at increasingly higher prices as supply declined and demand grew, for example, selling a cutout LP for \$15 which had been acquired by the dealer for \$1 or less.



During the early 1970s, while working with VISTA in Miami, I saw on TV the Sergio Leone spaghetti western *Once Upon A Time in the West* and was captivated by the score Ennio Morricone (see vignette) had composed for the film, this triggering a search to find this score on LP. When I discovered that the score was not available from local record store retailers, I started looking through the catalogues of the soundtrack LP mail order dealers. I found that Morricone's score for this film had been released on the RCA label in Italy but that Broadway-Hollywood Recordings (Connecticut), run by Bruce Yeko, offered a sealed copy of this album for \$35. I also noticed that many "rare" soundtrack LPs in his catalogue in the \$10-\$20 range – but that many of those LPs were ones I had obtained or could obtain from local discount retailers at low cutout prices.

I wrote to Bruce and proposed exchanging 10-15 sealed soundtrack LPs (that I could pick up at a local retailers for a total of \$10-\$15) for a sealed *Once Upon A Time in the West* LP. I included with my letter a list of the sealed soundtrack LPs I could supply, many of which I did not own but knew I could pick up easily, say, at a nearby Woolco. Bruce wrote back, indicating which 10 or so LPs he wanted in exchange for the LP I wanted. After purchasing those LPs as cutouts at Woolco, I mailed them to Bruce and in return he mailed a sealed copy of *C'era Una Volta Il West* to me. This little transaction proved not only "Mission Accomplished" but also a spark igniting what would become an ongoing search of local retailers to build up an inventory of cutout soundtracks LPs to have on hand when opportunity arose to offer them in exchange for soundtrack LPs I was looking to acquire for my collection.

This approach to exchanging cutout soundtrack LPs with various dealers around the country worked on a number of occasions, including with one dealer that I actually met in person. One day, while visiting my parents in New York City, I went to Interesting Records, a store with a nice selection of cutout soundtrack LPs. As I perused the soundtrack section I listened to another customer chatting with the store owner. I soon realized this customer was the William Wilson who ran the Galion, Ohio-based mail order outlet "Words and Music" and with whom I had exchanged soundtrack LPs by mail. Years later, in the 1990s, living in Reston, Virginia, I went to a record show held at the Best Western Hotel in Tysons Corner and again ran into Bill. This gave me some insight into the "business" – the first time I saw Bill at Interesting Records, he was acquiring LPs for his own collection or his business inventory; the second time I saw him, he was on the record show circuit trying to sell his stock which unfortunately did not include any of the soundtrack albums yet on my want list. If I had any passing fancy of becoming a traveling hawker of rare soundtrack LPs, seeing Bill at that record show made me realize it would be a lot of work to haul one's inventory around the country and into and out of record shows. It was enough work for me just to collect soundtrack LPs and, when it came to exchanging albums, getting them packed and hauled to the post office to send to a rare record dealer or another collector.

Indeed, at some point, I realized that it made a lot more sense to "cut out" the middleman (i.e., the high-priced rare record dealer) and exchange LPs directly with other collectors in the U.S. and around the world. This led me to place ads in several magazines that soundtrack LP record collectors followed—for example, the *RTS Music Gazette* published by R.T. Soeda and later in the film music newsletter published by **Lukas Kendall** (see vignette). These ads

resulted in other collectors sending their want lists and trade lists to me for review. If I saw a soundtrack LP I was looking to add to my collection, I would write back to the other collector to indicate which album was of interest to me, and include a list of the LPs I could offer in exchange. If there was possible interest in a trade, each side made a proposal or counterproposal until a trade was agreed to through exchange of letters and/or by a phone call or even in some cases by exchanging faxes — all this back in the day before the dawn of the Internet and emails made it so much easier to get in touch with other film music fans and soundtrack album collectors.

Along the way, beginning in the early 1970s while a graduate student at Iowa State University in Ames, Iowa, and on a shoestring research assistant stipend of \$300 per month, I realized that I couldn't collect all the soundtrack LPs out there and decided to specialize in collecting a few composers, notably, the Italian film composer **Ennio Morricone** (see vignette). As a result of that decision, I began to trade away many of my collection's rarer soundtrack LPs by composers whose soundtrack albums were not, for one reason or another, of great interest to me. Perhaps a film's score didn't resonate with me because I hadn't seen the film, or I found its score without memorable melody, or I didn't like a composer's scoring style. This led me to trade away many classic and rare soundtrack LPs by composers such as **Elmer Bernstein** (see vignette), Alfred Newman, and Alex North, among others. Among the collectors with whom I traded LPs and who helped me to acquire probably the second largest collection of Ennio Morricone LPs in the U.S. were David Fuller (Texas), David Kraft (California), Rodney Sims (South Carolina), Don Trunick (California), and Enzo Cocumarolo and Massimo Cardinaletti (both in Italy).

At the time, Don Trunick was widely known as having the largest collection of Ennio Morricone records (LPs and 45s) in the United States — and I was probably close behind in second place. Over time I exchanged albums with over a dozen collectors worldwide, including David Bunn (England), Michel Coulombe (Canada), Martin Hagmann (Switzerland), G. Roger Hammonds (Tennessee), Rene Hogguer (The Netherlands), Wolfgang Jahn (Austria), Christian Karl (France), Wolfgang Maier (Germany), and several collectors in Japan among many others in Europe and throughout the United States.

In the mid-1980s I began purchasing soundtrack CDs but continued to buy soundtrack LPs as long as they were still being issued and by composers whose film scores I collected. At some point, I began to see my CD collection was growing so large that it was pointless to hold on to an LP collection I never had time to listen to, especially by the early 1990s now owning on CD many of the same soundtrack albums I already had on LP. This led me to establish Kerry's Kollektible as an outlet for selling soundtrack LPs and CDs. Later, on February 12, 1999, I started selling soundtrack LPs on eBay as tracer*007. Over several years I operated Kerry's Kollektible (K\$K\$) profitably as a part-time small business, including paying taxes to Uncle Sam. But once I sold off the rarer and more valuable LPs and CDs that fetched high winning bids it became increasingly difficult to run K\$K\$ profitably as the cost of buying CDs was soon exceeding the revenue from selling LPs. Eventually this led to a decision to retire Kerry's Kollektible as a business. But thanks to eBay's worldwide reach, I was able to sell all my remaining LPs except for those of **Martin Denny** (see vignette) that I've held on to for sentimental reasons.

Eventually my collecting of film scores on CD was largely focused on acquiring limited edition releases of older film scores but more on that during our next virtual stopover. To wit, if the CD player is dependent on the soundtrack collector inserting the CD into the player, soundtrack collectors depend on soundtrack retailers to supply the latest CD releases of film scores that collectors are anxious to acquire. In turn, to keep the soundtrack retailer and mail order outlet shelves stocked with inventory to meet collectors demand for new soundtrack CDs, retailers depend on the soundtrack producer to crank out a steady stream of new soundtrack CDs. This brings us to our next virtual stopover to meet some of those with whom I've had close encounters in the *Realm of Soundtrack Producers*.

Soundtrack Producers

On this stopover, we'll meet six soundtrack producers – **Douglass Fake, Craig Spaulding, Nick Redman, Marilee Bradford, Lukas Kendall, and Frank DeWald.**

Douglass Charles Fake (2/23/52 - present)



there are countless projects we want to see happen. That includes working on restoring timeless classics, numerous nature documentaries, the unreleased scores from the sixties, seventies and eighties, expansions of stuff on the Disney and Hollywood labels...as well as being their physical media label for new pictures like The Avengers, Toy Story 3, including exciting upcoming titles under consideration now. We'll be working at all this stuff for years to come!

(Douglass Fake commenting on Intrada's partnership with Disney)



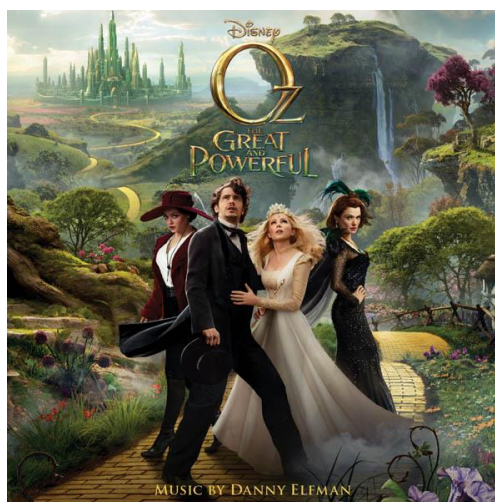
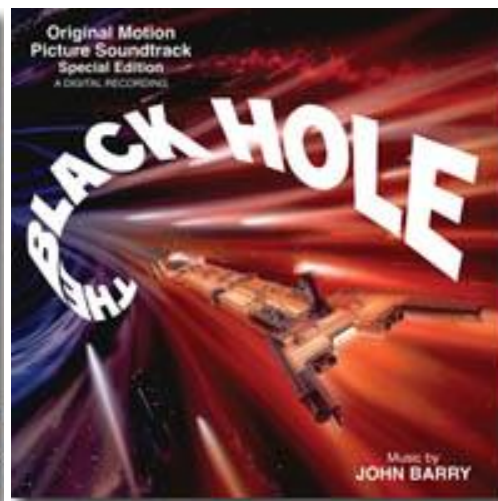
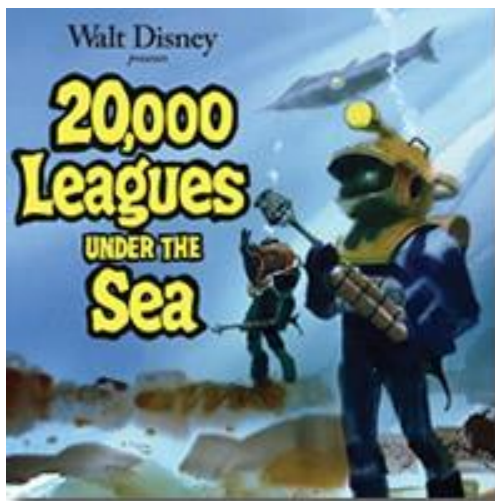
Daniel Robbins & Doug Fake (right) Reconstructing *Spellbound's* Ski Run

Doug Fake was born in Waltham, Massachusetts, very close to Boston. Growing up with a father in the Air Force, Fake's younger years unfolded all over the map. Although his formal education in music took place at the University of Colorado, where he earned a BA in music education at the University's College of Music in Boulder, his exposure to and love of music began when he was seven years old.

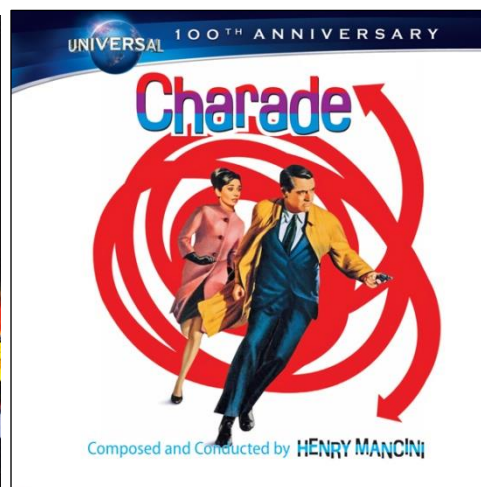
My parents said that when I was seven, to keep me busy while they visited with friends or relatives, they would put me in the corner with a record player. I was drawn to the cover art on movie soundtracks like *The Ten Commandments*, *The Buccaneer* and *Ben-Hur*. So, with little knowledge of what the movies were or what the music meant, I would play the records over and over. By the time I was ten I added to my little library, spending all my allowance on records like *Spartacus*, *The Alamo*, *Taras Bulba* and *El Cid*. And thus, the monster was born. Since I started collecting soundtracks at an unusually young age (seven), it was no doubt inevitable that I would ultimately make that my career path (Douglass Fake, personal communication).

Eventually Fake opened a retail store named Intrada specializing in soundtrack sales through mail order and a film score soundtrack LP (and eventually CD) label. The enterprise's history dates back to 1980 in San Francisco, where Fake operated a retail store that sold soundtrack LPs as one half of a shop entitled Cinemonde that also sold movie memorabilia. In 1984, the Cinemonde store was renamed Intrada and dedicated solely to soundtracks. Intrada launched its website in January 1996, and in April 1999, the store was relocated to Oakland. In 1985, with his background as soundtrack album collector and retailer, Fake got into producing movie and television soundtrack albums on the Intrada label, initially producing soundtrack LPs and soundtrack CDs. One of the most significant contributions that Fake has made to the world of film score soundtrack LPs was garnering the collaboration and approval of the late film composer Jerry Goldsmith (see vignette) to release on LP and then CD many of the greatest films scores that Goldsmith had composed. In addition to standard releases, Intrada features The Excalibur Collection, a series of world premiere re-recordings of classic film scores, carefully reconstructed and performed by world-class orchestras.

Intrada also carries limited edition soundtracks produced in cooperation with various film studios and the American Federation of Musicians. In 2012, Fake struck an exclusive soundtrack partnership with Disney to begin a series of releases of classic and contemporary scores from Disney films, this perhaps being the only time Disney has ever formed such a relationship with any outside label.



In a similar vein, Fake is now working with virtually every major studio: Disney, Universal, 20th Century Fox, MGM, Sony (Columbia), Warner Bros, and Paramount, as well as large independents like Morgan Creek and Studio Canal, to bring to CD many of the original film scores that various composers, such as Stu Phillips (*Battlestar Galactica*), Henry Mancini (*Charade* and *Hatari*), and Basil Poledouris (*Conan the Barbarian*) composed for films released by these studios.



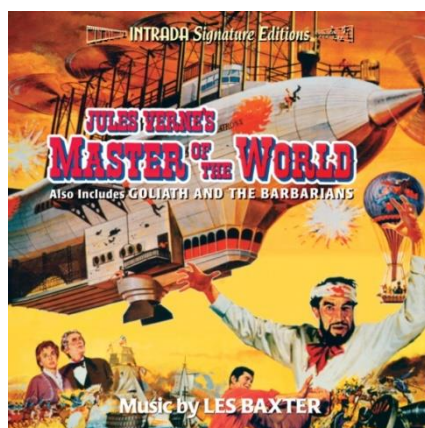
In addition to producing the albums releases on the Intrada label, Fake also is a composer and performs all digital editing and final mastering chores in Intrada's own studio. His work as a composer includes the score for the film *Holly vs. Hollywood* (1998), which he scored for small chamber ensemble spotlighting clarinet, violin, piano, marimba, and percussion.



Flight Log Memories – In the late ‘80s or early ‘90s, Sonia and I flew out to the West Coast to spend the Columbus Day weekend visiting San Francisco. I looked forward to this trip to San Francisco, in part, as it would be a chance to visit some of the area’s records stores, especially the Intrada store, in the hope that I might find a rare soundtrack LP or two. While I was able to get over to the Intrada store in the midst of our sightseeing, I don’t recall finding any rare LPs but was fortunate to encounter **Doug Fake** minding the store, this giving me the opportunity to meet him and visit with him about soundtrack collecting and what new Intrada soundtrack LPs might soon be released. Since that time I’ve had an email exchange or two with Doug, asking that he keep an eye out for this and that soundtrack – and he’s always sent a personal reply, just one indicator of the high quality service provided by Intrada.

Every two weeks Intrada releases one-two new “limited edition” film score CDs. Some years ago, when an Intrada’s “limited edition” CD was posted on its website as available for sale, the posting included information on how many CDs were pressed, the number varying based on projected demand. Soon the market of collectors faced the challenge that if they didn’t buy a new release immediately, not only would you risk that a limited edition CD might sell out by the time you were ready to buy it but also that at a later date you would have to pay a higher price for the CD in the scalper’s market (e.g., on eBay.com). Generally, I’ve purchased newly-released limited edition Intrada CDs within an hour or so after their availability has been posted on Intrada’s website — usually just after 7 p.m. EST every other Monday.

But on one occasion I lost track that I was traveling on a Monday from Washington, DC to Dallas, Texas to catch an overnight flight to Santiago, Chile. Once I had arrived in Santiago on Tuesday morning and was in my hotel room, I began to check my emails and saw an email from Intrada announcing their latest soundtrack CD – and it was one that I wanted! I quickly surfed to the Intrada website to purchase it and saw the below photo of the CD’s cover and description of the CD’s contents:

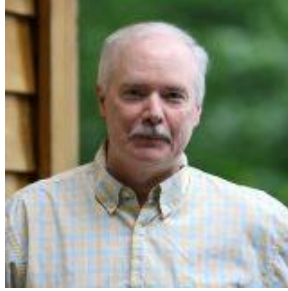


Treat for Les Baxter lovers! 2-CD premiere of two Les Baxter albums presented in stereo from master elements made for seventies-era Varese Sarabande LP reissues. MASTER OF THE WORLD is Jules Verne sci-fi tale with Vincent Price, Charles Bronson. LP was authentic re-recording made under supervision of composer for Vee Jay label in 1961. GOLIATH AND THE BARBARIANS was exciting soundtrack album conducted by Muir Mathieson with London Sinfonia for American International label in 1959. But there's more! Thanks to MGM, after exhaustive search Intrada locates 20 minutes of never-before-released actual soundtrack cues for MASTER OF THE WORLD in superb stereo! Longer version of "The Conquerors" (originally titled "The Mountains") is a career highlight. Intrada Signature Edition 2-CD set limited to **1000 copies!** SOLD OUT!

While I tried to place an order with Intrada for this CD, I got the message “sold out” just as the item’s description had indicated. I then surfed over to other specialty soundtrack CD retailers but all of them had also sold out of their stock of this CD. Obviously, Intrada underestimated the demand of collector for this 2-CD sets (or speculators who would resell this CD on eBay as “scalper” prices) as this was the first commercial CD release of these two scores by **Les Baxter** (see vignette), previously only available on long out-of-print, hard-to-find, highly-priced LPs. Eventually I won a sealed copy of this CD on eBay.com but had to pay through the nose for it.

Apparently many collectors who lost out on the opportunity to purchase this “limited edition” CD at its original retail price when first available from Intrada shared their frustration with Doug. Now, when Intrada lists a new CD, the number of copies available for sale is not posted; rather the customer is advised as follows: “Intrada Special Collection release available while quantities and interest remain!” Then, when inventory is getting low on a CD, Intrada posts the following: “AVAILABLE UNTIL [SPECIFIED DATE] OR WHILE SUPPLIES LAST!” This gives all soundtrack CD collectors a last chance to decide whether to buy the CD in question. This new policy has been welcomed by soundtrack collectors who no longer feel “pressured” to buy a CD when it’s first released, fearing that if they don’t immediately buy it, they risk that all the copies will sell out to collectors, if not also to speculators buying up multiple copies in the hope of later selling them on eBay at much higher prices.

John Craig Spaulding (9/29/46 - present)



Career Highlight: *“Just having grown up with classic scores and then having the privilege to actually produce some of them with others who love film music.”*



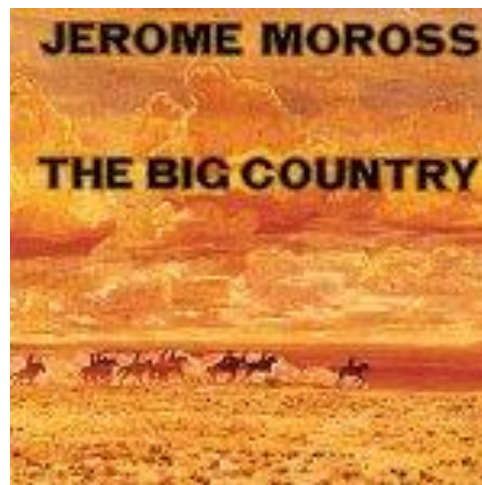
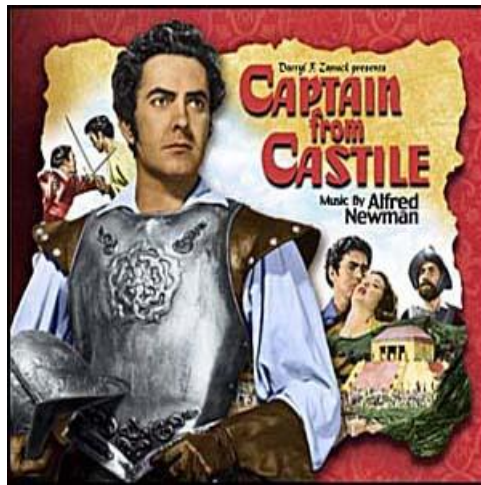
While **Craig Spaulding** was actually born on September 29, 1946, the night nurse accidentally typed “26” on the birth certificate, thus making 9/26/46 his legal birthday and giving Craig a three-day head start on life. Growing up on a bayou in Monroe, Louisiana, Craig looked forward to weekends when the “big event” was going to the closest town, Monroe, to see a Hollywood movie.

When I started going to the films, I started noticing the music...the big stuff”—scores like *Gone with the Wind*, *Spartacus* and *The Ten Commandments*. “When I would go out on the bayou, those tunes would be going through my head. I wished I could just part that water and catch all those fish.... So I started watching those films and seeing who wrote that music. Then I started searching, hoping I’d find albums of them, which was virtually impossible.” Spaulding once wrote to his favorite composer Alfred Newman, who was working on *The Greatest Story Ever Told*, asking for assistance in finding these coveted albums. Newman wrote back...telling him to search out discontinued stores, “[the kind] that brought in thousands of records where you could buy them three for a dollar. At a Walgreen’s drugstore I found *The Diary of Anne Frank*, *Sayonara* and *The 7th Voyage of Sinbad*, all for 33 cents! ([Source](#))

After graduating from college with a degree in commercial art, Spaulding joined the Air Force to serve in Viet Nam. On returning home, he worked as a news department art director for two large newspapers, winning numerous awards but decided to quit and devote more time to collecting and selling soundtracks. In the early 1980s, Spaulding lived in Dallas, Texas, where he ran a store called Crossroads Market with an eclectic mix of merchandise, including hard-to-find soundtrack LPs. Over time, Spaulding began to sell soundtrack LPs to a growing number of collectors from around the United States. He and his co-owners eventually sold the store and moved to the Washington, DC area.

