

Astrological/Numerological Analysis of Max Steiner (& “Notes To You” Autobiography Rundown)

[Sunday, November 12, 2006 at 3:43 pm PST]

Read not to contradict and to confute nor to believe and take for granted, but to weigh and consider –Bacon

The following is a character/personality analysis of Max Steiner, the “Dean” of film music. As a historical reference source, I will use Max’s own unpublished autobiography written 1963-1964 titled, in a rather clever or pun manner, “Notes To You” (written by a composer, *Notes* can also mean musical notes). The typescript photocopy of this document is contained in Box 1, Folders 1-2 of the Max Steiner Collection (MSS 1547), Harold B. Lee Library, Brigham Young University in Provo, Utah. I read a copy held by the founder of SPFM and IFMS (and the latter’s *Journal of Film Music*), Bill Rosar, who many years ago did legitimate research of the document when he interviewed Max’s third wife, Louise, regarding the errors and inconsistencies of Max’s memories of his past. Janet Bischoff Bradford also did work on the annotations (but I did not have access to them). Kate Daubney also extensively cited *Notes To You* in her Film Score Guide, “Max Steiner’s *Now, Voyager*” (2000, Greenwood Press). Since there is as yet (long overdue!) no official or definitive biography of Max Steiner, his own error-prone memories offered in his autobiography must serve as the best current reference source of information. Hopefully someday an edited/annotated version will appear for casual readers and serious researchers to study. I heard rumors that such a project may be underway, but time will only tell if that will manifest fully.

My astrological analysis will be speculative simply because no verifiable birth time (to the minute of birth) was ever discovered. The time of birth was not included in the birth certificate (as expected) and apparently, to my knowledge, nobody ever asked Max at what time of the day he thought he was born. Besides, I rather doubt if Max’s recollections on this matter would have been reliable, even if he had given a general period such as “mid-morning” or “around noon.” Indeed he writes as his first line of *Notes To You*, “I was born in Vienna, Austria, at the turn of the century and named Maximilian Raoul Walter Steiner.” Well, he was born May 10, 1888, and most people would hardly call 1888 the “turn of the century.” That’s not even within the decade turn!

The numerological analysis is based upon accurate information since, as just given, Max himself stated (and the birth certificate itself) that he was christened “Maximilian Raoul Walter Steiner.” Some authors mistakenly have written “Maximillian” (with two L’s). As for the astrological chart (horoscope), since there is no verifiable time of birth, one must choose between two or three available alternatives. One speculative chart would be to simply give Max a noon birth time (halfway between midnight and 11:59 pm). This is a very common practice. Another speculative chart is to simply put 0 Aries as the Ascendant/1st house cusp, then 0 Taurus as the 2nd house cusp, 0

Gemini as the 3rd house cusp, and so on thru the signs. Then you put all the Aries planets, asteroids (etc.) in the 1st house, all the Taurus planets in the 2nd house, and so forth. In this case you have what's called a "natural" chart (as opposed to an actual or accurate chart) where you can better see visually a layout of the principles of the chart since, as an example, 1st house is associated with Aries/Mars, 2nd house with Taurus/Venus, and so forth. Incidentally, if Max had been born at 2:47 am, he would have a 0 Aries 6 Ascendant (1st house cusp), 15 Taurus 23 on the 2nd house cusp, 0 Libra 6 on the Descendant (7th house cusp), 0 Capricorn 2 on the MC (10th house cusp), and so forth. A third alternative is to go to the trouble to "rectify" a chart and hope it is reasonably accurate. This means that you pick a time of birth based on all the important events in the life such as major illnesses, important deaths in the family, perhaps marriages, and so on, and see if they make "hits" (astrological sense in terms of the basic principles) in the chart based on that time. You try to match a series of events with a series of aspects. This is a lot of work and necessitates a great deal of fine tuning. Sometimes it works quite well, other times it is frustratingly "iffy." In the case of Bernard Herrmann (see my online paper "The Astrology of Bernard Herrmann"), I was fortunate enough to enlist the invaluable assistance of Dr. Zipporah Dobyns (eminent astrologer and clinical psychologist, now deceased) to help me in the rectification. Enough "hits" occurred in the chart concurrent with the major events of Herrmann's life so that we indeed selected a specific time. However, despite one's confidence in the selected time, it is still "speculative" because it is not based on an officially timed birth (preferably a birth certificate).