After we sold the store, I was looking for a job in D.C. when customers found me and literally demanded that I start selling film scores again. I called some of my old suppliers. We set up a small space inside the house and started all over again, shipping out records and CDs one at a time. The Internet was just taking off, making it easier to communicate with customers, list new releases and available titles, and exchange information. SAE just grew from there, first with one part-time employee and now with a huge warehouse and offices about 70 miles outside of Washington ([Curt Hardaway](#) interview of Craig Spaulding).

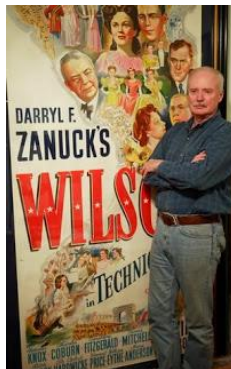
Spaulding also got into restoring and releasing film music on LP and eventually on CD, producing some of the finest albums of Golden Age film scores ever composed, including Alfred Newman's *Captain from Castile* and *Wilson*, Dimitri Tiomkin's *High Noon* and *The Court Martial of Billy Mitchell*, Max Steiner's *Marjorie Morningstar* and *Pursued*, and Jerome Moross' *The Big Country*, among many others.



In 2006 Spaulding partnered with *Film Music Monthly's* Lukas Kendall (see vignette) to be the exclusive distributor of FSM CDs which eventually totaled 250 different soundtrack CDs before Kendall suspended producing soundtrack CDs for his own FSM label in early 2013. Spaulding also developed a partnership with *Tribute Film Classics* to distribute that label's CDs and with *Twilight Time* (see **Nick Redman** vignette) to distribute that label's limited edition DVDs and Blu-Ray discs of classic films. Today SAE is perhaps the largest distributor of film score CDs and limited edition DVDs in the world.



Flight Log Memories: A few years after moving to Reston, Virginia in late 1984, I was still collecting soundtrack LPs. However, by the mid-1980s, I was collecting soundtrack CDs as well as CDs in other musical genres. In the early 1990s, I met **Craig Spaulding** who operated Screen Archives Entertainment. Craig and I often got together for lunch in Washington, DC, so that I could pick up a soundtrack CD order directly from him and thus avoid paying mailing costs. On other occasions, I visited him at his home, which afforded opportunity to pour through his large inventory of soundtrack CDs on shelves or yet in boxes just received from the distributors. Once I saw the size of Craig's SAE operation, I quickly got over any passing fancy of becoming a big-time mail order soundtrack CD retailer, deciding that I'd limited my small potatoes dabbling in the "business" of selling soundtrack CDs to occasionally selling my LPs and CDs on eBay.com.



On one occasion, I was in such a hurry to meet with Craig for lunch at a restaurant near a metro stop on the Red Line going northwest that I accidentally got on the Red Line going northeast and found myself heading out of the Union Station metro stop toward a very distant next stop, where I had to get off and catch the next train headed back to Metro Center and onward to the metro stop near where I was to meet Craig at the restaurant. Back then I didn't have a cell phone and, thus, wasn't able to alert Craig that I'd be late. I arrived over a half hour late but Craig did wait for me. I picked up the tab for lunch that day!

On another occasion, and I'll never forget that day, I was working in my office when the phone rang and, on answering it, found Craig was on the line. Back then, before SAE had its website, each month Craig mailed to his customers a two-page listing of recently arrived soundtrack CDs. Craig was calling to let me know that he would soon receive a limited supply of soundtrack CDs that for collectors were the "Holy Grails" of film scores that no record label had ever issued. He quickly listed off several of these titles, including, for example, Elmer Bernstein's score for *Kings of the Sun* (1963), asking which of these I wanted him to put on hold for me. I told him that I definitely wanted *Kings of the Sun*, asked him to repeat the other titles, and told him that I also wanted one each of the others. I waited to hear what Craig would next say and, finally, he did: "April Fools!"

Sonia and I also once discovered that we were on the same flights with Craig when we were returning from the 1994 Annual Conference of the Society for the Preservation of Film Music, which conference Craig had also attended in Los Angeles. Unfortunately, with Craig now operating SAE out in Linden, Virginia, about an hour from the Washington, DC area, I rarely get a chance to see him anymore.

Nicholas Kerry Redman (4/17/55 – 1/17/19)



Nick Redman

My contract's only on a project-by-project, batch-by-batch basis. I've lived my whole life without really knowing what's going to happen next Tuesday. If I were to know exactly what's going to happen next Tuesday, and the Tuesday after that, it might cause me some anxiety. There are two scary things in the world. One is being unemployed, and the other is being employed. Both are equally frightening.



Nick Redman with composer Ennio Morricone at 2:49

Nick Redman, born in Wimbledon, near London, England, is a Gold Record-winning record producer and Academy Award-nominated filmmaker. Redman recalled his early years in England:

We lived right opposite a cinema, but my Mum wouldn't let me go, claiming I'd catch whooping cough inside it. Eventually, around the age of eight or nine, this picture palace, named the Rembrandt, became my second home. Every Saturday morning I would watch from my bedroom window as the old posters were taken down, and the new ones went up. (In those days, the program changed on Sundays.) This big old edifice was a magical building, and my childhood was very similar to that of the lad in *Cinema Paradiso* ([Source](#)).

Looking back on how he became interested in film music, Redman recalled the first time he took note of a film's score (the music in a film):

No question it was the film *Zulu* with a score by John Barry, and like a lot of Brits of my generation, John Barry was my introduction to film music. Very soon after I saw the early Bond films, and I was hooked on the music. I was struck by the way you could re-watch a film in your head by putting the theme to it. I was also aware that no-one else knew what you were talking about when you mentioned the music! Very soon after I had a bunch of favorite film composers. Lalo Schifrin, Ennio Morricone, Michel Legrand and Jerry Fielding were early stand-outs for me. ... life really changed for me when I saw *The Wild Bunch*...I knew that every film that came after would be measured against my reaction to that film, which I still believe to be one of the great masterpieces of cinema...but I also loved *The Sound of Music*, and I thought it was great such different kinds of film could co-exist in the same universe ([Source](#)).

I had no musical training, although my father was a church organist. ... In those pre-video days, I was trying to replay the film in my head from one scene to another by using the music as a bridge. ... I tried to do that with any movie that I really liked. So, from a young age I was aware that music was an important element in the filmmaking process. ... And occasionally there'd be a soundtrack I'd buy. ... It wasn't until after the [Charles] Gerhardt series [of recordings of classic film scores] came out in the late seventies that I actually thought there was something to film music other than just being a very enjoyable interlude from my more heavy rock listening ([Source](#) - Note that link has expired).

After leaving school at the age of 15, Redman worked for a period as a clerk in the Ministry of Defence. However, realizing that he "wasn't cut out for a career in cold-war administration," Redman responded to an opportunity in 1972 to apply for college to study drama.

In the late 1980s, after doing some film-related work in England, Redman moved to The lure of music and movies was too strong, and I spent a year in drama school before embarking on several more years as a bit-part theatre and TV actor. I played a lot of Neanderthal teenage layabout types, but I wasn't that interested in acting and wanted to spend more time learning about production. I remember being at an audition in the late 70s and the producer asked me why I wanted the role, and I told him I didn't. I said I wanted to be his assistant instead, and he said ok. So from that day on I was 'assistant producer' and treatment writer on a number of UK-based projects ([Source](#)).

The details surrounding Redman's transition from working in England to working in the U.S. are covered in an interesting interview that Redman gave [Bruce Kimmel](#), at the time writer-director-album producer at the Bay Cities record label. Redman began working with Bay Cities in the early 1990s, where he focused on soundtrack releases. While with Bay Cities, Redman was instrumental in the creation of the so-called "composer promo" or "limited edition" CD about which Redman recalled:

I'm actually not proud of our unwitting creation of the "promo" CD, which became a kind of industry for certain bottom-feeders in the business for many years. I'm going to blame our dear departed old friend Tony Thomas [see vignette], because after all we stole the idea from him! In the 70s Tony released some LPs that bore the legend "Not licensed for public sale." In other words he collaborated with the composers themselves to issue small private pressings of work few people would care about. He had done LPs of Jerry Fielding's music and he gave us permission to put them on CD. I went to Jerry Fielding's widow Camille, and she granted us access to his tape library. In return for paying all the costs, we sold some copies through mail-order distributors, and we gave a lot of copies away, particularly to Camille's friends and family. Because we had not sought licenses from the copyright owners though, we stamped 'not licensed for public sale' on the packaging, and limited the run to 1,500. Little did we know how often we would see that legend on so many future CDs. In the end the studios clamped down when the abuse had reached epidemic levels, and only a few morons are still continuing on that path today ([Source](#)).

In 1992 Redman left Bay Cities to work with 20th Century-Fox's new Fox record label, where he focused on producing soundtrack CDs of "The Classic Scores" from Fox films. At the time,

Fox Records had just been re-activated by the Fox music department as an imprint of Arista Records. They needed to generate 'catalog' as well as supplying Arista with both new soundtracks and artists.... The idea was that I would excavate the vaults, kind of like the "Indiana Jones" of film music, and discover releasable material from Fox's illustrious history. ... I remember Elliott Lurie, then head of music at Fox, welcoming me on board with the following testimonial: "There's nobody here in the department that knows how to do what

we are asking you to do. So don't ask us any questions. Good luck, and we want the first batch ready to go in six months" ([Source](#)).

[no one] up to that point had ever been given carte blanche to do whatever they wanted with archival film music at a studio...and I really was given carte blanche. I was solely responsible for creating the methodology, paving the way if you will, for a studio to absolutely start thinking of its music assets as something that could be treated as a separate entity and sold as an "historic" item. This came before Rhino's exploitation of the MGM catalog. ... The most important thing that we accomplished, I think, was making a new deal with the American Federation of Musicians' union that brought a multi-tiered "new-use" payment much more financially manageable than anyone had previously thought possible. It has literally opened the doors for hundreds of "limited-edition" titles on the specialty labels that could not have existed without it. I remember...having lunch with Dick Gabriel (of the AFM) in 1990, and him [saying] there would never be that kind of deal in the foreseeable future. By late 1993, the Fox music team had the blueprint of that "impossible" deal in place, and it was ultimately finalized in the mid-nineties by Tom Cavanaugh, Fox's terrific [senior vice president] for music business affairs. It was all done under the radar, without publicity, and I think few people understand how revolutionary it was, and what has subsequently happened because of it. In the ten years since we began this whole thing, we've released close to 200 albums on various labels...and have some 200 more films fully restored at the studio [that] could be issued down the line. Most major labels have pulled out of the archival soundtrack business, leaving only the specialty labels to fight over the scraps ([Source](#)).

One of the first Redman-produced soundtrack CDs issued by Fox was Bernard Hermann's score for *The Day the Earth Stood Still*. Redman recalled:

I was playing a cassette of THE DAY THE EARTH STOOD STILL in my car around the time I was doing the transfer, and a friend of my wife, who wouldn't listen to a film score if it was the last thing on earth, happened to be listening to it because he was in the car. He said, "This reminds me of an old science-fiction film I saw where this robot came down to Earth." I told him that's what he was listening to, and he said, "Wow! I saw that when I was twelve." And he's now forty. That's the kind of thing that can be sparked in people: the nostalgia of film music ([Source](#) - Note: link has expired).





Redman enjoyed a long relationship with 20th Century-Fox. While working nearly two decades as a consultant to Fox’s music department, he produced all of Fox’s soundtrack catalog and ran the archival soundtrack restoration program, in effect, developing and overseeing Hollywood’s most comprehensive film music restoration program, personally producing more than 300 albums. The “Fox music restoration program is still ongoing...and in fact in February of this year [2013] we celebrated the [program’s] 20th anniversary” (Nick Redman, personal communication).



In March 2011 Redman partnered with Brian Jamieson, former Senior VP for International Marketing at Warner Brothers, to establish a DVD production company called [Twilight Time](#), focusing on Hollywood films that other companies have not released on DVD. The project’s [impetus](#) was a recognition that home video was on the decline, with studios backing away from the DVD format in the wake of slumping sales. Redman and Jamieson decided to talk with the studios to see if the studios would license their films for limited edition DVD distribution.

At the end of 2010, it was becoming apparent that Fox, like every other studio, was completely dropping out of the catalogue DVD business, and so it seemed logical to go to them and say ‘Look, you know what we’ve been doing with limited editions soundtracks for the past couple of decades. Why don’t we have a go at doing it with DVDs?’ and that’s how it began ([Source](#)).

...we went to Fox first because having started the limited edition soundtrack business there in the ‘90s, it was easy for me to go to Fox Video with whom I had done a lot of projects over the years and say to them, we’re presenting this as an exact replica of the soundtrack model that Fox Music began in the 1990s. And the limited edition concept made sense to them because it’s easy and clean. In other words, when you go through a regular distribution model and stuff is shipped by a third-party distributor to other distributors who then in turn sell on to brick and mortar retail stores of which there are precious few these days anyway, you get returns—stuff gets sent back when it doesn’t sell. It becomes very complicated and admin-heavy and the studio has to get involved with quarterly and semi-annual accounting and all sorts of things.

So we said to Fox Video, look, we are going to completely eradicate all of that because we are dealing with one distributor only, Screen Archives Entertainment, with whom we have been working the last 20 years with soundtracks. They understand this business completely inside and out. They are the Number One purveyor of soundtracks in the nation. And, we will limit our runs to 3000 units—the same number that we chose for our soundtracks back in the 90s. It seemed to me that there would be 3000 people in North America who would be interested in catalogue titles, particularly those that haven't been available on DVD at all before. So that's really how the Twilight Time idea and business model began ([Source](#)).

Looking to the future of the DVD, Redman offered the following reflections:

I have had many, many great experiences working with studio video divisions over the years on a lot of projects and I never thought the day would come when the studios would allow us to license the films from them. Given how huge DVD was and how much money the studios were raking in hand over fist in the late 90s and early 2000s, right up to 2007-2008. I never thought the business would decline to the degree that they would, in a sense, prefer to outsource to a third party. But that day has come and it's come in spades, because I don't see the situation ever reversing.

I think that home video, the physical media, is going to be like the soundtrack business became in the 90s, which is when the major labels got out of soundtracks, and the future of releases depended on niche labels to carry the entire weight of that small world. And I think that DVD and Blu-ray particularly is going to devolve to a third party world while the studios concentrate much more on the digital future: downloading and streaming and beaming it into your house directly. Physical media is coming to an end, which is why we called the label Twilight Time. I mean that was the joke: it's Twilight Time. The sun is setting on the world of physical media. This is what it's about. This is the last go-round--this is the end of home video as we have known it up to now ([Source](#)).

What we were able to recognize in starting TT is exactly the same principle that happened in the nineties when major labels started to back away completely from soundtracks: it became a niche label business.

We never thought (and I never dreamed) the day would come so quickly that the DVD business - which was so big just 4 years ago with the studios, deriving so much revenue - would be a business that they would allow to dwindle away. It's going to devolve to a niche label business; it's going to be labels like TT, Criterion, Image Entertainment – all the ones that we know about – and it's going to be exclusively a sub-license business for physical media, with the studios owning and controlling all forms of streaming and downloading ([Source](#)).

"I believe that there are people out there that really do care [about DVDs or Blu-rays] but, you know, as a generation, they are getting older, and the younger people are becoming less and less connected to the past, to the history of film and so on." (Nick Redman)

In his capacity as a film historian, Redman also worked on commentaries for dozens of DVDs. The Redman-produced *The Wild Bunch: An Album in Montage* garnered an Academy Award nomination for Best Documentary, Short Subject, and won Best Documentary Short at the Chicago International Film Festival. The Toronto International Short Film Festival named *A Turning of the Earth: John Ford, John Wayne & The Searchers*, written, produced, and directed by Redman, as Best Documentary. In 2006, his production of *Sam Peckinpah's Legendary Westerns Collection* was honored by Entertainment Weekly as the Number One DVD. More recently Redman has produced and directed *Becoming John Ford*, a feature documentary detailing Ford's years at Fox, focusing on the renowned director's relationship with studio head Darryl F. Zanuck. After a two-year battle with cancer, Redman died at the age of 63 on October 17, 2019.



Flight Log Memories – I met Nick Redman in 1994 when I traveled to Los Angeles to attend the annual conference of the Society for the Preservation of Film Music (SPFM). We were both staying at the same hotel and, one occasion, shared a ride together from the hotel to the conference site at the Gene Autry Western Heritage Museum (now Autry National Center). I already was sitting in the vehicle that would shuttle the conference attendees from the hotel to the conference, when another conference participant, as it turns out, Nick Redman, sat down in the vehicle. His left hand was yet holding the edge of the vehicle’s roof when at the same moment the bellhop or another conference participant closed the door on Nick’s hand, surely an extremely painful experience that probably ruined the day for Nick.

At the time, I didn’t know who that victim was but later learned that it was Nick Redman who had been producing film music soundtrack CDs for the Bay Cities and Fox labels. I vividly remember that Nick on that occasion was wearing a particular jacket – and did not think much of this other than perhaps he liked wearing that jacket. However, in the course of researching this vignette, I discovered in a David Schecter interview with Redman that this particular jacket always stayed close (at least in those days) to Redman. Responding to a request by Schecter to see the infamous [‘Len Engel Collection’](#) [note: link has expired] a few feet down the hall from Nick’s office, Nick puts on his jacket before leaving his office, prompting Schecter to ask why Nick was putting on his jacket to go just a few feet down the hall. Redman replied: “I’m not convinced of the longevity of this job, so I take my jacket wherever I go.” A photo of that famous jacket appears below.

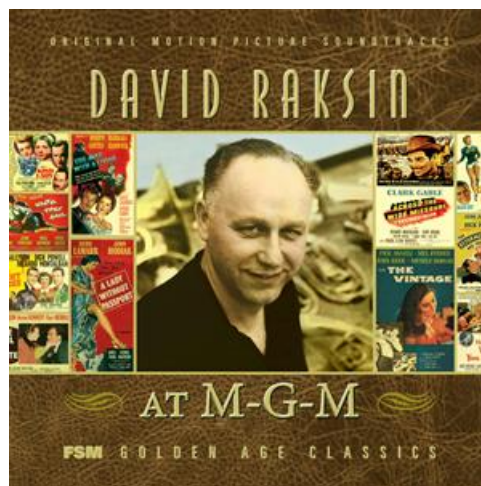


That jacket was the same one Nick was wearing when he suffered that injury to his hand. As the saying goes, “no good deed goes unpunished” – and this certainly was a most undeserved punishment for Nick’s many good efforts to restore film scores and produce them on CD. In fact, one reason Nick was attending the SPFM conference was that the society was recognizing him with its [Film Music Appreciation Award](#) for his work as Soundtrack Album Producer in “creating the widely-acclaimed series of restored film music compact discs from the Twentieth Century-Fox library.”

Marilee Bradford (9/9/54 – present)

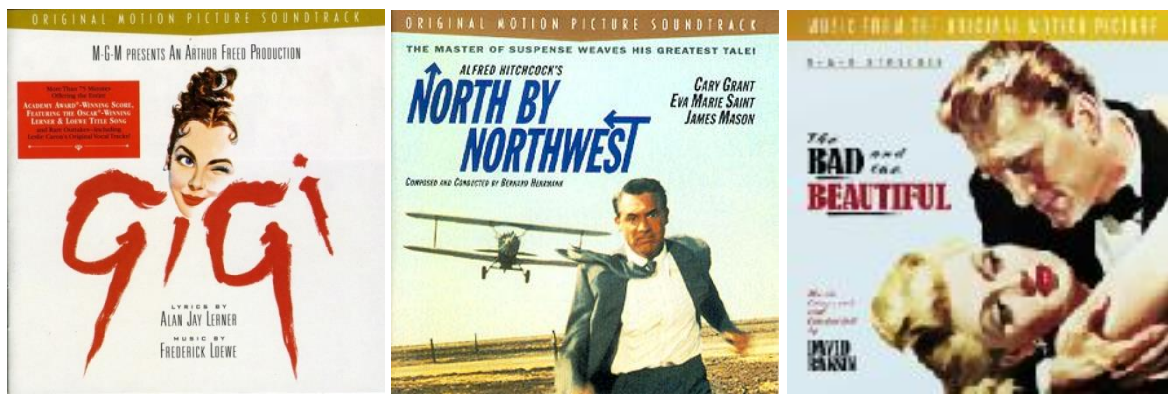


David Raksin...was the only Hollywood composer to have begun film work in the mid-1930s and still have students and emerging composers benefit from his teachings and advice as late as 2004. ... No one matched his extraordinary musical voice.... Often, one need only hear but a few bars of a score, even from a film one has never seen, to recognize it as a Raksin. (Marilee Bradford, Associate Producer of David Raksin at M-G-M – FSM Vol. 12, No. 2)



Marilee Bradford is a graduate of UCLA (BA, Theatre Arts) where she majored in Theatre with a minor in English. From 1976 to 1990, she worked in professional theater and cabaret. In 1987, she completed a Juris Doctor at Loyola Law School (Los Angeles). In the late 1980s she worked as Director of Music at MGM/UA until she joined Turner/Rhino in January 1995, where she served as Director of Soundtracks with Rhino Entertainment until June 1996, producing and/or writing liner notes for Rhino's CD issues of the scores of many of Hollywood's greatest films and film musicals, including *Ben-Hur*, *Dr. Zhivago*, *Gigi*, *North by Northwest*, *The Bad and the Beautiful*, and *The Wizard of Oz*. This work for Turner/Rhino established Bradford among the industry's leading film music restoration producers.





Bradford has been a recipient of the Deems Taylor Award for outstanding writing about music by the American Society of Composers, Authors & Publishers (ASCAP). She also was the recipient of the ASCAP Nathan Burkan Award for legal writing, and was one of several winners of the 40th annual competition for excellence in music-related biographical, critical, reportorial or historical writing, being honored for her liner notes for the soundtrack CD of *Random Harvest* (1942) and *The Yearling* (1946).



From 1996 to the present Bradford has worked freelance as a music producer and historian, also serving since 2005 as The Film Music Society's producing director. She is married to Jon Burlingame (see vignette).

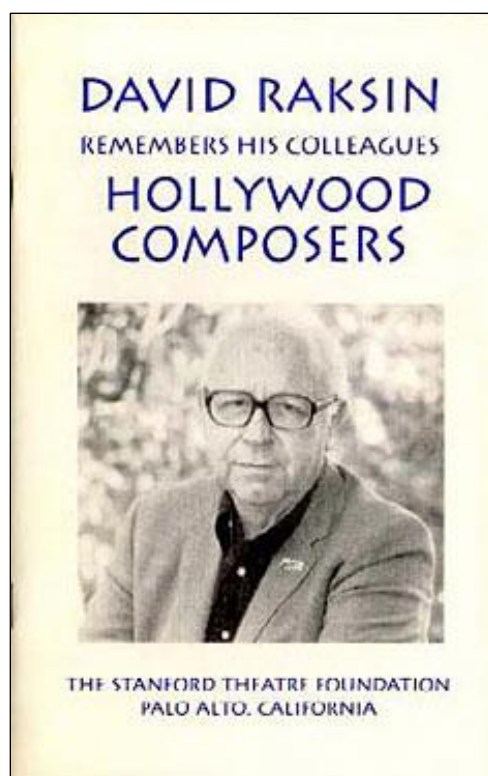


Flight Log Memories: While I have never met **Marilee Bradford** in person, I was surprised, one day as I was about to get off the commuter bus and head to my car, to receive a call from her on my cell phone. When I was thinking about writing this vignette on Marilee, I initially thought that the reason she called me that day was in connection with my order for a beautifully framed reproduction of the first page of [“Theme for Laura”](#) composed by **David Raksin** (see vignette) from his score for the film *Laura*.

Just to confirm if that was the case, I sent an email to Marilee at the Film Music Society to ask if she could confirm the subject transaction and, also, if she could provide a photocopy of the program for the 1994 meeting of the Society for the Preservation of Film Music (now Film Music Society). She replied that she did not remember having been in touch with me about the Raksin reproduction but that she would send a photocopy of the 1994 SPFM and would also provide a biographical sketch to help me in drafting this vignette.

In the meantime, after further reflection and a chance discovery on my Rolodex, I realized that the person who handled shipping the Raksin reproduction to me was Laura Dunn who at the time was the Executive Director of the [Society of Composers and Lyricists](#).

Having nailed that down, it hit me that Marilee had called me that day in connection with another Raksin-related item I ordered from the Film Music Society, specifically, a book authored by Raksin, titled *David Raksin Remembers His Colleagues: Hollywood Composers*. The reason that Marilee had phoned me that day was to let me know that my order had been delayed because FSM had run out of their stock of Raksin-autographed books and were waiting for Raksin to autograph a new supply. Not too long after, this book, autographed by Raksin, arrived safely in the mail. With Raksin's death on August 9, 2004, that phone call from Marilee had to have been over a decade ago while Raksin was yet alive and lending his autograph to film music memorabilia.



So the mystery is now solved why Marilee Bradford, one of Hollywood's leading film music restoration and soundtrack CD producers, called me over a decade ago. More recently, I've enjoyed corresponding with Marilee who provided additional biographical information incorporated into the early part of this vignette about her.

Now, the next mystery: What will be the next Hollywood "golden age" soundtrack CD produced by Marilee Bradford? For the answer to that question, keep checking the websites of [Film Score Monthly](#) and [Screen Archives Entertainment](#) for news on upcoming soundtrack CD releases.

Lukas Daniel Kendall (7/14/74 - present)



There are three components of producing a CD: the audio, the licensing and the packaging. The producer makes the arrangements to have all of these taken care of, working with the engineers (audio), attorneys/studio personnel (licensing) and liner note writers and art director (packaging). ([Source](#))

Lukas Kendall is editor-in-chief and executive producer for *Film Score Monthly*, an online magazine (formerly a print magazine) that he founded in June 1990 as *The Soundtrack Correspondence List*, when he was only 15 years old. The magazine, dedicated to film and television scoring, began in September 1991 as *The Soundtrack Club*, a pamphlet-sized publication that Kendall produced while a student at Amherst College. In June 1992, *The Soundtrack Club* was renamed *Film Score Monthly* (FSM). On graduating in 1996, Kendall relocated the magazine's base of operations to Los Angeles and revamped its format, introducing full-color covers and increasing its length. *FSM* existed in this guise for almost a decade.

During this time, Kendall began producing CDs of some of the greatest scores from the Golden Age (1930s-50s) and Silver Age (1960s-70s) of Hollywood filmmaking. In 2005, he announced that *FSM* as a print edition would cease but would be replaced by an online edition, thereby opening the door for the magazine to include multi-media content and take advantage of the Internet's technological advances. In mid-late 2011, Kendall decided, for various reasons, that the last *FSM* CD would be #250, which, to the delight of Lukas' customers and soundtrack aficionados was the triple CD "End of the Line Edition" of Jerry Fielding's score for *The Wild Bunch* (1969). However, Kendall continues working with other soundtrack labels on production of film score CDs. In 2012, Kendall became a Hollywood film producer with the release of his film titled *Lucky Bastard*—and currently is raising funds for a film to be titled *Key Pilot*.



Flight Log Memories: My close encounters with Lukas Kendall have not been in person but rather via email. As recounted later in the Martin Denny vignette, *FSM* published my two-and-a-half page article on "[Martin Denny and the Sound of Exotica: A Road Map to Soundtrack Exotica](#)" (Vol. 2, No. 4, June 1997). A year later I sent to Lukas an article titled "[Next Stop...Willoughby: Film Music Voyages in The Soundtrack Zone](#)" which examined three different approaches that composers have taken to scoring films with a time-travel plot motif. While too long for publication in *FSM*'s print edition, Lukas kindly offered to post my time travel tome on the *FSM* web site. In 2002, I wrote a third article reviewing Ryan Brown's score for his short film *Spaghetti*, with that article titled "[Duel of the Restless Fates: Scoring 'Spaghetti'](#)".

With my career writing about film music starting to blossom, I launched into a new project—researching and writing about how film composers have approached scoring films with an underwater plot motif. With the project underway, I sent an email to Lukas to ask if he would be interested in publishing this new article, tentatively titled “Diving Deep, Deep Down: Underscoring the Fathoms of the Soundtrack Zone”, once completed. I was taken a bit aback by his reply: “Kerry, I hope you don’t take this the wrong way but are you crazy?” or words to that effect.

Perhaps so, but I’ve continued working on this project off and on over the past nearly two decades, thinking at times this project did get me in over my head —feeling at times that I waded into the water and wound up drowning in a large ocean of films plausibly having an underwater-related plot motif. Since starting this project in 1999, the passage of time has witnessed many soundtrack CDs being issued with the scores of films having an underwater-related plot motif. Every such CD reminds me that I’ve not yet finished that project. In fact, on completing this writing project about my close encounters with *Giants in Their Realms*, I plan is to get back to working on and finishing the underwater writing project. Once I complete it, I’ll give Lukas another opportunity to consider if he’d like to publish it on his on-line *FSM* magazine. But, if not, there’s always the option of posting it on a site like dropbox.com and linking that to my Facebook and LinkedIn pages.

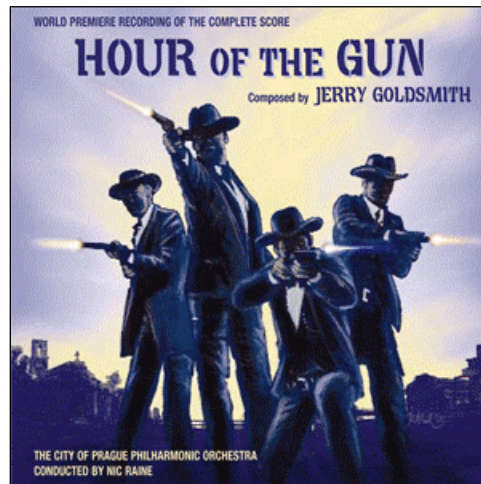
In the meantime, in mid-December of 2013, I submitted a draft vignette on Page Cook (see vignette) to Lukas to ask if he would be interested in publishing it on the FSMOnline site. Lukas quickly replied: “Kerry, this is great, thanks! I have forwarded to Jim Lochner who edits FSMOnline. Jim, let us know if you can print.” Jim edited my draft down to the version that appeared in FSMOnline’s January 2014 edition under the title “[Paging Mr. Cook: Film music’s mystery man - A divided look at the still-controversial film music critic.](#)”

Getting this vignette published gave me renewed hope that Lukas, on seeing my “Diving Deep, Deep Down” article, will find it of interest to publish on FSMOnline.

Frank Kenneth DeWald Jr. (6/14/50 – present)



I must stress that my work with the labels has been, for the most part, behind the scenes. I am not a "producer" in the same sense as Doug, Nick, Marilee or Lukas. They are the true "movers and shakers."



***Hour of the Gun* (1967) - Theme (Jerry Goldsmith) - Album liner
notes by Frank DeWald Jr.**

While born in Bethesda, Maryland, **Frank DeWald** eventually moved to Lansing, Michigan, where he went to elementary school at St. Mary's. On completing both bachelor's and master's degrees in music education at Michigan State University (MSU), DeWald pursued a career teaching vocal music (choir). He began his teaching career working in the Okemos, Michigan public schools from 1973 to 2010. From 1974 to 1986 he directed the Okemos Community Church Chancel Choir as well as four Michigan School Vocal Association Honors Choirs (in 1987, 1993, 1997 and 2004). Other choirs directed by DeWald have included the Greater Lansing Opera Company Chorus and the MSU Youth Music Choir and Summer Choral. At MSU he has taught middle school vocal music methods and materials. In July 2000 DeWald was composer-in-residence for the Summer Arts Institute in Ann Arbor. DeWald has acted as a clinician and adjudicator throughout Michigan.

In 1994 DeWald conducted the Louisiana Music Educators All-State Choir, and in 1995 he directed the Montana AA Choral Festival in Helena. DeWald also has contributed to *The Listener's Companion: A Comparative Guide to Classical Recordings* (Miller Freeman, Inc., 2002). He has composed numerous choral works for church and school, some published by Boosey & Hawkes and Walton Music, as well as incidental music for plays and six full-length children's musicals. In January 2007 the MSVMA Junior High SA Honors Choir premiered his composition "The Music Makers" at the State Music Education Conference. DeWald's choral compositions include numerous titles, notably "Sea and Shore" and "O Mistress Mine" (words by William Shakespeare).



While director of the Okemos High School (OHS) Choirs (Concert Choir, Treble Ensemble, and Someko Singers), DeWald presented approximately 30 concerts each year in service to the school and the Okemos community. These choirs performed in Washington, D.C. and New York City (at both Carnegie Hall and Lincoln Center), and at invitational choral festivals throughout Michigan. They also performed at the Midwestern Music Conference in Ann Arbor as well as at state and Regional ACDA conventions. Many graduates of the program pursued careers in vocal performance and music education. In 1995 DeWald was named “Teacher of the Year” by the Michigan School Vocal Music Association. DeWald is known throughout Michigan and the national choral community for his elite choral group, the Someko Singers.

DeWald also has published articles on film music, some cited in *American Film* (June 2007) as “worthy of inclusion in any anthology on the topic.” Further, in addition to writing choral and CD reviews for *The Choral Journal* published by the American Choral Directors Association, DeWald has written liner notes not only for albums released on Naxos Records, the world’s best-selling classical label, but also for film soundtrack CDs on a number of labels specialized in releasing original recordings and/or re-recordings of classic film scores. When asked what sparked his interest in film music, DeWald recalled:

For me, it’s easy. 1962. Seventh grade. Went to see KING OF KINGS. On the way home, my dad asked me what I thought. “The music was really beautiful.” That could have been the end of it if, a few weeks later, I hadn’t come across a record album of that very music. I quickly saved up two bucks (my mother paid the other two) and brought home that beautiful blue-box album. Played it over and over and over. Started noticing other scores by this guy [Miklós Rózsa] with the funny name, then scores by other composers. It snowballed from there (Frank DeWald, personal communication).



Over the years, DeWald had several opportunities to meet with Rózsa. DeWald recalls that he had his own memorable encounters with Rózsa although these:

were few and far between. The most extensive was the first – in Bloomington, Indiana, ca. 1977. Spent several hours in his company, but I was with a group of fellow fans and felt very intimidated by their seemingly greater knowledge of film music. I was also virtually speechless in front of my “god.” Also saw him conduct in Detroit several years later. When I went backstage I stood in line with many others seeking autographs. When it got to be my turn, I introduced myself. His face lit up with a big smile and he said, “Well, I guess you won’t need an autograph.” By this time, he and I had corresponded often – mostly about PRO MUSICA SANA [a newsletter dedicated to Rózsa and his music] and various performances I had given of some of his choral music with my students – and I had prepared the concert music discography for his memoir, DOUBLE LIFE. To be recognized by, well, “god” brought tears to my eyes – but then I had to move on so others could meet him. I attended a press conference he gave the following morning at his hotel but was still too shy to try to make any further personal contact.... And no pictures with him – a great regret (Frank DeWald, personal communication).



Miklós Rózsa (4/18/07 – 7/27/95)

In 2008 DeWald was a recipient of the Okemos Education Foundation “Commitment to Excellence” award. On May 21st, 2010, DeWald announced his retirement from the Okemos Public Schools, effective at the end of the 2010 school year, at which point he moved on to dedicate more of his time pursuing his longtime avocation – listening to film music, writing about film music (e.g., liner notes for soundtrack CDs), and even helping to co-produce an occasional soundtrack CD.

While our last virtual stopover for *Scoring Encounters in the Realm of Film Composers* introduced you to many of the great composers who penned some of Hollywood’s greatest film scores, this virtual stopover for our *Record Encounters in the Realm of Soundtrack Retailers and Producers* has introduced not only several of the “movers and shakers” (Doug Fake, Craig Spaulding, Nick Redman, Marilee Bradford, and Lukas Kendall) behind the release of a growing body of film scores on CD but also Frank DeWald who has been behind the scenes penning the liner notes for many of these CD releases.

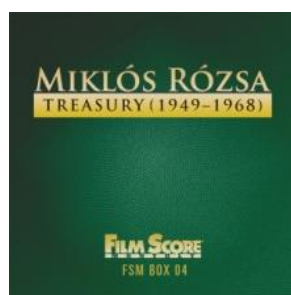
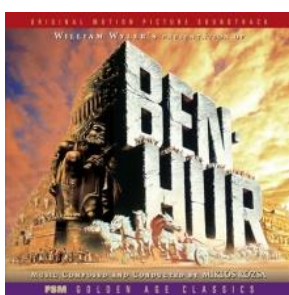
“I consider myself very fortunate to have been able to fill my retirement from teaching with such fascinating and rewarding work” (Frank DeWald, personal communication).

A gallery of the cover art of many of the film score CDs for which DeWald has provided liner notes is presented on the following pages.

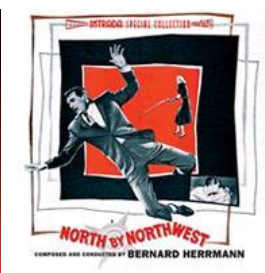
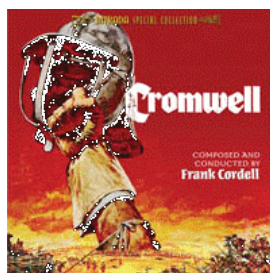
COUNTERPOINT



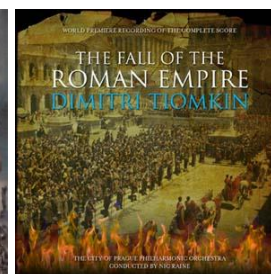
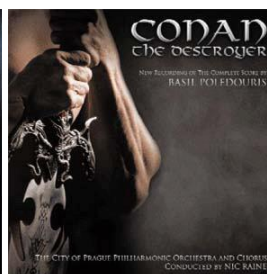
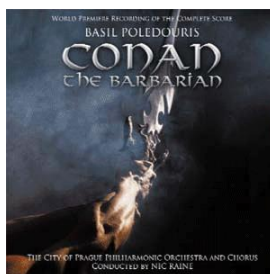
FILM SCORE MONTHLY



INTRADA



PROMETHEUS

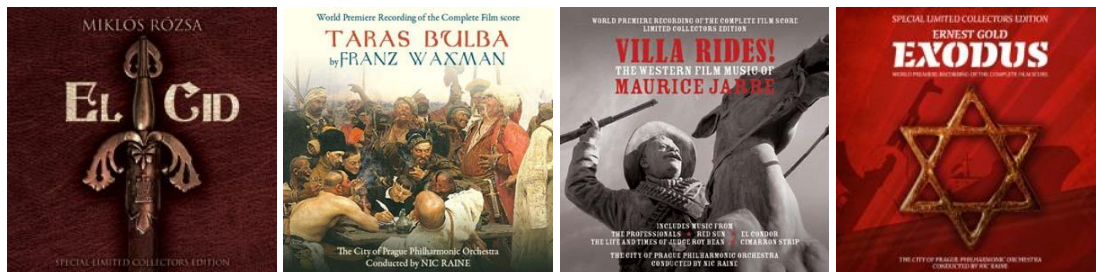




QUARTET RECORDS

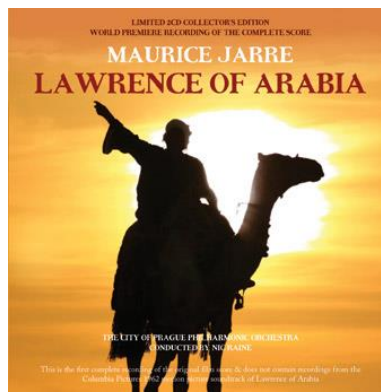


TADLOW



Just as a composer's film score brings to the film's viewer an experience beyond what the film's visual images and dialogue convey (e.g., see David Raksin vignette), DeWald's liner notes for a film score CD provides those listening to the score with a fuller appreciation of what the composer of the film's score sought to convey through his or her score for the film. To illustrate, DeWald wrote that the thematic material for Maurice Jarre's "majestic and ground-breaking score" for *Lawrence of Arabia*:

included both "Western" and "Eastern" melodic ideas, and his sweeping theme for the desert proved highly memorable (exceeded only by "Lara's Theme" from *Dr. Zhivago* a few years later). His handling of those ideas was dramatically apt, and he proved fully up to the challenge of the many moments in the film when music alone (or, rather, music in partnership with the breathtaking cinematography) needed to carry the full emotional weight of a scene (Frank DeWald liner notes for *Lawrence of Arabia*, TADLOW 012).



To date DeWald has provided liner notes for nearly 50 soundtrack CDs (and counting) with new projects underway, working with more than a half dozen record labels. Currently he is providing proofreading and editing services on most La-La Land titles; production assistance, proofreading, and ad copy writing on select titles for Quartet Records; editorial assistance (copy editing and proofreading) on all Intrada titles; and production assistance and proofreading/editing services for select Paramount titles for Kritzerland. For Intrada and some Kritzerland titles (those involving Paramount), DeWald also researches publishers and copyrights.

DeWald's post-retirement career writing soundtrack CD liner notes and providing other production assistance began to a large extent taking on assignments for the *Film Score Monthly* label of Lukas Kendall (see vignette) for whom he wrote the liner notes for 14 CDs and became a production assistant on all FSM titles from Vol. 13 No. 2 onward until the label ceased issuing CDs with its 250th and final release (*The Wild Bunch* composed by Jerry Fielding).

"I mostly have Lukas Kendall to thank for all this – it was he who introduced me to all the other labels (except for Tadlow: James Fitzpatrick had already given me the opportunity to write the notes for EL CID before I started at FSM [Film Score Monthly] with TIME AFTER TIME" (Frank DeWald, personal communication).

Flight Log Memories: As I reflected on my first "encounter" (or at least contact) with Frank DeWald, I recalled that pickup line used by the college student trying to strike up a conversation with a coed: "Didn't we go to different high schools together?" If the truth be told, I never used that line but did employ a reworking of it when I picked up the phone and called what my research on the Internet had identified as the phone number for Frank DeWald who, luckily for me, answered the phone. The early part of our conversation reworked the aforementioned pickup line, this time telling Frank that we went to the same high school together...just at different times. I had graduated from Okemos High School (OHS) in 1963, a decade before Frank started working there in 1973.

Even after a long chat and subsequent email exchanges, neither of us could recall what may have been our earlier encounter with each other. While some possibilities occurred, I couldn't nail down any, including possibly that Frank had won a soundtrack LP that I had on auction at eBay but he didn't recognize my eBay ID (tracer*007). Or maybe we had some written exchange, years ago, for example, when Frank was helping keep the Miklós Rózsa newsletter (*Pro Music Sana*) on schedule. Another possibility is that Frank might have responded at some point to a message I posted on a film music discussion list (FILMUS-L) or years later on the *Film Score Monthly* (FSM) discussion board.

In the end, whatever may have been the nature of that earlier "encounter" with Frank, I'm happy that I was able to get in touch with him to chat by phone and to have an email exchange with him that greatly helped me in preparing this vignette. With this now documented "close encounter" I look forward to a friendship with Frank that will grow over time, much as in the closing scene of *Casablanca* (1942), when Rick Blaine (Humphrey Bogart) says to Captain Louis Renault (Claude Rains): "Louis, I think this is the beginning of a beautiful friendship."



“Louis, I think this is the beginning of a beautiful friendship.”

Had I not learned from whatever was that earlier “encounter” – or subsequently from Internet research – that we shared a common interest in film music and had spent time at the same high school (albeit a decade apart), I likely would not have reached out by phone to get in touch with Frank—who graciously took an interest in my writing project and kindly agreed to assist me in developing this vignette.

While talking with Frank I was in awe that he had known and collaborated with Miklós Rózsa, a “god” in Frank’s eyes and one of the greatest composers from Hollywood’s Golden Age of film scoring. Indeed, knowing Frank reminded me of the Hollywood film *Six Degrees of Separation* (1993), putting me just “two degrees of separation” from the great Miklós Rózsa.

Six degrees of separation is the theory that everyone and everything is six or fewer steps away, by way of introduction, from any other person in the world, so that a chain of “a friend of a friend” statement can be made to connect any two people in a maximum of six steps. It was originally set out by Frigyes Karinthy and popularized by a play written by John Guare ([Source](#)).

While I have numerous virtual “connections” with film composers on Facebook.com and LinkedIn.com, these are a poor substitute for having a personal connection with a film composer such as Frank had with Rózsa and other composers whom he and I have met. My connections with film composers are recounted here in the chapter on *Scoring Encounters in the Realm of Film Composers*, those encounters including Elmer Bernstein, Jerry Goldsmith, John Green, Fred Karlin, Henry Mancini, Ennio Morricone, Basil Poledouris, David Raksin, Fred Steiner, John Williams, and Yanni, plus Les Baxter (see *Tiki Encounters in the Realm of Exotica Musicians*).