In Steiner's case, I decided to attempt a rectified chart. The primary clues for determining precise time are the angles (natal and progressed) because important events in the life are associated with cardinality (1-4-7-10 in astrology usually seen as the Ascendant-IC-Descendant-MC angles). Secondary progressions (day-for-a-year) is the basic tool of rectification. You try to determine timing based on events and see if the progressed and/or natal angles match, and then you also use the progressed Moon aspects because the Moon is cardinal and it is the fastest planet in the chart (a degree of progression per month). The Sun and Midheaven (MC) move about a degree per year. Transits are not as helpful in rectification and often you need a wider orb (about 3 degrees) as compared to the strict 1 degree orb of the secondary progressions. Important events would include of course the person's own death, major surgeries (usually involving Mars and Pluto), marriages and divorces (usually involving Venus, Juno, Descendant-Vertex, etc.), perhaps pivotal career changes (often involving Midheaven and Saturn), and sometimes travel events (depending on the chart and the busyness of the life).

The way I rectified was to first choose times based on certain planets/asteroids "rising" (immediately on the Ascendant or 1st house cusp, 1st house side). If Max was born with the asteroid Vesta rising (signifying the super-Virgo or "efficient functioning" work side of life), then this would be 2:29 am (Vesta at 20 Pisces 49). I checked the progressions (secondary progressions, as they're called) of various events (such as his son's suicide death) based on this time and decided against this chart as a likely candidate. If he was born with Sun rising, then we would have a 4:32 am chart (Sun at 19

Taurus 52, MC at 24 Capricorn 27). After checking against the important events in the life, I decided “No” on this time as well. If Max was born with Neptune rising, then we would have a 5:14 am chart (Neptune at 29 Taurus 23, and MC 4 Aquarius 33). I rejected this birth time chart as well. Then I picked a Jupiter rising chart (2 Sagittarius 47 with 25 Virgo 23 MC). This gave an 8:27 pm chart. I dismissed this time as well. If Max was born with Mars on the Ascendant (12 Libra 50 with MC on 15 Cancer 59), then we have the 3:54 pm chart. If he was born with nearby Uranus rising, then this would be at 3:59 pm (Uranus at 13 Libra 48). Although Mars-Uranus is prominent in his chart in terms of psychological dynamics, they were not prominent as rising planets in terms of checking against the major events of the life.

I had more luck in finding appropriate aspects with the Saturn and Juno rising charts. With Saturn rising (1 Leo 1, and MC at 9 Aries 52), we have the 9:22 am time of birth. Saturn in Leo would certainly fit not only because of the importance of the father-figure but also it would highlight his career (Saturn) in the entertainment field (Leo). It’s also an identification with a professional role and a tendency to be a bit of a workaholic, to be ambitious and highly creative in his career. The Leo would also fit his strong identification and love of his only son, but also a potential challenge with Saturn in the picture. Jupiter in Sagittarius in the 5th house of children would also add to the importance of offspring. The heavily-occupied 11th house (Mercury-Sun-Ceres-Neptune-Pluto-Juno) would also fit his focus on friends and many acquaintances, supporting also his freedom-independence urges with the Mars-Uranus conjunct. I also checked several of the major events against this time. When Max died December 28, 1971, progressed Ascendant at 29 Virgo was conjunct his progressed Antivertex (like another Ascendant), and I believe progressed Midheaven (MC) was square progressed Vertex (like another 7th house cusp). I like seeing angle contacts because angles change about one degree every four minutes of birth. A degree change in the angles denotes roughly a year in the progressed chart. When he died in late December, 1971 his progressed Sun was conjunct progressed Saturn (potential loss of or major challenge to bodily vitality in this case, the karmic timing for death). Progressed Moon was also conjunct Neptune, a double-water indication of a potential cutting off or disengaging oneself from this materialistic plane of reality. When his son died April 29, 1962, progressed Sun was conjunct his Descendant (and of course opposite Saturn on the Ascendant). This would definitely symbolize a change in the family status, especially a potentially “hard” or karmic change with Saturn involved. Progressed Sun was conjunct natal Saturn also, indicative of karma or lesson areas tied to Sun (in this case, key to a child). When he was first married September 12, 1912, progressed MC (key to change of status in the life) was at 3 Taurus conjunct Venus in the 10th house. This would certainly fit a marriage (and also pleasures/career/money/partnerships). When he moved to California and became head of the RKO music assignments, progressed Sun had just entered the sign of Cancer (a thirty-year period). So I like this chart a lot. It’s a strong candidate for a likely good rectified chart.