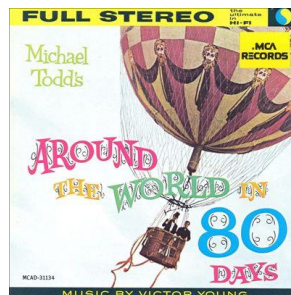
Aside from whatever degrees of separation there were between Frank and me prior to getting in touch with him by phone, in writing this vignette I found a number of interesting (coincidental) parallels in our respective lives coming to the fore. We both:

- Share common geographical roots with Frank growing up in the Washington, DC area (specifically in Bethesda, Maryland), eventually moving to Lansing, Michigan, west of the Michigan State University (MSU) campus, while Kerry grew up east of the MSU campus, eventually moving to the Washington, DC area (specifically to Reston in northern Virginia);
- Attended parochial elementary schools, Frank at St. Mary’s in Lansing and Kerry at St. Thomas Aquinas in East Lansing;
- “Went” to Okemos High School, Kerry as a student (1959-1963) and Frank as a teacher (1973-2010);
- Earned our bachelor’s and master’s degrees from MSU, Frank specializing in music education, while Kerry’s studies led to becoming a social scientist and graduating with only one music course and that in appreciation of classical music;

- Took an interest in film music based on going to see films and a film's score catching our attention;
- Became film music aficionados and started collecting film music on LPs and CDs;
- Sought out and met film composers;
- Began writing about film music, Frank doing liner notes for film score CDs and Kerry articles about film music; and
- Had a "big break" in landing an early opportunity to write about film music, thanks to Lukas Kendall, Frank writing liner notes for CDs released by Lukas on his *Film Score Monthly* (FSM) label, and Lukas publishing Kerry's first film music-related article in the *Film Score Monthly* magazine (see below).

Frank's interest in film music, as noted above, was sparked in 1962, when he was in 7th grade and saw *King of Kings* in a theater. This got me to wondering what film I might have seen in a theater, when I was in 7th grade (1957-58), which similarly had a score sparking my interest in film music. According to the Internet Movie Data Base (IMDB.com), 1957's Oscar nominees for "Best Music, Scoring of a Dramatic or Comedy Picture" were *Anastasia* (Alfred Newman), *Around the World in 80 Days* (Victor Young), *Between Heaven and Hell* (Hugo Friedhofer), *Giant* (Dimitri Tiomkin), and *The Rainmaker* (Alex North).

Of these, the only film I saw in a theater in 1957 was *Around the World in 80 Days*. This film's score by Victor Young was the recipient of the 1957 Oscar for best film score. Today, over a half century later, I still recall how frequently the film's theme song (instrumental and vocal) was heard on the radio, not to mention the film's soundtrack LP playing on my father's "hi-fi system," that LP probably the first – and perhaps only – soundtrack LP he had purchased, although he had a few Broadway show albums such as *Camelot*, *My Fair Lady*, and *The Flower Drum Song*.



However, one area in which the parallels between Frank's life and my own diverge is that the number of CDs having liner notes by Frank now number nearly 50 CDs and counting, while my output in writing articles about film music can be tallied on just one hand:

- "Martin Denny and the Sounds of Exotica," *Film Score Monthly*, Vol. 2, Number 4, pp. 34-36; available online at: http://www.filmscoremonthly.com/backissues/issue_detail.cfm?issID=13
- "Next Stop...Willoughby: Film Music Voyages in the Soundtrack Zone," posted August, 1998, on website of "Film Score Monthly" at: <http://www.filmscoremonthly.com/features/timetravel0.asp>
- "Duel of the Restless Fates: Scoring 'Spaghetti'" at: <http://www.grymm.tv/Pages/Spaghetti/BarnesReview.html>
- "Paging Mr. Cook – Film Music's Mystery Man: A divided look at the still-controversial film music critic," *FSM Online*, Vol. 19, No 1, January 2014. <http://www.filmscoremonthly.com/fsmonline/story.cfm?maID=4492&issueID=109>
- "Diving Deep, Deep Down: Scoring the Fathoms of the Soundtrack Zone" (in process)

In any case, with there now being just “one degree of separation” between Frank and me, I will revisit listening to the many film score CDs that feature his liner notes. As I listen to each, I’ll read Frank’s liner notes to better appreciate the score—and I look forward to learning what new film score CDs will bear Frank’s liner notes.

In a similar vein, Frank has encouraged me to continue writing about film music. In fact, after reading my “Paging Mr. Cook” article that recently appeared on the *Film Score Monthly Online* (FSMO) web site, Frank sent an email to me with the following words of encouragement: “Good luck with your projects. I hope you continue to write for FSMO!” In the same vein, I hope the specialty labels releasing film score CDs will continue to look to Frank to provide insightful liner notes for the many film score CDs now in the pipeline for future release!!

Update: During a June 2018 trip to visit Michigan State University, I arranged to finally meet **Frank DeWald** and, as of this writing, look forward to visiting again with him in an upcoming November 2018 that I’ll make to East Lansing.

Flight Log Epilogue: Over the years, I developed a grasp of the market for soundtrack LPs and CDs, a niche market that, for soundtrack CDs in the mid-2010s, now numbers 1000-3000 collectors worldwide, with the market so specialized that some film score CDs are now issued in runs of only 300-500 CDs or less by the specialty soundtrack CD labels, though a normal run for most score CDs today is 1000-3000 units, depending on how popular composer (e.g., Jerry Goldsmith) or the particular genre of the film (e.g., western, horror, science fiction, etc.).

Some maintain that the market for CDs is shrinking as the younger generation is not interested in buying and owning a physical product (CD) and is content with listening to music downloaded to an mp3 player or streamed on one's Smart Phone from the Cloud.

Fortunately, a number of specialty soundtrack labels continue producing film score CDs, including Buysoundtrax, Intrada, Kritzerland, La-La Land Records, Quartet, Tadow, and Varese Sarabande, among others, as well as several overseas labels in Belgium (Prometheus), England, France, Italy, and Japan.

Now that I’ve retired, I look forward to having time to delve into and listen to my collection of soundtrack CDs, not because any given CD may be a rarity in the collector market but rather because it preserves the score of a film that is artistically priceless, incredibly enjoyable as a listening experience, and a living reminder of a golden era of film scores that, thankfully, continues to be preserved by the specialty soundtrack label “movers and shakers” – Doug Fake, Craig Spaulding, Nick Redman, Marilee Bradford, Lukas Kendall, and Frank DeWald.

Guys and Gals, keep up the good work in producing those film score CDs, including the informative liner notes and accompanying artwork.

Following on this section’s reflections on my years in soundtrack collecting, chasing after rare records or CDs, and my ***Record Encounters in the Realm of Soundtrack Retailers and Producers***, we now turn our attention to our next virtual stopover for ***Acoustic Encounters in the Realm of Folk Musicians***.

Chapter 13

Acoustic Encounters in the Realm of Folk Musicians

The first exposure that I can remember to folk music came one summer at Boy Scout camp. One of the counselors had a portable record player on which he was frequently playing the music of **The Kingston Trio**, including “Tom Dooley” and “M.T.A.” Back in those days, the late 1950s-early 1960s, two of the radio stations in Lansing, Michigan – WJIM 1240-AM and WILS 1320-AM – were in competition for high ratings among the teenage audience, following a Top 40 playlist format that occasionally included folk songs by The Kingston Trio but also other top folk artist groups–The Brothers Four (“Greenfields”); The Chad Mitchell Trio (“Lizzie Borden”); Peter, Paul and Mary (“Puff, the Magic Dragon”); and The New Christy Minstrels (“Denver”). The music of these groups caught my ear, a sound that fell between the earlier less commercial folk artists (Woody Guthrie, Pete Seeger, and The Weavers) and the later folk rock artists/groups that hit the airwaves in the mid-1960s. During those years, while I was in high school, my parents had not purchased any “folk music” albums, excepting two Harry Belafonte LPs – *Calypso* (1956) and *Belafonte at Carnegie Hall* (1959). Thus, what folk music I heard was by the era’s popular folk groups when their songs played on the radio. The thought of folk music group coming to town – to Michigan State University (East Lansing) or Lansing, Michigan – wasn’t even in my radar screen. But one group did come to Lansing during my freshman year at Michigan State – The New Christy Minstrels.

The New Christy Minstrels (1961 – present) (in various configurations)



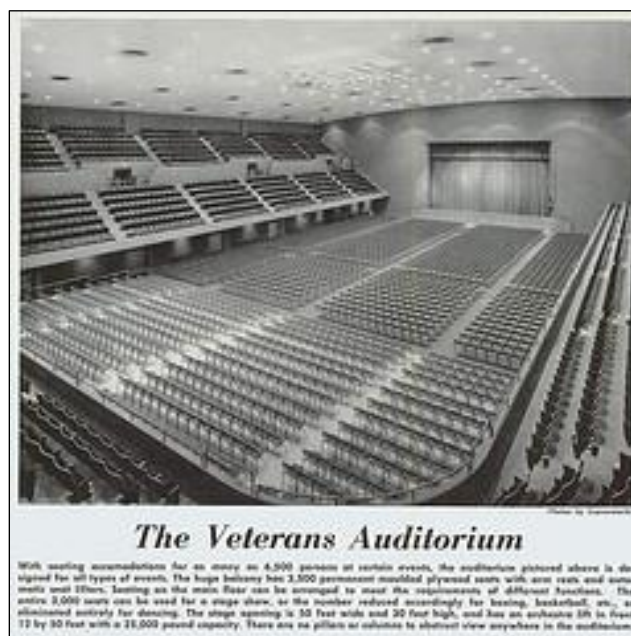
The New Christy Minstrels - "Denver"

Their 1962 debut album, *Presenting the New Christy Minstrels*, won a Grammy Award and was on the *Billboard* charts for two years. In demand for concerts and television shows (an appearance on *The Andy Williams Show* boosted their popularity), the group sold millions of records and launched the musical careers of Kenny Rogers, Kim Carnes, and Barry McGuire. In 1964 the group’s founder, Randy Sparks, composed the score for the comedy western *Advance to the Rear*, the songs performed by The New Christy. Released as *Today* (Columbia CS8959), the score for *Advance to the Rear* was the first soundtrack composed in the folk music style. The title song, “Today” became a hit standard, with the song reaching #4 on the Adult Contemporary Charts and #17 on the *Billboard Hot 100*. The group continues to perform and record.



The New Christy Minstrels *Today* (two versions of album cover) & *In Person* LPs

Flight Log Memories: The first time I heard **The New Christy Minstrels** (NCM) was on the radio while I was in high school in the early 1960s, with the DJ playing “Denver” from the group’s *In Person* LP (see photo above). It was during my freshman year at MSU that I saw, probably in the student newspaper, an advertisement that The New Christy Minstrels would be performing at the Lansing Civic Center, the same facility where my parents once took me to see **The Harlem Globetrotters** basketball team years before.



On the evening of Friday, October 18, 1963, Mark Johnson, a high school friend who had a car and lived in the same dormitory (Wilson Hall), and I headed to Lansing's Civic Center (LCC), bought our tickets, and enjoyed the show. Hard to think but that was just over 50 years ago as of the time this vignette was being written (2014). By this time the group's original lead (Randy Sparks) had been replaced by Barry McGuire. Two days later, in a letter to my parents who were then living in the Philippines, I wrote:

I should be studying at this moment but we are having a hootenanny (folk singing) right now. Friday night, Mark and I went to the Lansing Civic Center to see The New Christy Minstrels. I enjoyed their performance very much. They sang "Denver," "Green Green," Michael Row the Boat Ashore," Waltzing Matilda," "Saturday Night," "Saint's Train," "This Land Is Your Land," "The Banjo," "The Big Rock Candy Mountain," and many other song. It was well worth the \$2.50 admission price. (Kerry Byrnes, October 20, 1963).

During college I bought two NCM LPs – *New Christy Minstrels* and *Tall Tales and Legends*. Since then I've purchased many of the CD reissues of their albums. While the NCM still perform, the same can't be said of Lansing Civic Center (LCC). Over its 40 year life span, this facility hosted dozens of events: Holiday on Ice, The Water Follies, Festival of Faiths, The Harlem Globetrotters, MSU basketball games, boxing matches, new car shows, custom car shows, trade shows, balls, club meetings, banquets, wedding receptions, conventions, clearance sales, home shows, live stage shows, sporting goods shows, circuses, rock concerts, and much more. Sadly, in September 1999, the LCC was demolished.

The Kingston Trio (1954 – present) (in various configurations)



Original Kingston Trio (Nick Reynolds, Dave Guard, & Bob Shane) (*Life*, 1959)

Robert Castle Schoen (2/1/34 – 1/) – Bob Shane

Nicholas Wells Reynolds (7/27/33 - 10/1/08) – Nick Reynolds

John Coburn Stewart (9/5/39 - 1/19/08) – John Stewart

The 1960s were big for folk music, and the Kingston Trio led the way. They were the ones who started it all. The music was fresh and alive. College kids loved it and their parents did, too.

*How big was The Kingston Trio? Big enough that their first nineteen albums not only reached Billboard's Top 100, but fourteen also entered the top 10, with five albums alone hitting number 1. At their height, The Kingston Trio was arguably the most popular vocal group in the world, having single-handedly ushered in the folk music boom of the late '50s and early '60s. Their meteoric rise paved the way for Bob Dylan; Joan Baez/ Peter, Paul and Mary; and the many acts that followed. With the release of their version of 'Tom Dooley' in 1958, The Kingston Trio changed American popular music forever, inspiring legions of young listeners to pick up guitars and banjos and join in bootenannies and sing-alongs [William J. Bush, *Greenback Dollar: The Incredible Rise of The Kingston Trio* (2013)].*



The Kingston Trio - "A Worried Man"

Bob Shane, **Nick Reynolds**, and **Dave Guard** were the founding members of **The Kingston Trio**. When Guard left the Trio, the Trio recruited **John Stewart**. Unfortunately, I never saw performances by either the Guard or Stewart configurations of the Trio, nor did I ever see or meet Dave Guard. After Stewart left the Trio to pursue his own career, the Trio had various configurations, notably with **George Grove** performing with the Trio for many years.



George Grove (10/9/47 - present)

Following the passing of Nick Reynolds and retirement of Bob Shane, he and Grove recruited other folk singers to fill the other two spots on the Trio. I had the good fortune to have close encounters with Bob Shane, Nick Reynolds, and George Grove as well as another Trio member, **Bob Haworth** (formerly of The Brothers Four), plus had the opportunity to go to a folk music concert where **John Stewart** performed.



Bob Haworth (10/9/46 – present)

Flight Log Memories: My earliest memory of **The Kingston Trio** was hearing their most popular songs, such as “MTA” and “Tom Dooley,” while at Boy Scout camp one summer during the early 1960s, though I probably had heard their songs on the radio going back into the late 1950s. One of the counselors had a record player and some of the campers listened over and over to two Trio albums. In the early 1960s few musical groups could compete with The Kingston Trio, except, as the times and musical tastes changed, possibly The Beach Boys and later The Beatles.

The Trio’s popularity triggered a plethora of other folk music groups, including Bud & Travis; the Chad Mitchell Trio; Peter, Paul and Mary; the Brothers Four; the New Christy Minstrels; the Limelites; and many more. I collected all the LPs of The Kingston Trio. When their albums were reissued on CD, I acquired them and later sold all my Trio LPs on eBay.com, along the way collecting many CDs of other folk music groups, notably, **Bud & Travis**, **The Brothers Four**, and **The New Christy Minstrels**, once these groups’ earlier LPs became available on CD.

Not long before my father (Francis Byrnes – see vignette) moved our family to the Philippines, we went one evening to the home of one of my father’s colleagues, Don Wells [Donald Edward Wells (6/3/26 – 9/24/03)], discovering that Mr. Wells was a big folk music fan and had a collection of folk music LPs, including such artists as The Kingston Trio and Peter, Paul and Mary. This was probably where the seed was planted that led to me one day also collecting Kingston Trio and other folk music group records. In early March 1963, in route to the Philippines, our family traveled to Beaumont, Texas to visit my father’s sister, Betty Consbruck. I turned on the radio one evening and discovered a station playing folk songs, including “Greenback Dollar” from The Trio’s *New Frontier* album (released November 1962) and “The Reverend Mr. Black” from their *#16* LP (released March 1963). Being away from home and hearing that music triggered a feeling of nostalgia that resulted in an even greater attachment to The Kingston Trio.



After spending the summer of 1963 in the Philippines, I returned from my new home in Los Baños (at least the home where my parents were now living) back to my hometown – East Lansing – to start my freshman year at Michigan State. With some spare cash, I purchased a portable record player and started buying LPs, notably The Kingston Trio’s *#16* and *Sunny Side!* These two LPs were a bridge between my two homes, the former with “The Reverend Mr. Black” fast rising on the charts when I left the United States for the Philippines in March of 1963; the latter with “Desert Pete” – the Trio’s charting hit when I returned to the United States in September of 1963.



For many years my enjoyment of The Kingston Trio was limited to listening to their music as I built a collection of their LPs since, between the early 1960s and the mid-1980s, I can't recall having lived in or near a town where The Kingston Trio performed. But my chances of catching The Kingston Trio live took a turn for the better when my wife Sonia, son Shannon, and I moved in late 1984 from Florence, Alabama to Reston, Virginia. A little over a half-year later, on June 23, 1985, Shannon and I went to the Filene Center of the Wolf Trap Center for the Performing Arts, less than a half hour from our home, for a folk music concert. This concert was special not only as my first chance to see The Kingston Trio perform live but also because the concert bill included Tom Paxton and The Smothers Brothers.



Tom Paxton (10/31/37 – present) (L) and Tom and Dick Smothers (R)

While the latter two acts have remained the same over the years, the membership of The Kingston Trio, as noted at this vignette's outset, changed considerably. After several years performing with the Trio, Guard left to establish a new act (Dave Guard and The Whiskeyhill Singers) and was replaced by John Stewart who later left the Trio to pursue a solo career. By the time The Kingston Trio reached Wolf Trap that summer night in 1985, the only original Trio member in the group was Bob Shane. From that first time to the last time that I attended several Kingston Trio concerts over the next fifteen years or so, one would find that the Trio's composition had changed by a member or two, though original Trio member Bob Shane continued as the Trio's anchor each time that I saw the group perform, as the following illustrates:

- **6/23/85 (at Wolf Trap)** – Bob Shane, Bobby Haworth, & George Grove. This performance's program shows the Trio as including Roger Gambill; however, Gambill died of a heart attack earlier that year on March 20, and was replaced in the Trio by Bobby Haworth who earlier had been a member of The Brothers Four.



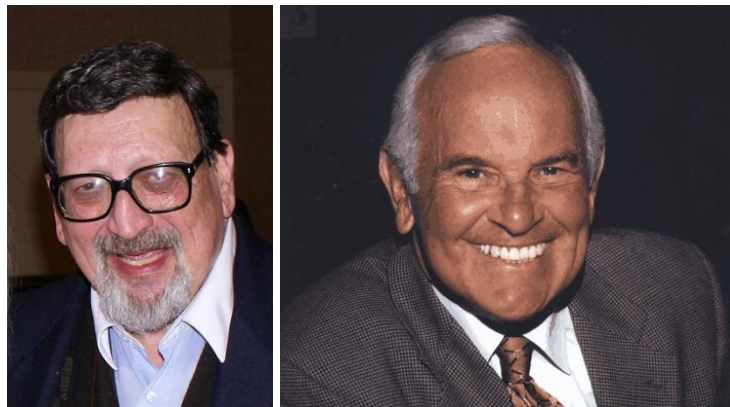
George Grove (L), Bob Shane (C), & Bobby Haworth (R)

- Christmas Season 1987 (at Blues Alley, Washington, DC) – George Grove, Bob Shane, & Bobby Haworth
- 3/10/89 (at Les Halles, Washington, DC) – George Grove, Bob Shane, & original member Nick Reynolds



Bob Shane (C), Nick Reynolds (R), & George Grove (L)

- 8/18/91 & 6/28/94 (at Wolf Trap) – Bob Shane, Nick Reynolds, & George Grove; also, The Smothers Brothers
- 4/19/2002 (at The Birchmere Music Hall, Alexandria, Virginia) – George Grove, Bob Shane, and Bobby Haworth appeared as part of *A 45th Anniversary Tribute to The Kingston Trio* (sponsored by The World Folk Music Association), hosted by **Dick Cerri** (died: 10/3/2013), comedy by **Ronnie Schell** (warm-up act for the original Trio), and appearances by several folk music groups (see vignette on *A 45th Anniversary Tribute to the Kingston Trio*).



Dick Cerri (6/1/36 – 10/3/13) (L) & Ronnie Schell (12/23/31 – present) (R)

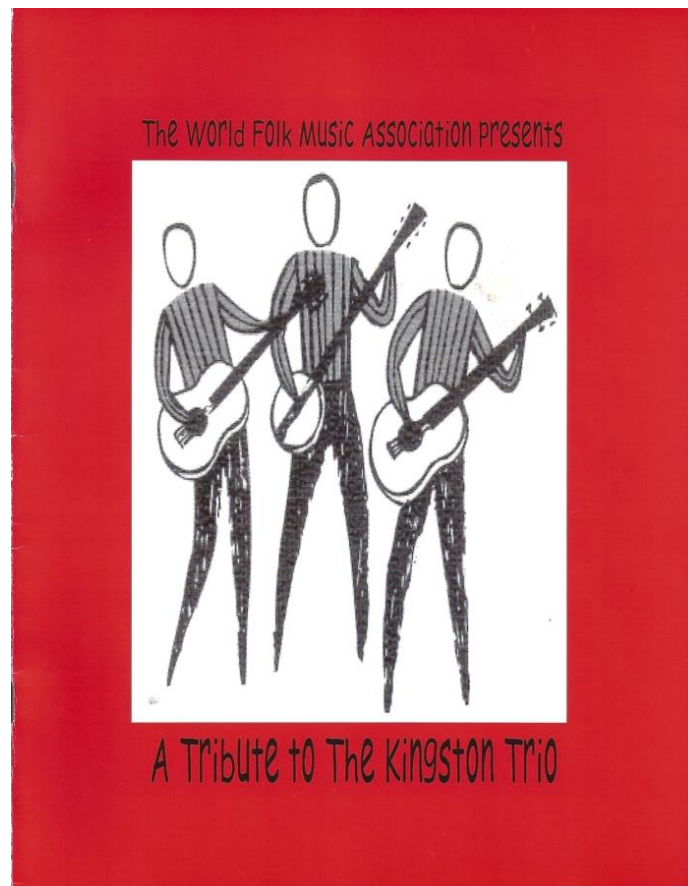
These six performances of The Kingston Trio made up for all those decades of never having the chance to attend a live performance of the original Trio configurations. When the Trio appeared at Blue's Alley in Georgetown, my sister Kathryn and I attended—and she persuaded the Blues Alley management to give her the Trio's promotional photo (see below) and each Trio member kindly autographed it along with shaking hands. At their March 1989 performance at Les Halles, I was able during intermission to chat at the Trio's table with original Trio member Nick Reynolds.