Another good candidate would be the Juno rising chart with Juno at 25 Gemini 56 rising and MC at 24 Aquarius 8. When Max died, progressed Ascendant at 24 Leo was conjunct the IC (4th house cusp) so here’s a potential or sensitive double angle contact

signifying a change tied to “endings” (Cancer-water-4th house) of “self” (Ascendant). We have another dual-angle contact of significance with progressed MC conjunct antiverter (like another Ascendant) so a major status change in the spiral of life. Progressed Moon was conjunct progressed Neptune in the 12th. The Moon is the fastest moving “planet” in the chart and it would have an important part in settling on a rectified chart. Natal Moon in this chart is 10 Taurus 53, whereas Moon in the Saturn rising chart (of almost three hours later) would be 12 Taurus 17 and would not be conjunct Neptune at that progressed date (although it would still have an appropriate aspect of progressed Moon opposite natal Jupiter). Of course in both charts, progressed Sun was conjunct natal Saturn, and this certainly would fit a potentially serious issue tied to vitality (Sun) and hence health at an advanced age. When his son died, progressed Moon was opposite progressed Sun (Full Moon aspect) and also square Mars in Scorpio. This conflicted pattern would reasonably fit the event even though no angle was involved (since the fast-moving progressed Moon was involved in this aspect). So I like this chart in terms of the progressions but I am not quite as confident with it in terms of the natal chart’s psychological dynamics. The heavily-embedded 12th-Pisces house (Moon-Mercury-Sun-Ceres-Neptune-Pluto there) might or might not “fit” the Max we knew. With Taurus there, yes, it would fit in terms of the tremendous aesthetic-artistic talent. Taurus or Libra tied with the 12th or Pisces is part of the artistic power (Letters 2-7-12 or Taurus-Libra-Pisces mixtures). In terms of the victim-martyr negative potential of a heavy Pisces or 12th house person, I do not see this so much with Max, or any sense of wanting to withdraw and be heavily introspective! Juno rising suggests a strong identification with close partnership (generally, marriage) although it can mean many systematic friendships. Max was married four times but he admitted (page 171) that “I had not always been a happy man until I found Lee” (his 4th wife). He also stated that “she is without doubt the best thing that ever happened to me in my life.” Generally, however, I do not see him as being all that consumed and identified with being a mate. One of the principal reasons for his divorces (the first one or two at least) was because he was always working and on-the-road and did not give sufficient attention to the partner. So while I like this chart, I feel that the Saturn rising chart is a bit more a likely candidate. As I write this paper over the next few weeks, I’ll continue to experiment with other potential rectified charts.

I also worked on other timed charts, including the 10:12 am chart that shows 10 Leo 6 rising, 23 Aries 21 MC, Saturn now in the 12th house, and the Taurus stellium in the 10th house. There are some very interesting “hits” in the progressions. When Max died this chart has progressed Sun conjunct Saturn right on the Ascendant. When his father died this chart has progressed Vertex (like another 7th house cusp) at 5 Pisces 55 quincunx (150 degree separative aspect) progressed Saturn (key to father) in the water-12th house (key to closure). When his mother died this chart showed progressed Moon (key to mother) at 10 Pisces 58 in the 8th house quincunx the Ascendant. However I did not find appropriate or certainly clear aspects for other key events (such as his marriages, his son’s death, etc.). Back in the 9:22 am chart, I also noted that when Max received his first Oscar for *The Informer* on March 5, 1935 the progressed Moon at 5 Aquarius was opposite progressed Saturn in Leo, quincunx progressed Sun in Cancer, and trine progressed Pluto all exact within a degree. When his dad died September 11, 1944 the progressed Moon at 3 Gemini was conjunct progressed Midheaven (key to father) and

also conjunct natal Pluto (key to death) and opposite natal Jupiter in Sagittarius (a final journey). So more and more I like this tentative 9:22 am chart but remember that it is still speculative, an “educated guess.” Unless a researcher can determine a verifiable time of birth (which is extremely unlikely at this late point), we can only play with speculative charts.