Looking back, I never took any of my Trio albums to a Trio performance to have them autographed, so that Blues Alley promotional photo is my only autographed-memento of The Kingston Trio. Today, with Bob Shane retired from actively performing, The Kingston Trio continues under a new configuration (George Grove, Bill Zorn, and Rick Dougherty).



A 45th Anniversary Tribute to the Kingston Trio

It was by chance that I realized that The Kingston Trio would appear on April 19, 2002, at The Birchmere Music Hall in Alexandria, Virginia, about an hour's drive from my home in Reston. Looking through the Arts section of *The Washington Post* one Friday I saw an ad for a 45th anniversary Kingston Trio concert with the Trio's latest configuration (Bob Shane, George Grove, and Bob Haworth). I promptly ordered two tickets and, on the day of the performance, my son Shannon and I were at the Birchmere well in advance to get a good seat when the doors to the performance hall opened.



The evening's show was emceed by **Dick Cerri** (whose folk music radio show I had often listened to on Sunday evenings on one of the Washington, DC FM stations during the late 1980s) and included a warm up comedy act by **Ronnie Schell** who had been the original warm up act for The Kingston Trio decades before. I soon realized this wasn't just a Kingston Trio concert but also would include appearances and performances by several folk music groups, including **The Brothers Four** (see next vignette), **The Limeliters**, **John Stewart** (who joined The Kingston Trio after the departure of Dave Guard), **Bill Zorn** (a member of The Kingston Trio in the early 1970s and again a member with the retirement of Bob Shane who continues to mentor the Trio), **The Shaw Brothers**, and Stewart's wife and folk singer **Buffy Ford St. Marie**.



This truly was a night to remember as I'd never seen any of these other non-Trio artists performing live, though it probably was the case that some of the groups were not performing with the same configuration of artists as their original group. No matter, each group or artist entertained with its most popular songs, for example, The Brothers Four singing "The Green Leaves of Summer," The Limeliters "Lonesome Traveler," and the Shaw Brothers "I'd Like to Teach the World to Sing." For anyone who would like to experience these fabulous performances, most of this Tribute show, which ran two nights (April 19-20), is available on CD and DVD (see below).



The Brothers Four (1957 – present)



The Original Brothers Four (December 2 1963)

Where are the green fields that we used to roam? (“Greenfields”)



The Brothers Four - "Greenfields"

Founded in 1957 in Seattle, Washington, **The Brothers Four** are an American folk singing group best known for their 1960 hit “Greenfields.” The group’s original members – Bob Flick, John Paine, Mike Kirkland, and Dick Foley – met in 1956 at the University of Washington as Phi Gamma Delta fraternity brothers (hence the “Brothers” appellation). Their first professional performance resulted from a prank played on them in 1958 by a rival fraternity that arranged for someone to call them, pretend to be from Seattle’s Colony Club, and invite them to come to the club for an audition. While not expected at the club, the group was allowed to sing a few songs and was hired. Flick recalls them being paid “mostly in beer.”

In 1959, the group left for San Francisco, where they met Mort Lewis, Dave Brubeck’s manager. Lewis became their manager and secured a contract for them with Columbia Records. Their second single, “Greenfields,” released in January 1960, hit #2 on the pop charts, and their first album, *Brothers Four*, released near the end of the year, made the top 20. Other early career highlights included singing their fourth single, “The Green Leaves of Summer,” from the John Wayne film *The Alamo* (1960), at the 1961 Academy Awards, and having their second album, *BMOC/Best Music On/Off Campus*, go to the top 10.

They also recorded the title song “Five Weeks in a Balloon” for the 1962 film of the same name, and the theme song (“Hootenanny Saturday Night”) for the ABC television series *Hootenanny* in 1963. That same year they appeared in the film *Hootenanny Hoot* and, over the years, on other American TV shows such as *Hullabaloo* and *The Mitch Miller Show*. More recently, the group has appeared on PBS TV Folk Music Specials. But the British Invasion and the rise of edgier folk rock musicians such as Bob Dylan during the mid-1960s put a damper on if not ended the Brothers Four’s early period of success. Nevertheless, the group continued performing and making records, doing particularly well in Japan and on the circuit of American hotels and dinner clubs.

To this day, The Brothers Four still perform around the United States, albeit with Bob Flick as the only original member yet with the group, the current group also including Mark Pearson, Mike McCoy, and Karl Olsen (see photo of the group's current members further below). Mike Kirkland left the group in 1969, and was replaced by Mark Pearson. In 1971, Pearson left and was replaced by Bob Haworth (see Kingston Trio vignette), who stayed until 1989 when he was replaced by a returning Pearson. Dick Foley left the group in 1990, replaced by Terry Lauber. Mike McCoy and Karl Olsen are the most recent additions to the group.

Flight Log Memories: In September, 2015, my wife Sonia (see vignette) and I were in Barcelona, Spain on vacation. With Sonia still asleep when I awoke early in the morning of September 16, six hours ahead of Washington, DC time, the first thing I did was check my emails. Yet bit bleary-eyed, my eyes popped wide open when I spotted an email that the World Folk Music Association had sent at 9:21 p.m. on the evening of September 15 (3:21 a.m. September 16, Barcelona time). The email, sent a few hours before I woke up in Barcelona, announced that **The Brothers Four** would appear in concert on November 12 at the Bethesda Blues & Jazz Supper Club. I quickly navigated to the [Bethesda Blues and Jazz Club website](#) and ordered a pair of tickets for the show, later sending an email to a friend David Bathrick (see vignette), inviting him to go this rare east coast appearance of The Brothers Four, which group had originated at the University of Washington, arch rival of Washington State University where Dave had attended college.



Bethesda Blues & Jazz Supper Club

It had been raining heavily the morning of November 12. Dave and I originally had agreed that I would meet him at the train level of the Rosslyn (VA) metro station and proceed from there by train to the metro station in Bethesda. But, given the rain that day, I phoned Dave and suggested that I instead pick him up at the Rosslyn station at 4:30 p.m., allowing a full hour to drive over to Georgetown and up Wisconsin Ave. to the event venue. However, by early afternoon the rain had stopped and the sun had come out, tempting me to give Dave a call and propose that we switch back to Plan A of getting to the event by train. But I decided to stick with Plan B to drive which turned out to be a big mistake. First, due to construction around the Rosslyn metro station, I had to drive several blocks around Rosslyn in rush hour traffic in order to be able to meet Dave at the elevator exit from the station. Fortunately, however, just before turning to go up the street to that elevator, I spotted Dave on the corner and he hopped into the car right at 4:30 p.m.

Then we quickly discovered not only that the 5 p.m. rush hour had started more than a half hour earlier but that the traffic to get onto the Key Bridge to Georgetown was backed up for blocks. We tuned on the WTOP radio station traffic report and learned that a multiple vehicle accident on the bridge was holding up the traffic. As we later learned, once we made our way onto and across the bridge, that the accident was taking up two of the three lanes across the bridge, thus forcing three lanes of cars into a single lane, with the traffic only began to move once the police and the wreckers had cleared that third lane.

Once past this obstacle we fairly sailed through Georgetown, taking a side street short cut northward that eventually intersected with Wisconsin Avenue. By the time we reached the event site, the next task was to find parking, which we spotted and turned into, only to discover that we had turned into a car dealership, where it then took more than ten minutes to be able to maneuver my car out of the lot and down the street to public parking. By this time we were a half hour behind our target date of arriving at the Club by 5:30 p.m. so that we'd be near the front of the line to get, on a first come first served basis, the best seating for dinner and watching the show. On parking the car, we discovered that the parking meters only accepted coins (\$.80 per hour) – and neither of us had brought change. Dave volunteered to go track down coins. As I paced around waiting for Dave to return, I spotted the security guard checking to make sure people had paid for their parking. I explained our situation and then he said that we could pay by using our cell phone. When he went to point out the instructions for this on the meter, he was surprised to find that, of all the spots we could have parked in, this particular spot's meter did not have the sticker explaining how to pay by phone. On discovering this he mentioned that one could download an App to the phone to pay for the parking. Of course, when I tried to download the App to my phone, I got the message “no mobile signal” because I was too far underground.

Of course, not being able to get a mobile signal, I wasn't able to phone Dave to let him know the security guard had confirmed that one did not need to pay for parking if the car displayed a handicapped parking permit and was parked in a parking spot designated for the handicapped. By this time I was feeling pretty handicapped and realized I had my wife's handicapped permit in our car. Just then Dave returned with \$4 in coins but I proposed we drive around the garage to see if we could find a handicapped parking spot. In this we were successful, discovering on the garage entry level a handicapped spot close to the elevator up to the Club. Of course, while neither legally qualified to be using the handicapped permit, especially with Sonia who was not with us but was yet recovering from knee replacement surgery, I couldn't pass up this choice spot (fortunately, with no disastrous consequence of having been discovered and getting a ticket).



We made our way to the Club and presented our tickets, with an usher taking us to the theater area where he seated us at the lower left table seen in the photo below, though on this evening there was an additional row of tables between the stage and the first row of tables shown in the photo. Great seats! Not far from the stage but far enough that the speakers wouldn't be blasting our ears throughout the show. While waiting for the show to start, Dave and I ordered dinner, both choosing an excellent Mango Lime Pork Chop.



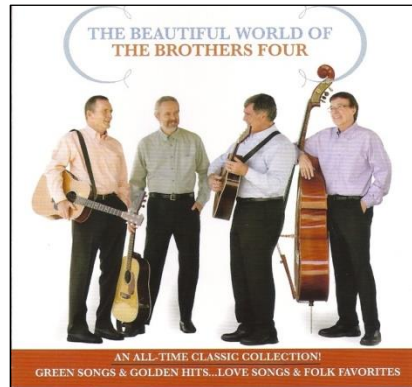
At 7:30 p.m. on the dot, the vice-president of the WFMA came on stage, welcomed everyone, and then introduced The Brothers Four who were wearing the same colored-shirts as shown in the stock photo below. The group immediately kicked off with “I Hear America Singing” – a spirited upbeat song that Bob Flick (second from the right in the photo) had composed for a production of Brothers Four songs with a 100-voice chorale. Next the group sang the Calypso Medley that included “Yellow Bird,” “The John B Sails,” “Marianne,” and “Jamaica Farewell.” This medley was followed by a rousing “Tie Me Kangaroo Down, Sport.” Next up: “Early Morning Rain” and “Turn Around,” followed by “Whiskey in the Jar.” The tempo slowed with the next two songs: “Four Strong Winds” and “Try to Remember.” The program took an unexpected turn with Mark Pearson (left in photo) playing on banjo a medley of ragtime tunes: “Just Because,” “Bye, Bye Blues,” “The World Is Waiting for the Sunrise,” and “Hold That Tiger.” Next the group played “The Green Leaves of Summer” – their Oscar-nominated song for *The Alamo* (1960). The first half of the show closed with “This Land Is Your Land.”



The Brothers Four: Mark Pearson, Mike McCoy, Bob Flick, and Karl Olsen

Following the intermission, Bob commented that the second set would give the audience an idea of the songs the group performs in their shows in Japan. The group first sang “Sakura” (in Japanese as briefly heard in this [link](#) to a Brothers Four appearance on *Hullabaloo* in 1965), followed by the old English love song “My Lady Green Sleeves.” Next on the program were “Scarlet Ribbons,” “Heart of the Heartland,” and two love songs: “Seven Daffodils” and “Where Have All the Flowers Gone?” After a considerably lighter song (“Frogg”), the group sang the Man of La Mancha Medley: “Man of La Mancha” / “Dulcinea” / “The Quest” (“The Impossible Dream”). The group then switched gears to perform Bluegrass Medley: “Will the Circle Be Unbroken” / “Darlin’ Corey” / “Foggy Mountain Breakdown” / “Mountain Dew”. This was followed by The Brothers Four’s signature song “Greenfields” (also sung decades ago on the *Mitch Miller Show*). Throughout the show this accomplished quartet of singers, guitarists, and performers extraordinaire received warm applause after every song but by this point, many of the concert attendees were on their feet with standing applauds, thankfully encouraging the group to sing three encores, first, their Railroad Medley (“City of New Orleans” / “Blue Water Line” / “Wabash Cannonball” / “This Train” / “Rock Island Line”), “Across the Wide Missouri,” and finally “Michael Row the Boar Ashore.”

It had been announced before the start of the show that the Brothers Four would come to the lobby after their performance to meet their fans and autograph CDs. This provided Dave and I a rare opportunity to meet the group members and for me to have them autograph the group’s latest CD (see below) which I had brought with me.



Mike, Karl, and Mark Signing CDs

The last highlight of the evening was having my photo taken with Bob Flick and telling him that the only other time I had seen The Brothers Four perform was when they appeared at the Birchmere a number of years ago for The Kingston Trio Tribute (see Kingston Trio vignette). I also told him a bit about the book I’ve been writing and my excitement to now be able to include this vignette on The Brothers Four. I asked Bob how I could get in touch with him by email, so that I could send him a draft of this vignette, and he kindly offered to answer any questions that I send to him.

All in all, from the “brim to the dreg” – from buying our tickets over the Internet while in Barcelona, Spain back in September to the traffic hassle of getting from Rosslyn to Bethesda (a trip of less than half hour that took an hour and a half), and finding parking at the Bethesda Blues & Jazz Supper Club – the experience was worth all the frustration. I finally was able to attend a Brothers Four concert, have my Brothers Four CD autographed by each group member, shake hands with each, visit with Bob Flick, and have a photo taken of the two of us. It hardly could get better than this even in folk music heaven!



Kerry and Bob

Indeed, in responding to an email I sent to Bob about the performance, he wrote that it was “nice talking with you after the Bethesda show. What a lovely event. Without a doubt one of the best folk music audiences ever. Everyone singing along! Very cool. Glad you were there.”

The Beach Boys (1961 – present)



The Beach Boys (1965)

I can tell you the day the Beach Boys will no longer exist--never. We'll be on stage in wheelchairs. (Dennis Wilson, one of the founding members of The Beach Boys)



The Beach Boys - "Sloop John B"

While **The Beach Boys** would not typically be considered a folk music group, they were very popular during the folk music heyday of the early 1960s – and several of this band’s members played acoustic guitar, the staple musical instrument for most folk musicians. Some twenty years later, during the early 1980s, The Beach Boys (1980-1981) and The Grass Roots (1982), performed during Independence Day (July 4th) concerts on the National Mall in Washington, DC. The idea of performing free July 4th concerts on the grounds of the Washington Monument in the nation’s capital originated with Mike Love, the lead singer and a founding member of The Beach Boys ([Source](#)).

However, in April 1983, then Secretary of Interior James Watt, a cabinet appointee of President Ronald Reagan, banned the concerts, arguing that the “rock bands” that performed on July 4th in 1981 and 1982 on the Mall had encouraged drug use and alcoholism and attracted “the wrong element” and announcing that Las Vegas singer Wayne Newton, a friend and an endorser of President Reagan and a contributor to the Republican Party, would perform at the 1983 July 4th celebration on the Mall. Rob Grill, lead singer of The Grass Roots, stated that he felt “highly insulted” by Watt’s remarks, which he termed “nothing but un-American.” The Beach Boys stated that the Soviet Union which had invited them to Leningrad in 1978 to perform “obviously...did not feel that the group attracted the wrong element.” Further reaction came from Reagan administration officials:

Vice President George H. W. Bush said of The Beach Boys, “They’re my friends, and I like their music.”

Watt apologized to The Beach Boys after learning that President Reagan and First Lady Nancy Reagan were fans of the band. Nancy Reagan apologized for Watt. The White House staff gave Watt a plaster foot with a hole for his “having shot himself in the foot” ([Source](#)).

To make matters worse, at the 1983 event, the audience booed Newton when he came on stage. But further controversy came in late 1983 after Watt spoke to the U.S. Chamber of Commerce on September 21. During the speech Watt mocked affirmative action when he made the following statement about a coal-leasing panel: “I have a black, a woman, two Jews and a cripple. And we have talent.” Within weeks of saying this, Watt resigned and, on July 4, 1984, at the personal invitation of First Lady Nancy Reagan, The Beach Boys returned to the Mall to perform a free concert. The following year The Beach Boys were again invited to head the July 4th concert.

Flight Log Memories: In late 1984, my wife Sonia, son Shannon, and I moved from Florence, Alabama, where I had been working with the International Fertilizer Development Center since mid-1985, to start a new job working with the U.S. Agency for International Development. The following summer (1985), my wife’s parents, Ezequiel and Ruth Gomez, traveled from their home in Cali, Colombia to spend part of their summer visiting us and taking in the tourist sites in the Washington, DC area – and one of those sites was to attend the July 4th celebration on the National Mall. While I have never been enthusiastic about the prospect of getting caught up in the crowds attending Independence Day celebrations on the Mall, I was excited that this would be an opportunity to take in a free concert by The Beach Boys.

To get our entourage – Sonia, Shannon, Ezequiel, Ruth, and myself – to the Mall, we first drove to Rosslyn, Virginia, where I dropped off the family at the Rosslyn metro stop. Then I drove down the hill and parked the car in the garage of the building where my father (see Francis Byrnes vignette) worked with Winrock International and had a parking pass. I walked back up to the metro entrance and rejoined my family, taking the elevator down to the station platform and catching the next Orange Line train over to the Mall. We got off at the Smithsonian stop and came up the escalator onto the mall, finding it already filling up with visitors, as in the photo below, many with blankets spread on the grass and having a picnic.



Sonia was so impressed by the scale of this festive occasion that she quickly declared, “This will be an annual event!” In the meantime, I told Sonia that Shannon and I would head down the Mall toward the Washington Monument to find a good vantage point from which to take in The Beach Boys concert. We were a bit discouraged when we heard an announcement that the concert would not start at its scheduled time because The Beach Boys had not yet arrived from Philadelphia where they performed that afternoon to an estimated one million-person audience. However, once The Beach Boys arrived and took the stage at dusk or later, they sang many of their most popular songs, including: California Girls, Sloop John B, Wouldn’t It Be Nice, Little Deuce Coupe, I Get Around, Surfer Girl, God Only Knows, Good Vibrations, Help Me Rhonda, Surfin’ Safari, Surfin’ U.S.A., Barbara Ann, and Fun, Fun, Fun. A YouTube video provides portions of the concert beginning at [9:23](#).

The Beach Boys late arrival delayed the start not only of their concert but also that night's fireworks display. When it was all over and with an estimated crowd of 750,000 all trying to go home at the same time, it took forever to make our way back to the entrance of the Smithsonian metro stop and down the escalator, only to then discover the train platform was packed with people waiting to board trains that, on their arrival, were already packed and could not be boarded. But we slowly edged our way closer to where one would board the train and finally were able to squeeze onto one of the trains back to Rosslyn. After riding the elevator up to the street level, I went to fetch the car, came back to the metro stop, picked up my family, and headed home. By then it was well past 1 a.m., everyone was hungry, and back then, in 1985, there were no fast food joints where one could get a quick bite that early in the morning.

But we finally we got home, everyone tired and hungry. However, as we got out of the car, Sonia, who earlier that evening had proclaimed – “This will be an annual event!” – issued a new proclamation: “That was a once-in-a-lifetime experience!” On this I was in full agreement with Sonia – it was a “once-in-a-lifetime experience” and to this day I have never gone to a July 4th celebration on the Mall. But I do continue to enjoy The Beach Boys' music even though I never bought any of their albums.

Let me now share two other “close encounters” with celebrities in the realm of (not exactly) folk music.

The Tokens (1955 – present)



"In the jungle, the mighty jungle, the lion sleeps tonight."



The Tokens - "the Lion Sleeps Tonight"

The Tokens are a doo-wop style vocal group that originated in 1955 and, under varying configurations, has continued over the years to perform. They are best known for their 1961 #1 single "[The Lion Sings Tonight](#)".

Flight Log Memories: When our son Shannon was younger, we took him on a trip to Orlando to visit several of the area's attractions, including Sea World and Disney World. While at Disney World, we split our time between the Magic Kingdom, EPCOT, and the Disney-MGM Studios (since renamed Disney's Hollywood Studios). One afternoon, while at Disney-MGM Studios, I spotted a notice that **The Tokens** would be performing live that evening.

There was still an hour or so before show time, so we grabbed a bite to eat and then returned to the area where The Tokens would perform under the stars - fortunately, no rain that evening! At the appointed hour, onto the stage came The Tokens who then sang many of their hit songs, including "The Lion Sleeps Tonight."

While we didn't take any photos of their appearance, I think it is safe to say that they looked at least several decades older than the young fellows in the above photo – for example, see this [link](#). It had been a long day, so we decided, once The Tokens sang "The Lion Sleeps Tonight," that it was also the time for "the Byrnes to sleep tonight" and return to our hotel for a much-needed good night's sleep – Wimoweh!

The Drifters (1953 – present)



“Under the boardwalk, down by the sea, yeah, on a blanket with my baby is where I’ll be.”



The Drifters - "Under the Boardwalk"

Over the years there have been various doo-wop and R&B/soul vocal groups called **The Drifters**, some performing at the same time with different configurations of members, the detailed history of which is available on [Wikipedia](#). As noted on the web site of The Rock & Roll Hall of Fame,

The Drifters served to link Fifties rhythm & blues with Sixties soul music. They epitomized the vocal group sound of New York City. Theirs was the sweet but streetwise sound of R&B suffused with gospel influences. The material the Drifters recorded came from a variety of sources, including...New York-based songwriters who wrote evocatively of romance and everyday life in the big city, and the Drifters made an ideal vehicle for the convincing delivery of such scenarios.

The name “Drifters” was chosen by Clyde McPhatter, the honey-voiced singer who was the first in a long line of lead voices. He could not have chosen a better name, as members drifted in and out of the band from the very beginning. The Hall of Fame inductees span the group’s history: McPhatter, Ben E. King, Rudy Lewis, Johnny Moore, Bill Pinkney, Gerhart Thrasher and Charlie Thomas ([Source](#)).

A Wikipedia article on The Drifters summarizes the group’s complex history:

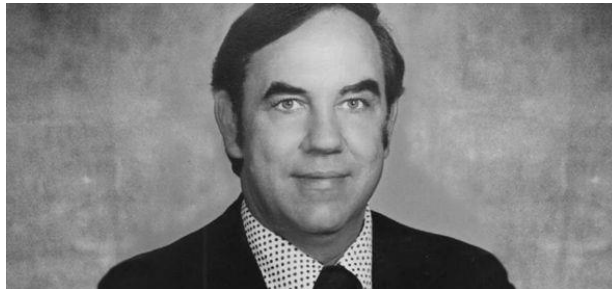
According to *Rolling Stone* magazine, the Drifters were the least stable of the great vocal groups, as they were low-paid musicians hired by George Treadwell, who owned the Drifters name. There have been 60 vocalists in the history of the Treadwell Drifters line, including several splinter groups by former Drifters members (not under Treadwell's management). These groups are usually identified with a possessive credit such as “Bill Pinkney's Original Drifters”, “Charlie Thomas’ Drifters”, etc.

There were three Golden eras of the Drifters; the early 1950s, the 1960s, and the early 1970s (post-Atlantic period). From these, the first Drifters, formed by Clyde McPhatter, was inducted into the Vocal Group Hall of Fame as “The Drifters””. The second Drifters, featuring Ben E. King, was separately inducted into the Vocal Group Hall of Fame as “Ben E. King and the Drifters”. In their induction, the Rock and Roll Hall of Fame selected four members from the first Drifters, two from the second Drifters, and one from the post-Atlantic Drifters.

According to the Vocal Group Hall of Fame: “Through turmoil and changes, the (original) Drifters managed to set musical trends and give the public 13 chart hits, most of which are legendary recordings today.” Matching that feat, subsequent formations of the Drifters recorded 13 Billboard Hot 100 top 30 chart hits. A 1970s revival in Britain, with both old and new material, was not matched in the United States, although it saw their biggest successes on the UK pop charts, peaking with the #2 hit “Kissin’ in the Back Row of the Movies” ([Source](#)).

Flight Log Memories: Sometime between 1975 and 1984, while working with the International Fertilizer Development Center (IFDC), one of the configurations of The Drifters came to Muscle Shoals, Alabama to perform, though perhaps the group’s schedule also included recording songs at the FAME Recording Studio (see below).

To digress briefly, in 1976, one of my wife’s friends, Cuban-born Norma Joiner, wife of James Joiner, invited Sonia to attend the Mary MacGregor recording session for “Torn Between Two Lovers.” Some years before, working as a maid in a Miami hotel, Norma had met Joiner during one of his business trips to Miami—and not long after they were married.



James “Jimmy” Joiner (July 10, 1928 - July 21, 2006)

Joiner was a native of Florence who gained much of his early musical experience as a member of the U.S. Army playing USO shows in Europe. On leaving the service, he returned to Florence to work with Joiner Transit, the family’s bus company. While working with the bus company,

Joiner noticed the quality and amount of talent displayed at fiddlers’ conventions and other musical gatherings throughout northwest Alabama. “When I came home from the Army in 1953,” Joiner later recalled, “I began to see that nobody was doing anything with that talent – and that really got me thinking.”

In 1956, he and guitarist Kelton “Kelso” Herston – a fellow Florence native who had served in the Army with Joiner – formed the Tune Publishing Co. as an outlet for local musical talent. Many other up-and-coming Muscle Shoals musicians made their recording debuts during after-hours demo sessions in the back room of Joiner’s bus station in downtown Florence.

In 1957, Joiner was driving the Rogers High School basketball team home to Greenhill after an out-of-town game when he noticed a shooting star sailing across the sky. “It just went on and on – I thought it would

never go by,” Joiner remembered. “When I saw it, it was like this song had been in my head, waiting to come out. I had the whole thing finished when I got home – two verses and a chorus.”

Joiner quickly recruited seventeen-year-old singer Bobby Denton – a handsome, blonde-haired, blue-eyed senior at Cherokee High School – to record the song [“A Fallen Star”] in the WLAY Radio studios in Muscle Shoals. The total cost of that landmark session was \$4.

Joiner and Herston had such high hopes for the song that they formed their own Tune Records label – the first record company established in the state of Alabama – and released the single themselves. Denton’s recording proved to be a regional success, and fellow Florence native Buddy Killen published the song through Tree Music in Nashville. Cover versions by country singers Jimmy C. Newman and Ferlin Husky transformed “A Fallen Star” into a major national hit, with Newman’s version climbing to No. 2 and Husky’s peaking at No. 8 (Source).

In 1960, Joiner “decided to focus on the family business and ride the royalty wave courtesy of folks who would cover ‘A Fallen Star,’ as well as other cuts from his publishing roster” (Source). But he remained in touch with the music industry that was unfolding in The Shoals area. In 1991, Joiner was the recipient of the John Herbert Orr Pioneer Award and inducted into the Alabama Music Hall of Fame. In 2006, he died of cancer in his hometown of Florence at the age of 78.



Joiner with “A Fallen Star” 45



“Welcome to Muscle Shoals”

Following Joiner’s early contributions, The Shoals area – the towns of Muscle Shoals, Sheffield, Tuscumbia, and (across the Tennessee River) Florence - began to rival other “go to” recording venues (e.g., Memphis, Nashville, and Detroit). Other business entrepreneurs and musicians followed, including the Muscle Shoals Sound Rhythm Section that subsequently became the Muscle Shoals Sound Studio.



Muscle Shoals Sound Studio (on Jackson Highway in Sheffield, Alabama)

This group first came together in 1967, playing sessions in New York and Nashville and on recordings made at FAME Recording Studios in Muscle Shoals. Early successes of soul and R&B recordings led to more mainstream rock and pop performers recording in the Shoals area, including The Rolling Stones, Traffic, Elton John, Boz Scaggs, Willie Nelson, Paul Simon, Bob Dylan, Dr. Hook, Elkie Brooks, Millie Jackson, Julian Lennon, and Glenn Frey, coming to record at the Muscle Shoals Sound Studio. This studio was established in Sheffield, Alabama in 1969 when the four session musicians [Beckett, Hawkins, Johnson, and Hood], called The Swampers, decided to leave the nearby FAME Studios to create their own recording business (Source).



Fame Recording Studio

Within a short period, The Shoals became a musical mecca for many of the era's greatest vocalists and musicians to record. Indeed, by 1976 (just a year after Sonia and I began living in Muscle Shoals), Muscle Shoals Sound Studio already had charted such hits as Wilson Pickett's "Hey Jude" (1968), R.B. Greaves' "Take a Letter, Maria" (1969), Paul Simon's "Love Me Like a Rock" (1973), and Bob Seger's "Night Moves" (1976). When Mary MacGregor came to record "Torn Between Two Lovers," Norma Joiner, drawing on her husband's connections to the Shoals' various recording enterprises, invited Sonia to attend the recording session for this song at the Muscle Shoals Sound Studio.

Several years later, one of the great musical groups, The Drifters, came to Muscle Shoals, perhaps also to record songs at the FAME Recording Studios. I and several IFDC colleagues old enough to remember the hits of The Drifters from years before invited our wives to PJ's night club (see photo below), the venue hosting The Drifters. While our wives, all Latinas, were not all that familiar with either The Drifters or their music, they tagged along perhaps because Muscle Shoals and other nearby towns in northwest Alabama offered at that time few options for a night on the town with live music by such a famous musical group.



PJ's –Interior (Main Floor & Surrounding Mezzanine)

For me it was a memorable evening. The Drifters performed many of their hits, including: “There Goes My Baby,” “Dance with Me,” “This Magic Moment,” “Save the Last Dance for Me,” “Some Kind of Wonderful,” “Please Stay,” “Up on the Roof,” “On Broadway,” “Under the Boardwalk,” “Saturday Night at the Movies,” “Stand by Me,” and “Memories Are Made of This.”

Indeed, an evening of which memories are made but not always easily remembered! In fact, in the process of writing this vignette on The Drifters, memories of the years Sonia and I lived in Muscle Shoals and Florence began to return to me, including my wife’s friendship with Norma Joiner and that I had met and been a friend of “Jimmy” Joiner, had visited his home in Florence on several occasions, and that he was a “giant” and also a “celebrity” in the early years of the music recording industry in The Shoals area.

Following our *Acoustic Encounters in the Realm of Folk Music*, we next turn to my *Concert Encounters in the Realm of Latin Musicians*.

Chapter 14

Concert Encounters in the Realm of Latin Musicians

The Vienna Boys Choir



"Little Drummer Boy" - The Vienna Boys Choir

During the first half of August 1971, my wife Sonia and I were on vacation in Cali, Colombia, where my father (see Francis C. Byrnes vignette) was working with the International Center for Tropical Agriculture (CIAT). As part of this vacation, we made arrangements to visit Panama City, Panama on our way home, in order to see the Panama Canal as well as take advantage of doing some duty free shopping for a hi-fi system.

For years I had played records on one of those portable record playing units with the drop down turntable and the detachable stereo speakers—and with a growing collection of soundtrack LPs I felt it was time to hit the hi-fi big leagues by purchasing a receiver (AM-FM tuner and amplifier), turntable, and speakers.

It was late afternoon by the time we checked into our hotel and, as the dinner hour neared, we decided not to go out for dinner but rather get something to eat in the hotel's restaurant where we were seated at a table in the middle of the dining room. There already were many seated in the dining room but our attention was focused on perusing the menu and getting our order placed with the waiter.

Then, as we waited for our food to arrive, I noticed that most of the other people were children, in fact, all were boys and that there were no parents accompanying them at any of the tables. Thinking this a bit odd, when the waiter returned to our table I asked him who these boys were. He answered that they were one of touring groups of the **Vienna Boys Choir**.

The Vienna Boys' Choir consists of approximately 100 choristers between nine and 14, based in Vienna, Austria, who perform some 300 concerts each year. Ironically, in 1968, while living with my parents in Cali, *The Little Drummer Boy* debuted as an animated television special in the United States, with its title song sung by the Vienna Boys Choir.

On this occasion, as was probably always the case, the boys were on their best behavior and did not, at least before dinner, have to sing for their supper!

While one would not immediately think of the Vienna Boys Choir as a group of Latino musicians, their concert repertoire and recordings do include an occasional Latin song (e.g., *Ave Maria* and *Adeste Fideles* as well as *Kyrie*, and *Gloria* from the Latin Mass), which now provides a segue way to introduce some close encounters that I had in the ***Realm of Latin Musicians*** whom you now will meet.

Úrsula Hilaria Celia de la Caridad Cruz Alfonso (10/21/25 – 7/16/03)



Singing is my life. It has always been my life. It will always be my life.



"Guantanamera" - Cecilia Cruz

Celia Cruz, as better known by her stage name, was a Cuban-American salsa artist (singer, performer, and actress). One of the most popular salsa artists of the 20th century, Cruz earned 23 gold albums and a Grammy Award for her dynamic scat-like singing. She was a recipient of the National Medal of Arts, and internationally known as the “Queen of Salsa” and “Queen of Latin Music.” Born in Havana, Cuba, Cruz spent much of her career working in the United States and various Latin American countries, and became famous for her rapid-fire, staccato delivery of improvised wit and inspiring social commentary. Cruz also appeared in such films as *Salsa* and *The Mambo Kings*.

Flight Log Memories: It was a beautiful Saturday in the Washington, DC area on October 17, 1992. My wife Sonia and I decided to spend the afternoon with two Colombian friends, Tita Navia and her husband Jose, taking in some tourist sites in Washington, DC. We drove to the Mall, the park area between the Washington Monument and the National Capitol, where we discovered that **Celia Cruz** was in the middle of giving a free public concert as part of an effort to reach out to Washington area Hispanic residents for Hispanic Heritage Month. Johnny Pacheco, Cruz’s longtime collaborator, flutist, and bandleader, and famous for his innovative arrangements of Afro-Cuban and *charanga* music, accompanied Cruz for the concert.

While this Celia Cruz salsa sitting on the National Mall was an unexpected close encounter with one of the greats of Latin American salsa music, the salsa story that I most remember occurred many years before when Sonia and our young son Shannon were on vacation in Cali, Colombia. One day a taxi driver asked Shannon: “¿Le gusta la música?” (“Do you like music?”). Shannon replied “Sí.” Then the driver asked: “¿Le gusta la salsa?” (“Do you like salsa?”). Shannon quickly responded: “¡Sí, la salsa de tomate!” or, English, “Yes, ketchup!” Years later, our grandson Braden also became an aficionado of “la salsa de tomate” which he learned to say in Spanish and put on everything from French fries to chicken nuggets to steak and scrambled eggs. But when Braden tried to say “salsa de tomate” in English ketchup came out as “kapooch.”

Linda Bell Viera Caballero (La India) (3/9/69 – present)



La India

Watching Madonna puffing on a cigar on David Letterman's show, I thought, "Gosh, she's feeling so India! All she needs is long, black hair and a trip to the Caribbean to burn her skin up."



"Seduceme" - La India

Linda Bell Viera Caballero, born March 9, 1969, in Rio Piedras, Puerto Rico, and now better known as **La India** (or simply **India**), is singer-songwriter of salsa music. Linda and her parents moved to New York City soon after her birth, settling in the city's South Bronx area, moving in with Caballero's grandmother who gave to Linda her stage name, India, because of her dark features and long straight hair. She has been performing and recording music since 1985. Her first salsa album (*Llego la India via Eddie Palmieri*) was released in 1992. She has recorded various record labels, including Reprise/Warner Bros. Records, RMM/MCA Records, and Top Stop Music. Over the years she has collaborated with some of the greatest Latin musicians, including Eddie Palmiera, Marc Anthony, Tito Puente, and Celia Cruz (see vignette). It was Cruz who gave Caballero her longer name: India the Princess of Salsa. Caballero has been nominated for several Grammy and Latin Grammy awards. Click on the link for a video of India's "[Seduceme](#)".

Flight Log Memories: During the years that I worked with the U.S. Agency for International Development (USAID), I was fortunate to have the opportunity to travel on assignment to many countries of Latin America and the Caribbean, including Colombia, the home country of my wife Sonia (see Sonia Gomez Naranjo vignette). While I had joined the USAID-funded LAC TECH project as the Agricultural Research, Extension and Education advisor in 1989, opportunity to travel to Colombia under USAID funding didn't arise until mid-1995, when the Inter-American Development Bank (IDB) invited me to participate in a Ministry of Agriculture-hosted meeting to plan for an LAC Regional Agricultural Technology Fund (FONTAGRO by its Spanish acronym); and to coordinate with USAID/Colombia and a local NGO planning of a workshop on Organizational Management for Sustainability (OMS) for NGOs working in agriculture and the environment.

During the early years that I worked on the LAC TECH project the Government of Colombia had been engaged in an ongoing war (which as of early 2016 had not yet been settled) with a guerilla group known as the FARC. Because

of security concerns, including kidnappings, bombings, and the threat thereof, the Embassy's Office of Security maintained a ceiling on the number of USG employees and contractors that were allowed in the country at any one time. The ceiling included a limited number of hotels that met security standards, one of which was the Hotel Estelar Suites Jones. This was the hotel that USAID/Colombia assigned me to for my June 7-12, 1995 visit to Bogotá.



Hotel Estelar Suites Jones, Bogotá, Colombia

One of the security requirements that I was required to follow was getting to work at USAID by means of an Embassy vehicle that would pick me up each morning, perhaps at a slightly different time each day and definitely each day taking a different route from the hotel to the Embassy compound, including making stops to pick up Embassy and USAID employees. This same routine was then followed in the evening to get the vehicle's passengers back to their homes or hotels. Somehow visitors (such as myself) were always picked up first and, after work, dropped off last, thus making the ride each way an hour or longer. But the upside was that the vehicle's route variations afforded an opportunity to get to see various parts of the city.

With the IDB workshop having concluded on Thursday, I was scheduled to visit the USAID Mission the next morning, Friday, June 9, 1995. When I came down to for breakfast, I noticed that many people were milling about the hotel's lobby as well as outside the entrance to the hotel. But without further reflection on this I proceeded to have my breakfast in the dining room, then went back to my room to collect the materials that I would need for my meetings at USAID, and came back down to the lobby, only to see the number of people in the lobby and outside had grown.

As the lobby was a bit stuffy, I decided to wait for my ride outside the hotel. With the crowd including members of the press (e.g., television reporters with mikes in hand accompanied by their cameramen), I asked someone who was the person everyone was waiting to see. Someone told me they were waiting for **La India** who was to give a [salsa concert](#) that evening in Bogotá's El Campín Colosseum. As luck would have it, before my ride to the office arrived, a young lady (La India) and her entourage came out of the hotel and, without much ado except posing for a few photos and a quick interview, quickly got into one of the awaiting vehicles.

That was my "close encounter" with La India. At the time I had no idea of her existence or how famous she was in the world of salsa music—and wouldn't learn much more about salsa until two decades later when I had my close encounter with Delirio (see vignette) in March of 2015.

Juan Luis Guerra Seijas (6/7/57 - present)



La música que se aprende no tiene nada que ver con la que se lleva adentro.

[The music that is learned has nothing to do with that which is carried within.]



"Tus Besos" - Juan Luis Guerra & 4.40

Juan Luis Guerra is a Dominican singer, songwriter, composer, and producer who has sold over 30 million records and won numerous awards including 15 Latin Grammy Awards, two Grammy Awards, and two Latin Billboard Music Awards. In 2010 he won three Latin Grammy Awards, including Album of the Year, while in 2012 he won the Latin Grammy Award for Producer of the Year. Internationally recognized as one of the top Latin artists, his popular style of merengue and Afro-Latin fusion has had great success throughout Latin America. While also credited for popularizing bachata music globally, his distinct style of bachata has a more traditional bolero rhythm and aesthetic mixed into some of his songs with bossa nova influenced melodies and harmony. Not limiting himself to one style of music, Juan Luis incorporates diverse rhythms like merengue, bachata, ballad, salsa, rock and roll, and even gospel. Three of his most famous songs are "[Ojalá Que Lloviera Café](#)" ("I Wish It Would Rain Coffee") and "[Burbujas de Amor](#)", and "[Tus Besos](#)" ([Source](#)).

Flight Log Memories: During the last ten years working with USAID, I made five trips to Peru, some as a member of the U.S. delegation that negotiated the Andean Trade Promotion Agreement (or free trade agreement) with Colombia and Peru, with my last trip being made in late March of 2010 to attend the International Food Policy Research Institute conference on "Fostering Growth and Reducing Poverty and Hunger in Asia and Latin America: Opportunities for Mutual Learning and Cooperation."

My return overnight flight from Lima to Miami was booked for March 25. After boarding the plane and settling into my bulkhead aisle seat, I noticed a number of the other passengers seemed to be part of a tour group as they were all talking with another as they took their seats—and all seemed quite exuberant to be on their way home, including the gentleman sitting to my right in the window seat. I said hello and, having seen that seemed to know many of the others around us, I asked if he was part of a tour group.

He replied that it wasn't a tour group but rather the musical group of **Juan Luis Guerra & 440** that was returning home from the concert they had given that week in Lima. I had a modest degree of familiarity with this group because my wife Sonia had introduced me a few years before to the group's best-known song "Burbujas de Amor." I quickly stood up to look around to catch a glimpse of Juan Luis as my seatmate added: "You won't see him here in economy. He's sitting in first class; the rest of the group is back here in economy."

I don't recall my seatmate's name but from photos on the Internet and my recollection of his appearance, I think he was Quico ("Kiko") Rizek, one of the group's male vocalists. After chatting with him for a while about his experiences working with this musical group and having had dinner, it was getting late and I shut my eyes for some sleep, thinking that I perhaps would see Juan Luis Guerra in the morning as we deplaned.

However, on landing and by the time I made my way through the first class cabin, Juan Luis was nowhere to be seen. I proceeded to make the long trek from the plane to the immigration area where I was able to get through one of the U.S. citizen only lines very quickly. As I headed down the corridor past the immigration windows for non-U.S. citizens, all of which had long lines, I saw one passenger who was so tall that he stood head and shoulder above all the other passengers – and that tall Latino was Juan Luis Guerra!

Luciano Pavarotti (10/12/35 – 9/6/07)



Luciano Pavarotti

Learning music by reading about it is like making love by mail.

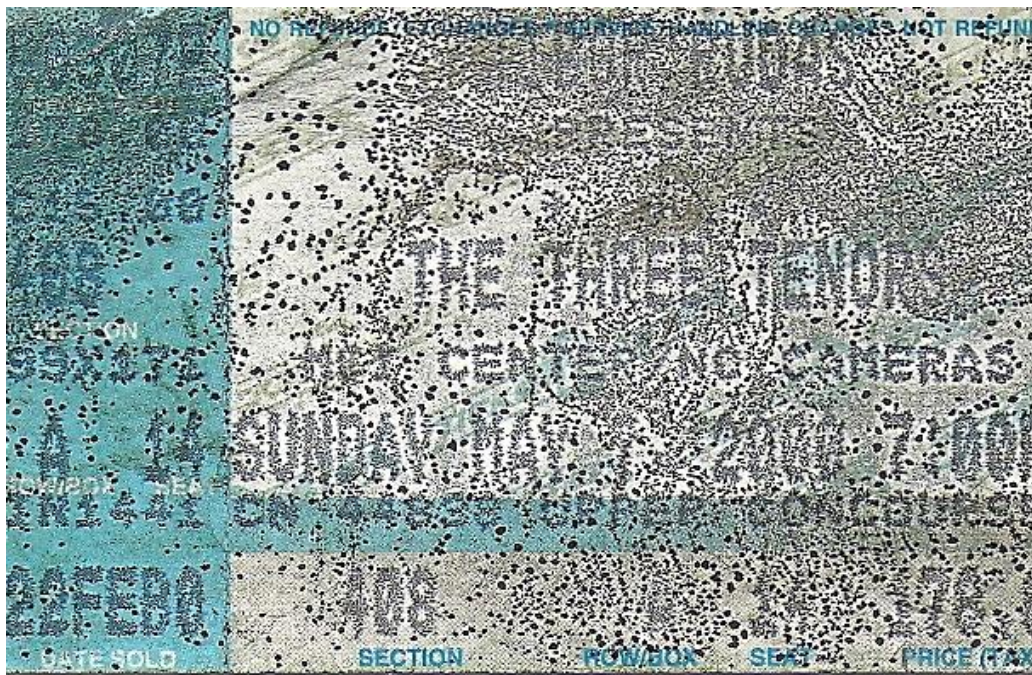


As one of **The Three Tenors** (which also included **José Carreras** and **Plácido Domingo**), **Luciano Pavarotti** became one of the most commercially successful tenors of all time, known for his televised concerts, media appearances, and recordings. Pavarotti began his career as an operatic tenor but crossed over into popular music, gaining even more fame. His career, which began in 1961 as a tenor in Italy, culminated with his final performance of “Nessun dorma” at the 2006 Winter Olympics in Turin, Italy.

Flight Log Memories: On the night of Sunday, May 7, 2000, Sonia and I went to a concert of **The Three Tenors** (**José Carreras**, **Plácido Domingo**, and **Luciano Pavarotti**) held at the Capitol Center outside Washington, DC.



José Carreras (L) & Plácido Domingo (R)



“The Three Tenors” Concert Ticket

The concert proved a memorable experience not only because of the chance of a lifetime to hear three of the greatest operatic tenors of their era (more thrilling for Sonia than for me). During one of Pavarotti’s solos, Sonia broke out coughing at no worse moment than when Pavarotti was singing a relatively quiet passage. She tried to suppress the cough by burying her face in my shoulder just as an usher came to her rescue to escort her out of the seating area to get some water. Sonia has never had such an embarrassing moment, trying as she did to muffle her cough with the people around us looking at her, not Pavarotti!

After the concert, as we made our way out of the Capitol Center and back to our car, I tried to console Sonia, telling her that she could now tell family and friends that she had once sung a duet with Luciano Pavarotti!

Sérgio Santos Mendes (2/11/41 – present)



I hope those great melodies become popular; that the new kids hear the old melodies and enjoy them.



"Mas Que Nada" - Sérgio Mendes & Brasil 66 (1967)

As a child, **Sérgio Mendes**, a Brazilian musician who rose to fame playing bossa nova heavily crossed with jazz, attended a local conservatory in Brazil with hopes of becoming a classical pianist. However, a growing interest in jazz led him in the late-1950s to start playing in nightclubs just as bossa nova, a jazz-infected derivative of samba, was emerging. Mendes played with Antonio Carlos Jobim as well as many U.S. jazz musicians who toured Brazil. In 1964, Mendes moved to the U.S. and recorded two albums for Capitol Records and Atlantic Records under the name Sérgio Mendes & Brasil '65. This group included two female vocalists, Wanda de Sá and Rosinha de Valença plus the Sergio Mendes Trio. When record sales slowed, Mendes replaced the Brazilian-born Wanda de Sá with Lani Hall (a Chicago native who learned Mendes' Portuguese material phonetically) and switched to the A&M label that had been started by Herb Alpert (of Herb Alpert and the Tijuana Brass fame). The first release, *Herb Alpert Presents Sergio Mendes & Brasil '66* went platinum, largely based on the success of the single "Mas Que Nada".



Over the next few years, the group (with various personnel changes) recorded several more albums, including *Look Around* and *Fool on the Hill*. In April 1968 Mendes popularity took off when the group performed the Oscar-nominated Burt Bacharach and Hal David song “The Look of Love” from the film *Casino Royale* on that year’s Academy Awards telecast. This version of the song quickly rose into the top 10 on the Billboard charts, peaking at No. 4 and overtaking Dusty Springfield’s vocal version of the song. Mendes would enjoy the rest of 1968 with top 10 and top 20 hits with two singles, “The Fool on the Hill” (originally a Beatles vocal) and “Scarborough Fair” (originally a Simon and Garfunkel vocal). Thereafter, Mendes was arguably the biggest Brazilian star in the world, performing in concert halls and stadiums around the world as well as at the White House for Presidents Lyndon B. Johnson and Richard M. Nixon.

Flight Log Memories: By early October 1969, I had returned to Ames, Iowa and the campus of Iowa State University to resume my studies for a doctorate in Sociology (see Melvin Hemann vignette). The way was now clear for Sonia Gomez, whom I married in Cali a little over a month before on August 30, to travel to travel to the U.S. and join me in Ames. As the date for Sonia’s arrival approached, I saw in the local press that **Sérgio Mendes and Brasil ’66** would appear at the recently inaugurated C.Y. Stephens Auditorium on Saturday, October 25. Fortunately, Sonia was scheduled to arrive in Ames on October 21, just a few days before the concert, so I bought tickets for the concert as our first “date” in the United States.



C.Y. Stephens Auditorium, Ames, Iowa

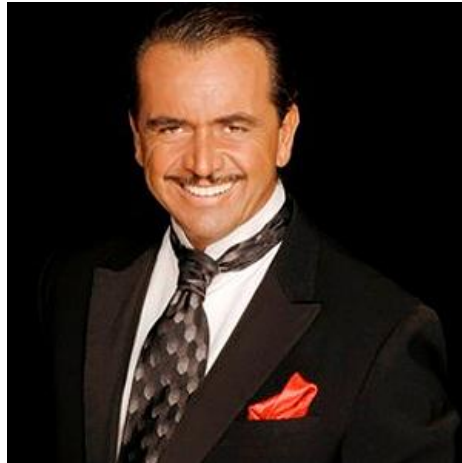
I don’t have the show’s program but recall that Brazil ’66 performed its hit songs as well as probably songs from their most recent album. That is how I saw Sérgio Mendes live and in person. Of course, under the circumstances, I was more interested after the concert in spending time with my new bride than chasing after Sérgio for his autograph!

That was the first and last concert that I would see by a Brazilian artist until many years later when Sonia and I went to an *Oba Oba* performance in Washington, DC. In this instance I practically ran from meeting the celebrity (the performers), sparing myself from being pulled into the show by shifting from my aisle seat to a vacant seat on the other side of Sonia’s seat, just beyond the reach of the scantily-clad Brazilian dancers pulling audience members into the aisles and onto the stage to dance the samba.



Oba Oba Dancers

Fernando Soler (4/21/57 – present)



Creo que el producto vale la pena; hay mucha carne puesta al asador y mucho cariño puesto en cada espectáculo.

[I believe the product [Señor Tango] is worth all the effort; there is a lot of grilled beef and a lot of affection invested in every spectacle.]



"Por Una Cabeza" - Fernando Soler

Fernando Soler, born in Pigüé, Argentina, began learning to dance the tango from the age of seven and, by nine years old, won his first award in a singing contest on the TV show *Hoy Actúa Usted*. At the age of 14, he won the Tango category in a national singing event for young Argentine singers. At 18, he became one of two singers in the Héctor Varela orchestra, their recordings garnering platinum and gold awards. In 1981 Soler set out on his own in the world of Tango, recording as a solo singer his first CD (*El Cantor de Buenos Aires*). This led to concert tours in Japan, Canada, and Colombia, and recording a second CD (*La Voz de Buenos Aires*) in 1987. Following five years of visits to Holland, in 1989 Soler was awarded the Best Foreign Singer of the Year, receiving the Golden Heart Rotterdam from the Mayor of Rotterdam.

That same year, back in Buenos Aires, Soler inaugurated his “tango house” (“Tango Mio”), performing there throughout the year except for concert tours to Chile and Brazil. In 1992 Soler recorded his third CD (*Tango Mio*) and, in 1994, organized tango festivals in Cuba and Granada. That same year the authorities of Chile invited Soler to inaugurate the National Academy of Tango in Chile. In 1996 Soler launched his [Señor Tango](#) show which, over the years, has garnered multiple honors, including the Argentine Congress declaring the show of “Parliamentarian and Cultural Interest” and the government of Buenos Aires and the national Secretariat of Tourism recognizing the show as of “Tourist Interest.” In the same year, Italy’s RAI broadcast *Señor Tango* live from Buenos Aires as part of the network’s End of the Year celebration.



Soler's fourth CD (*La Pulpera de Santa Lucia*) was recorded in 1998, and his fifth (*El Señor Tango, Live*) in 2000. In 2001, the Members of the Real Academia Argentina appointed Soler as "Honorary Member of the Second Generation of Tango" and the magazine *Gente* honoring him as "Personality of the Year." In 2002, Soler's *El Señor Tango* CD received a gold album. In 2003, Universal Studios contracted with Soler to present *Señor Tango* for ten years on Sunny Isles, with additional bookings of the show in Punta del Este (Uruguay) and Brazil even as Soler continued presenting *Señor Tango* in Buenos Aires and recording new CDs, releasing his *Tanguero de Ley* CD in 2004. In 2005, at a gala ceremony in Houston, Texas, The World Confederation of Businesses honored *Señor Tango* and Soler with that year's Bizz Award for "Best Tango Musical." Also, that year, Soler was the recipient of the "Marco de Paz" award for numerous years of uninterrupted performances of *Señor Tango* in Brazil. During 2006, both the *Señor Tango* show and Soler participated in the 7th Tango Festival at Krefeld, Germany, and the Argentine Culture Committee declared the Works and Career of the artist and creator of Señor Tango of Cultural Interest (Order #1058).

In 2006, Soler received the "Top of Business International" award in Sao Paulo, Brazil, and a year later the Association of Argentine Entrepreneurs honored Soler as "Entrepreneur of the Year" in the Shows category. In March 2008, the Latin Academy of Recording Arts and Sciences acknowledges *Señor Tango* as an icon of tango music by hosting the Latin Grammy Awards. Soler was honored in Belo Horizonte, Brazil with the "Best International Singer" award and in Sao Paulo with the "International Tourist Highlight" award for *Señor Tango*. Soler recently recorded his seventh CD that includes his first video clip ("Intimamente"), singing solo with 34 musicians. The CD was nominated for a Latin Grammy award. Today Fernando Soler continues as Argentina's "Tango Standard Banner," carrying the music and dance of Argentina's tango around the world ([Source](#)).

Flight Log Memories: In early August 1995 I made a business trip to Buenos Aires, Argentina, accompanied by my wife Sonia. By day I attended a workshop on Innovative Approaches to Finance Agricultural Research in Latin America. By night Sonia and I took in the city's sights and sounds, one evening going to the Barracas neighborhood to the Tango Mio tango house. Also with us were several acquaintances – Lee and Rosemary Emery (friends from Herndon, Virginia who coincidentally were in Buenos Aires on a vacation trip) and Adolfo Martinez (a former colleague from the International Fertilizer Development Center who also was attending the workshop). Tango Mio featured a dinner followed by a tango show, the show's star being **Fernando Soler**.

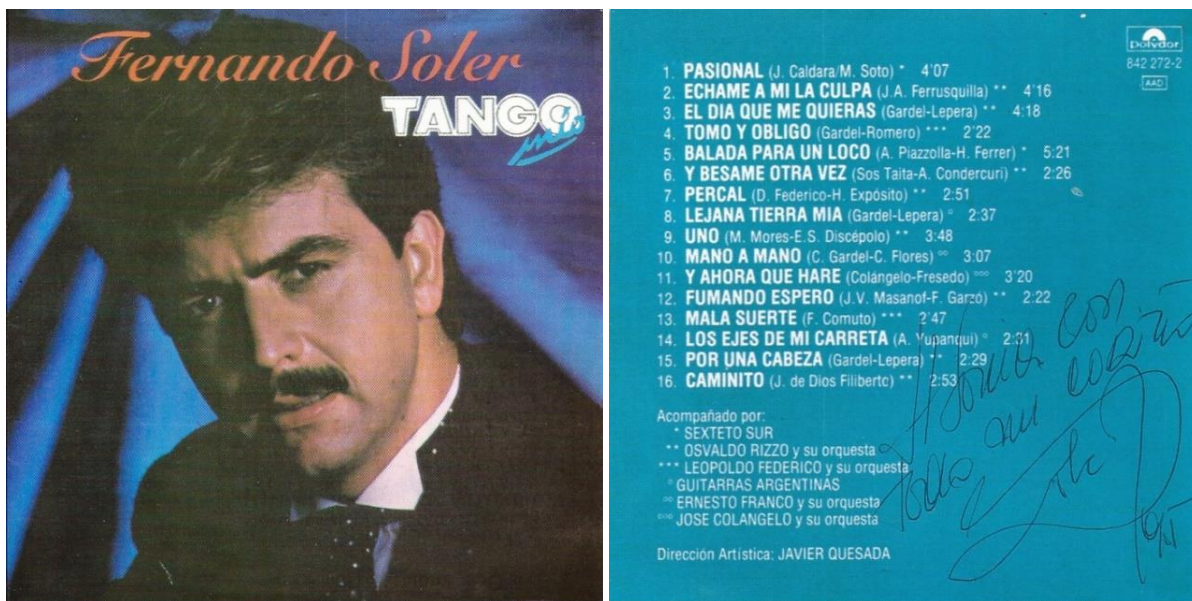
Near the show's end, just as with the *Oba Oba* show (see Sérgio Mendes vignette), Soler invited audience members to come on stage for the show's closing number. At our urging, we persuaded Sonia to "get into the act" – and just that quickly she was on stage as seen in the photos below. Soon Sonia was dancing the tango with one of the show's dancers (see upper photos below). Following the show, Sonia had her own up close and personal encounter with Soler (see photos).



Soler's *Tango Mio* CD (see below left photo) was available for sale and we purchased a couple of copies which Soler kindly autographed, the below photo showing Soler autographing Adolfo's CD booklet.



Soler Signing Adolfo's CD



On Sonia's CD, Soler wrote: "*To Sonia with all my heart. Fernando Soler*" (see above right photo). This CD includes one of my favorite tango songs, "[Por Una Cabeza](#)" (track 15), a tango with such a beautiful melody that it has been featured, albeit performed by other artists, in Hollywood films such as *Scent of a Woman* (1992) and *True Lies* (1994). While Sonia and Adolfo were getting their CDs autographed by Soler, I saw my an opportunity to have a photo taken with one of the lovely young dancers. As I stood next to her on my right, she suggested that we strike a pose as if we were dancing the tango. As I played along and waited for the photo to be taken, she suddenly surprised me, wrapping her leg around my leg, a moment quickly captured by the photographer in the following two images.



I had no idea that I could dance the tango with such proficiency!

Julio José Iglesias de la Cueva (9/23/43 – present)



You try to avoid the mistakes you made in the past.



"La Carretera" I y II - Julio Iglesias

Julio Iglesias, born in Madrid, Spain, obtained a law degree at the behest of his father; however, after college, Julio became a soccer goalkeeper for Real Madrid Castilla, until a car crash smashed his lower spine, leaving his legs permanently weakened. While hospitalized, a nurse gave Julio a guitar so that he could have something to do with his hands. It was in learning to play the guitar that Julio discovered his musical talent. In 1968, he won a Spanish song festival with the song "*La vida sigue igual*" ("Life Goes On the Same") which was used in the film of the same title about his life. Soon Iglesias had a recording contract with Discos Columbia (the Spanish branch of Columbia Records), with his song "*Un Canto A Galicia*" becoming a number one hit in many European countries. Iglesias also began recording songs in Italian and French, further expanding the reach of his music to a growing audience of Iglesias aficionados. In 1979, he moved to Miami, Florida, and signed a contract with CBS International to sing in different languages such as Spanish, English, French, Portuguese, German and others.

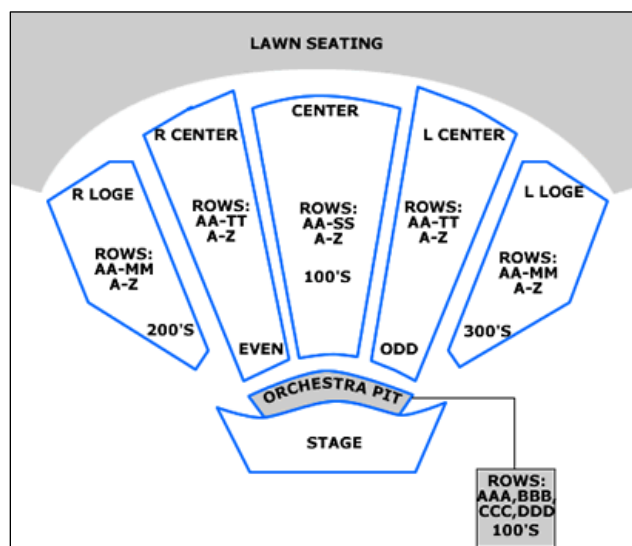
Iglesias' first English-language hit "Begin the Beguine" was released in the early 1980s. In 1984, Iglesias reached further into the English-speaking market with his "1100 Bel Air Place" album that featured duets with Willie Nelson ("To All the Girls I've Loved Before") and Diana Ross ("All of You"). His 1988 LP *Un Hombre Solo* won the Grammy Award for Best Latin Pop Album, and in 1998 his album *Tango* won the World Music Award. Continuing to record more albums, Iglesias' career grew further as he performed in concert around the world and appeared on television. In 2010, Iglesias' "Starry Night World Tour" was a celebration of a career that was then in its 42nd year.

Iglesias has released over 80 albums, sold over 300 million records worldwide in 14 languages, and garnered more than 2,600 gold and platinum records certified. According to Sony Music Entertainment, Iglesias is the best-selling Latin music artist in history. In Beijing, China, on April 1, 2013, Iglesias was the recipient of two awards – First & Most Popular International Artist of All Time in China (an award given by Sony Music China) and the Guinness World Record for the Best-selling Male Latin Artist.

Flight Log Memories: I first heard a **Julio Iglesias** song while I was working in Colombia in 1968-69. My office colleague, then girlfriend, and soon wife Sonia was a big fan of Iglesias' music. Over the years, on her return from visits to her family in Cali, Sonia brought back the latest Iglesias albums on cassette and later on CD. Soon I was also captivated by Iglesias' songs and gifting Sonia with each new Iglesias album. Sometime after we moved to Reston, Virginia in late 1984, we were afforded opportunity to catch Julio Iglesias in concert at the Filene Center of the Wolf Trap Center for the Performing Arts just a few miles from our home. But due to the unpredictability of my travel, we never got around to buying tickets to attend an Iglesias concert at Wolf Trap.

However, between 1988 and 1994, Iglesias appeared three times (6/1/88, 6/3/91, or 7/27/94) in Maryland at the Merriweather Post Pavilion, an outdoor concert venue comprising a 40-acre lot of preserved land (Symphony Woods) within the planned community of Columbia, Maryland. On one of those three occasions (I no longer remember which), and with very short notice, I was able to purchase tickets for Sonia and me to attend Julio's concert.

Unfortunately, by the time that I was able to purchase the tickets, the only seats left were in the second of two temporary rows of folding chairs between the rear of the fixed seats and lawn seating. Looking at the seating chart below, our two seats were located on the aisle behind the "R Center" section at the point just above the last "R" in "R CENTER". Fortunately, in case of rain, our two seats were still under the roof.



Merriweather Post Pavilion (Seating Chart & Photo)

After parking our car, we reached our seats about a half hour before the show started with some comedy routine by a person whose name I don't recall. Not too long after taking our seats, Sonia noticed a long white limousine pulling up to the right side of the building, down near the stage area. While we could not see who got out of that limo, that limo could only have been delivering Julio Iglesias! Soon the warm up act was over and the crowd was ready for Julio to appear. As Julio came on stage, the crowd applauded, and Sonia got up and said she was going to walk down the aisle to get a better view of Julio.

The concert started as I waited nervously for Sonia to get back to her seat. Soon she returned and told me that there were many empty seats in the first few rows behind the orchestra pit, urging me to go with her to sit near the stage. I immediately thought that the last thing that I wanted to happen would be for some usher to kick us out of those seats when those seats' ticketholders showed up and found their seats occupied by two squatters. I said "No, no!" but that didn't stop Sonia who quickly abandoned me to return to her near front row seat.

At intermission, I waited for Sonia to come back up to our seats so that we could go out and get a Coke. On arriving, getting a Coke was the last thing on Sonia's mind, as she excitedly reported: "I made eye contact with Julio! I made eye contact with Julio!" – telling me twice as if I didn't understand her the first time. Now that Sonia had developed a personal "eye contact" relationship with Julio, there was no way that she was going to downgrade her seat during the show's second half to a folding chair on the last row of the pavilion. As you can guess, I kept an eye on our two purchased seats during the second half of the show, while Sonia kept her eye on Julio from her near front row center seat.

All things considered, it was still a great concert, especially with Sonia reminding me as we walked to the parking lot that she made eye contact with Julio! "OK, that's great," I said, "but let's get to the car so we can go home." However, it was a large crowd and it probably took almost a half hour between leaving the pavilion, getting to our car, exiting the parking lot, and getting on the road for the drive home. We were well on our way driving on Route 50 back to Washington, DC when Sonia spotted just ahead what she believed to be that same long white limousine and urged me to speed up so that our car and the limo were parallel.

Perhaps Sonia was thinking she could catch a glimpse of Julio or again make "eye contact" with him even through the limo's tinted windows. Just as the two cars were parallel, Sonia rolled down her passenger side window and almost leaned out that window with both hands blowing kisses to Julio, and loudly and repeatedly declaring "Julio, I love you! I love you, Julio" – at which point I sped up to pass the car to avoid possible embarrassment for me – and certain disappointment for Sonia – of having the limo's windows being rolled down to reveal that Julio was not in that particular white limo!

I wasn't disappointed that I had not met Julio but I'll never forget Sonia having made "eye contact" with him, not to mention her near miss "close encounter" with him that "starry night" on Route 50. I share one more memory of Julio. I recall the night that Iglesias appeared on NBC-TV's *Tonight Show* with Johnny Carson – and came on stage to sing "To All the Girls I've Loved Before" with Willie Nelson until you as the viewer realized that it was not Willie but rather Johnny dressed up as Willie, turning the performance into the show's high point, until just after returning from the commercials. Johnny and Julio were sitting next to each other and talking about the hit song that Julio had sung with Willie. Johnny then asks "Julio, do you like Willie?" and Julio with his heavy Spanish accent passionately answered "Oh yes, I love Willie!" The audience broke out in raucous laughter as Julio quickly clarified "I mean, I love Willie, in God's way!" which only precipitated yet another round of laughter, especially by Johnny.

Aurora Paulina Alcalá Villarubia (10/23/48 - present)



We must never lose the heritage of our culture or the richness of our folk music.



Aurora Alcalá, Peru's Panamericana TV (1985)

Aurora Alcalá was born in the small Peruvian village of Imperial in the province of Cañete, about 100 miles south of Lima. She was the fourth of ten children, four boys and six girls, only the latter of which are yet alive. The musical influences in her family were her maternal grandfather who played the bass and her paternal grandfather who played the harp. While Alcalá's mother was supportive of her daughter's interest in singing, her father didn't approve, viewing singing as "una perdición" ("a waste of time") that "no le da plata" ("won't earn you money"). Nevertheless, Alcalá first began to sing for the public at the age of nine on a radio program called *Fantasia Infantil*. As a teenager she won a singing contest on Radio Nacional del Perú (RNP). Her prize was 200 Soles but, even more importantly, a year of bookings to sing around Perú on radio programs of RNP affiliate stations, with her mother accompanying Aurora as she travelled to various towns of Perú throughout that year.

After two years studying psychology at a university in Lima, Alcalá decided to make singing her career, transferring to the Peruvian National Conservatory of Music where she studied under Lucrecia Sarria who had just returned from many years singing at La Scala in Milan. Her studies included singing but also theater, ballet, choreography, lighting, and dramatic art. In addition to singing on the radio, Alcalá began to appear on television programs such as on Panamericana Television. At one point, Alcalá had her own live television show, *Danzas y Canciones del Perú*, every Saturday. She was contracted for six months to sing every Saturday on the *Renny Otolina Show* in Caracas, Venezuela. During the years that she worked in Lima, Alcalá also appeared in two of Lima's most prestigious theaters (Teatro Segura and Teatro Municipal) as well as in hotel nightclubs such as the Sky Room del Hotel Crillón every Saturday.



Aurora Alcalá with the Grupo Alturas on Panamericana Television, Lima, Peru (1980)

“After my formal training,” Alcalá recalls, “I began to sing popular songs, and it was on a tour through Venezuela, Puerto Rico, and Santo Domingo that I began to sing traditional folk music,” expanding her repertoire to include traditional songs from other Andean countries (Bolivia and Ecuador) which she sang in Quechua, a language dating back to the Inca empire and still widely spoken in the Andean region. Over time Alcalá became known as “the elegant voice of folk song” (“la voz elegante de la canción criolla”), and was recognized by the Latin press as one of the most “complete” artists of Latin-American folk music. Combining her soprano voice and unique acting talent, Alcalá would transmit to audiences “the joys, the passions, and the sadness which permeate Latin-American music” (Kennedy Center *Stagebill*, October 1990).

Winning numerous song festival competitions in her native Peru, Alcalá also represented her country in various international song festivals. Among her festival wins were the Trujillo International Festival and the Best Foreign Interpreter at the Trofeos Espectáculos in Venezuela. Several times the Amauta de Oro and the Microfono de Oro honored Alcalá as one of Perú’s most distinguished artists. During her career as a performer Alcalá brought Peruvian and Latin American shows to numerous Latin American venues, including Venezuela, Colombia, Bolivia, Dominican Republic, Dutch Antilles, and Puerto Rico, along the way recording several 45 rpm records and LP albums, two (*Te Recordaré* and *4 Estrellas Criollas*) on the FTA label, *Esclava de Tu Amor* (1978) on the Peruvian Virrey label, and *Elegancia de la Canción Criolla* on the RCA Victor label.



Two LPs on FTA Label Featuring Aurora Alcalá (lower left in album on right)

YouTube hosts several videos of her songs (e.g., “Tal Vez”), including a photomontage accompanying Aurora singing “Te Recordaré!” (“I Will Remember You”). In 1970, an American saw her perform at a show in Lima and encouraged her to come to perform in the United States. Eventually she traveled to the U.S. on July 21, 1981, for short-term (two to three week) bookings such as at the Hyatt Regency in San Francisco or venues in Los Angeles, but would then return to her native Perú after staying in the U.S. for a period (e.g., six months).

In 1983, Alcalá moved to the United States, where she worked as her own agent and producer through A.P.A. Productions, presenting her show in Miami, Chicago, Los Angeles, San Francisco, and New York City. In 1985 a colleague suggested she explore performing at the Carnegie Recital Hall in New York City, an achievement that came to fruition on May 25, 1985.



Alcalá lived in the San Francisco area (in Walnut Creek) until 1990, at which point she moved to Reston, Virginia and married Peter Goldberg, whom she met through a mutual friend at a party in San Francisco. With Reston as their base of operations, Alcalá, with the assistance of Peter, produced several concerts in Washington, DC at The Kennedy Center. This was the result of her own initiative to reach out to the Center’s Director of Programs, Nancy Fleeter, culminating in the Center’s management giving its approval for Aurora and Peter to produce and present three concerts at the Center, as described below.

- “***Gracias a La Vida***” (October 20-21, 1990) – This concert brought to the stage music from Paraguay, Venezuela, Mexico, Colombia, Argentina, Bolivia, Peru, and Chile, including songs from the many regions and sub-regions of Latin America. Included were songs from the Andes known as Huaynos and Takirares sung in Quechua, Joropos from the Llanos of Venezuela, Cumbias from the coastal regions of Colombia, and Rancheras from Mexico, among others.
- “***Un Canto a América***” (September 13-14, 1991) – For this concert Alcalá and her accompanying performers presented songs in Quechua, Portuguese, Spanish, and English from 18 different countries of the Western Hemisphere.
- “***Aurora Alcalá in América: A Latin-American Folk Concert***” (October 16, 1992) – This concert’s highlights included boleros (e.g., “Sin Tí”), Incaic songs (e.g., “La Pampa y La Puna”), various international selections (e.g., “Guantanamera”), an English song (“Memory”), and others such as “Piel Canela.”



In 1991, Alcalá also presented music of Latin America at the Washington OTI Festival on Univision and was honored as the Artistic Marshal at the 1991 Peruvian Parade in Paterson, New Jersey. With a distinguished career as a performer and ambassador for the music of Latin America, including having reached the heights of performing at both Carnegie Hall and The Kennedy Center, Alcalá retired on October 16, 1992. She continues living in Reston, Virginia, in her spare time designing jewelry and, from time to time, teaching her great niece, Amber, how to sing in Spanish and Quechua.



Aurora Alcalá (lower left corner) Sings “Amar en Secreto” on *Por Fin Juntas*

Flight Log Memories: From early 1985 to mid-1993, Sonia, Shannon, and I lived in a townhouse on Greenkeepers Ct. in Reston’s Links Pond Cluster. One day Sonia learned that another Latina, **Aurora Alcalá**, and her soon-to-be husband Peter Goldberg had recently moved into a townhouse at the opposite end of our cluster. Not long thereafter Sonia and I were invited to their wedding that was held in their home on March 17, 1990. We soon learned that Aurora was not only a gifted singer but was a recording artist in her native Perú. We were honored not only to attend the wedding of Aurora and Peter but also Aurora’s *Gracias a La Vida* concert at The Kennedy Center in October of that year. During that period we often got together for dinner parties.

By 1993 our son Shannon was in college and Sonia and I had grown weary of living in a townhouse and decided that it was time to move, a decision that led in the late spring to search for, find, and buy a new abode (a so-called “patio home”) on the north side of Reston in the Woodstock Cluster. We continued to stay in touch with Peter and Aurora via dinner parties. Then, one day in the mid-1990s, when I got home from work, Sonia surprised me with the following news: “You will never guess who is moving into our cluster.” Peter and Aurora had decided to sell their townhouse in the Links Pond Cluster and purchase a home just down the street from us in the Woodstock Cluster.

This, from our vantage point, was a real plus because, as we had earlier learned after moving into the cluster, we had not found the cluster’s residents all that open to socializing—perhaps because they were just too busy with their jobs, weren’t into socializing, or our politics just didn’t square with their political views on the world. In any case, the two Latinas (Sonia and Aurora) and their “gringo” husbands (Kerry and Peter – who is actually Canadian) subsequently shared many a meal at our respective homes, Aurora cooking Peruvian dishes (e.g. *papa a la huancaína*) and Sonia Colombian dishes (e.g., *carne mechada*). Often, at the Goldberg’s house, Aurora would sing for us which was always a treat but I drew the line when Aurora invited me to dance—I’m a lousy dancer and have never felt comfortable when dancing, always feeling like a duck out of water.

Interestingly, there is a common link between Peter’s line of work and my own, with Peter being a family counselor and therapist whose work often focuses on helping Latinos who have come to the U.S. to cope with life here, while my professional career focused on helping the poor of the rural societies of Latin American to improve their prospects for a better life in their own countries—and not feel in desperation that their only option is to leave their home countries and communities, as well as their families, to seek a better life in the United States. Also, coincidentally, I was drafting this vignette amidst the 2014 crisis of tens of thousands of “unaccompanied children” illegally crossing the border into the United States, most coming from the Central America countries of El Salvador and Honduras, to escape poverty and the ensuing problems of gangs and violence.

Delirio (2006 – present)



When the public dances with us it is very intense, very emotional.



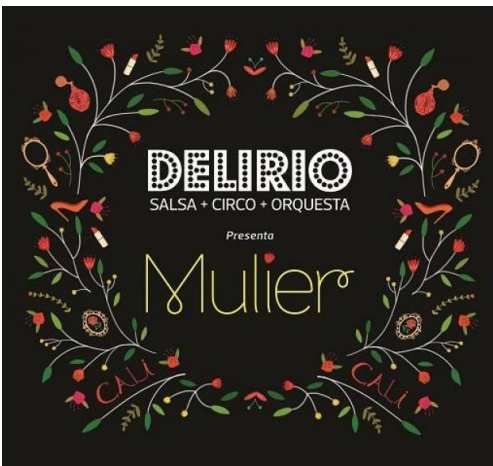
Delirio's Michael Jackson Salsa Tribute in Cali, Colombia

Delirio is an artistic integration of salsa dancing, male and female vocalists backed by orchestra, and circus, with a cast of 180 performing artists ranging in age from 7 to 74. The show, founded in 2006 by four women from Cali, Colombia – Andrea Buenaventura, Eleonora Barberena, Liliana Ocampo, and Angela Gallo, was created with the goal of bringing to the stage home-grown salsa talent, drawing on students from Cali's 80-plus salsa schools, some located in the city's poorest areas. Delirio combines circus and Cali's own salsa style (with its fast-paced footwork), a show akin to *Cirque du Soleil* meets England's *Strictly Come Dancing*.

From its inception Delirio has grown in size, performing not only in Colombia's major cities but also in cities worldwide, including Beijing (2007) and London, Paris, Madrid and The Hague in 2008. Colombia's ministry of foreign affairs helps support Delirio's international performances. In Cali, half of the funding comes from private donors, while the rest is made up through food, drink and ticket sales, the price of a ticket being 130,500 Colombian pesos (or about US\$55) in early 2015. While in Cali, Delirio is presented on the last Friday of each month.

To incorporate circus elements into Delirio's overall show, Delirio's co-founders partnered early on with Fundación Circo para Todos, a non-profit organization in Cali that teaches street children circus acts, thereby giving Delirio access to young circus talent. *Orula*, one of Delirio's earlier shows, followed the history of salsa in Cali from its roots in Cuba, Puerto Rico, Mexico and New York. Buenaventura recalled: "We wanted to show people how Cali took to salsa, In Cali salsa has a different flavor - people from Cali move their legs very fast. It is different from the Cubans, they move from the middle of their bodies to the top."

Cali-style salsa emerged in the late 1960s with Colombia's first salsa group *Fruko y sus Tesos*, which modeled itself on salsa pioneers Fania All-Stars in New York. The style of salsa that developed in Cali also has been influenced by the rhythms of *cumbia* and *boogaloo*. Even as Delirio grew to incorporate more acts, more dancers, and an international presence, the heart of the **Delirio** is its slogan – "Hecho en Cali" ("Made in Cali").



Delirio's new home is a large tent (the "Carpa Delirio" with capacity for an audience of 1,500 persons) located on the grounds of the Pacific Valley Events Center (Centro de Eventos Valle del Pacífico) in Yumbo, a town near Cali, Colombia. Over the years Delirio, as in the Cirque du Soleil format, has presented differently titled shows. "Mulier" – Delirio's most recent show (as of March 2015), presented "a musical journey through a city with the soul of a woman," highlighting the origins of Cali's cultural and artistic life from the 1930s to the present.

The dancers and other performers (the devil, clowns, etc.) are costumed in elaborate (to skimpy) dress and perform on a central stage (backed by an orchestra), two side stages (with backlit curtains for shadow dancing and on which live or taped video is shown), a center dance floor (which affords easy access for members of the audience to join in the dancing), and a series of walkways allowing the show's dancers and other performers to get closer to the audience during a number of the show's acts.

Audience members sit at cabaret-style tables and dance between acts until the early hours of the morning. The doors open at 7 p.m., the show starts at 9:00 p.m., and it ends at 2 a.m., with several intermissions during which audience members can get up and dance to live or recorded music or go outside the tent for refreshments, although the tables are served by waiters who bring drink and food orders to the tables.



With Cali continuing to face problems with crime (the mayor's office in 2010s identified the city as having at least 85 gangs) and with many cast members between the ages of nine and 25, Delirio is giving Cali's youth a great opportunity to earn money legally, build a career, and get ahead. "Delirio is helping change the image of Cali as a violent city," says salsa dancer and choreographer Jose Fernando Uruena, 28. As Fabian Hoyos, a director of Circo para Todos and a circus performer in Delirio, says: "Our mission is to offer them a chance, and see if they want to take it."

Flight Log Memories: On Friday, February 27, 2015, Sonia and I caught a nonstop flight in the early afternoon back to Cali, Colombia, from Cartagena where we had been vacationing for several days, catching some sun by the pool and taking in the city's sights, notably the city's historic walled Colonial area. We had to fly home earlier than originally planned when we realized we had tickets to see Delirio that evening in Cali and didn't want to risk a later flight being delayed and resulting in not getting to the show in time or perhaps even missing it.

Over the years I had seen performances of the **Ballet Folklórico de México** (both in Mexico City and at Michigan State University in East Lansing, Michigan) and the **Bayanihan Philippine Folk Dance Company** (both in Manila, the Philippines and at Michigan State). Delirio, however, was not a show about the national music and dance heritage of Colombia but rather about salsa's historical roots in Cali, the city where I met and married Sonia Gomez Naranjo (see vignette). Fortunately, our flight arrived on time and, after a nap, we accompanied Sonia's brother Libardo and wife Nena to the show's venue north of Cali, where we shared a table with several of Sonia's friends from her school days in Cali. The food (*empanadas* and *tostones*) was great but I passed on the liquor in favor of Coca Cola Light.

The show was a nonstop musical extravaganza, the loudness of which I was able to tolerate as I had the foresight to bring and wear silicone ear plugs. Already with some hearing loss in each ear, I didn't want five hours of a high-octane orchestra blasting away over the loudspeakers to result in any further loss of hearing. I especially enjoyed the show's first segment, a musical voyage from the 1930s to the present, highlighting the evolution of Latin music and dance styles, notably the salsa; a later segment that was a tribute to the music of Michael Jackson (think "Billie Jean," "Smooth Operator," "Thriller," and "Beat It" all gone salsa); and several acts highlighting the dancing talent – and speed and grace – of the show's younger dancers (kids as young as seven) who tried their best to out-salsa Delirio's most senior dancer, a 74-year old gentlemen who still had a step or two on kids three generations younger than him.

And, no, I didn't get into the show, sitting at the opposite end of the table from the walkway, thus out of reach of the beautiful young salsa dancers looking to spot a gringo to pull onto the dance floor. With the show scheduled to last five hours, there were at least four intermissions that provided time to stretch one's legs and take in the sights outside the tent, some of which, from both before and during intermissions, are shared below.



Kerry at Delirio with Mimes and Chivas Lady

Juanes (9/9/72- present)



Juanes

Juan Esteban Aristizábal Vásquez, known professionally as **Juanes**, is a Colombian musician who learned to play guitar and at the age of 15. In 1988, he started his first rock band Ekhyrosis that went on to release five albums. After the band broke up in 1997, Juanes continued solo and in 2000 he released the album, *Fíjate Bien*, which earned him three Latin Grammys. His follow-up album, *Un Día Normal*, was released in 2002 and was later certified platinum in multiple countries throughout Latin America. Juanes' third album, *Mi Sangre* (2004), which became an international bestseller in a number of countries around the world, achieved success due to the single "La Camisa Negra". Since Juanes has released several albums, including *Juanes MTV Unplugged*. According to his label, Universal Music, Juanes has won twenty Latin Grammy Awards (five wins in the Grammy Awards on November 13, 2008) and two Grammy Awards. Juanes received the BMI President's Award at the 2010 BMI Latin Awards. Juanes is also known for his humanitarian work, especially aiding Colombian victims of anti-personnel mines through his NGO Fundación Mi Sangre. On April 2013, Juanes released an autobiography titled *Chasing The Sun* in which he tells his story through narratives and pictures. This past year Juanes broke new ground for Latin Music with the release of the genre's first full visual concept album, *Mis Planes Son Amarte* (2017)

Flight Log Memories: It was Friday the 13th (July 13, 2018), what could go wrong? It was mid-morning when the phone rang. It was Judy whom my wife Sonia and I have known since the mid-1980s when we moved from Alabama to Reston. Her husband Edgar and I worked with USAID back then and have stayed in touch over the years. We exchanged updates and then, out of the blue, Judy asks if our schedule was open that evening to be their guests at Wolf Trap (a center for the performing arts near Washington, DC) to attend the Juanes concert.

I wasn't immediately thrilled with the prospect of going (as I'm not that familiar with the music of Juanes) but I knew that Sonia wouldn't want to miss this concert. She had previously gone to a Juanes concert and only passed on a second opportunity to attend another in the face of the tickets being quite pricey. I put the call on hold to ask Sonia and in reply she enthusiastically smiled and said yes, her head bobbing up and down. Further, as it turns out, Judy is a member of Wolf Trap's "Inner Circle." On arriving at Wolf Trap and parking our car, we met up with Edgar and Judy at the Box Office and they then took us to Inner Circle pavilion for light snacks and drinks until about ten minutes before the performance was to begin, at which point we proceeded to our seats in row L (counting from the row A in from the stage).

Really great seats! Indeed, nearly center stage! What could go wrong? Being in row L we would be really close to Juanes; in fact, my seat was almost directly in front of the microphone at stage center. But if one really wanted to see Juanes perform (other than watch him on either of the two large overhead screens to the left and right of the stage), I quickly "saw" that if I wanted to have an unobstructed view of the Juanes performing, I was going to have to stand

because all of the Latinos “seated” in the rows in front of me were immediately on their feet from the get go of the concert, dancing to the music, waving their upheld arms to and fro, taking pictures with their smartphones, and even recording entire songs. I thought that all these people would eventually tire of standing and sit down. At one point most of them immediately in front of me had taken their seats except for one couple a few rows in front of me who were watching the concert while also almost continually engaging in a PDA (public display of affection of kissing and embracing) from one song to the next. By the time they eventually (but only briefly) sat down, folks who had been seated in the rows between my row and the rows behind the PDA couple already had again sprung to their feet.



Juanes on the Overhead Screen

Juanes and his musicians performed non-stop for nearly two hours without an intermission. But I spent the entire concert seated, shifting from left to right in my chair as I tried to watch Juanes move about the stage, catching glimpses of him between the people standing in front of me, and only occasionally looking up at the overhead screen. Finally, after Juanes returned to the stage for a few encore numbers, the concert ended and we made our way to the Inner Circle pavilion for snacks and drinks while we waited for most of the cars in the parking lot to leave—and then made our way to our car for the drive home. A very memorable experience, at least for as much of it as I could see while seated in row L.

Juanes is without a doubt a great musician and performer, and had a very warm rapport with the audience. I especially enjoyed several of his songs (e.g., a vocal he composed that he sang in English; a Colombian Cumbia; and his big hit “La Camisa Negra”). While I would have enjoyed watching the concert much more if Juanes’ enthusiastic aficionados would have spent more time in the seats they had paid for and less time with their almost unceasing swinging and swaying throughout the concert, I was able to get a few additional photos that I share below.





Juanes Live on Stage at Wolf Trap (July 13, 2018)



As much I have enjoyed the music of the various artists with whom we have had encounters in the ***Folk Music*** and ***Latin Music*** realms, I have a special affection for the music genre that we visit during our next virtual stopover for ***Tiki Encounters in the Realm of Exotica Musicians*** which is presented next in [Volume 4](#) (Chapter 15).

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Bangladesh

Dr. Kerry J. Byrnes
International
Agricultural and Rural
Development
Advisor / Consultant



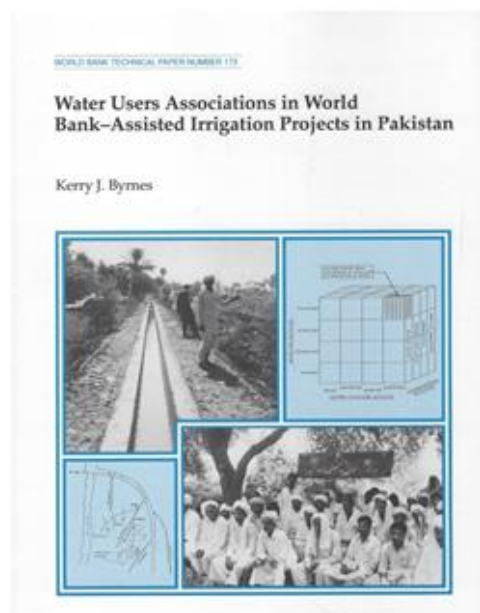
Guatemala



Indonesia



Report for USAID



Report for The World Bank