As a side note, it may interest readers to know that Irving Berlin (the “No Business Like Show Business” tunesmith) was born just one day after Max Steiner. Irving was born May 11, 1888, Temum, Russia. I do not know of his background, but the charts would be quite similar in several areas, and there would be an almost “counterpart” phenomenon between the two men. The expression would be different of course, especially if there are different “wheels” (different Ascendants, etc) but still there would be some basic similarities (such as the Mars-Uranus conjunct). David O. Selznick, who was quite instrumental in Max’s early film music career, was born on the same day as Max but of course in a different year (May 10, 1902). As you may know, Selznick was the producer of *Gone With The Wind* that Max wrote the score for. Selznick’s Moon, key to an emotional bond or inner karmic connection, is exactly on Max’s Juno, the partnership asteroid. Max would see David as the Moon person, someone who can “mother” him or provide (as an important producer) nourishment in terms of offering the “milk” of film music projects.

Numerological Analysis

Based on the full name as given at birth (even if, as in Max’s case, the middle names were later discarded and the first name shortened), each letter is assigned a numerical value. Vowel number designations are placed above the letters while consonants (except “y” in certain instances) are placed below. See the following chart:

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

In Max’s case, we find on the birth certificate:

1	9	9	9	1	6	3	1	5	5	9	5	= 1	Soul Urge								
M	a	x	i	l	i	a	n	R	a	o	u	l	S	t	e	i	n	e	r	8	Name
4	6	4	3	5	9	3	5	3	2	9	1	2	5	9	= 7	Personality					

The 1 vowel-sum Soul Urge plus the 7 consonant-sum Personality equals the 8 Name. These are the first three of four Major numbers. Nine’s cancel out in the totals, but you can still add all the vowels in Max’s name:

1+9+9+9+1+1+6+3+1+5+5+9+5 = 64. For numbers of more than one digit, the digits are added together until a one-digit sum is reached. Thus 64 or 6+4 = 10 (or 1). You can more easily reach the totals by simply doing subtotals of each name and then

adding the subtotals. For the consonants, the total results in the 7 “Personality” designation.

The fourth major number is found by adding the month-day-year of birth. In Max’s case, we have:

May 10, 1888. Just as January is the 1st month, February in the “2” month, May is the “5” month. The day designation is reduced to one digit, as also the year. So we have:

$$\text{May } 10 \quad 1888 = 5 + 1 + 7 = 13 = 4 \text{ Life Path}$$

Next we set up an “Inclusion Table” that shows the quantity of each number in a complete name. Each number in the nine-box grid format is assigned its proper number values as follows:

1	2	3
4	5	6
7	8	9

Returning to the full name, count how many 1’s are in that name and insert that quantity in its proper location in the grid. Do the same for the other numbers. In Max’s case, he has five 1’s, two 2’s, four 3’s, two 4’s, six 5’s, two 6’s, missing 7 and 8, and seven 9’s:

5	2	4
2	6	2
0	0	7

Now: As a philosophical prelude, numerology and astrology are simply tools of divination that serve as lights along the path of unfoldment. If you are a counselor or otherwise possess that healing-helping bent, you help others help themselves by offering information as a means towards self-awareness. Whether you use conventional psychotherapy or even hypnosis, or whether you use unorthodox methods such as astrology and numerology makes no difference if the end result is true helpfulness and healing. The goal is to better understand your innate strengths, weaknesses and potentials, and to offer alternatives on how to use your energies constructively on the path of growth, character evolution and destiny. Destiny is how you consciously use your energies directed by will. You create your own experience (*as you sow, so shall you reap*). To reap intelligently, however, you need to be more conscious of your method of sowing. You need to be self-aware. Here astrology and numerology (astrology being the more sophisticated and complex tool) can help as diagnostic tools of self-awareness, blueprints of an individual, symbolic representations or models of an individual.

The Soul Urge is how an individual identifies or sees him (even if only unconsciously!). That is why the Soul Urge is often referred to as being “hidden” or out of conscious-awareness. It can be a sort of inner motivation or psychological dynamic that most people are not even aware of. In Max’s case, he has a 1 Soul Urge. This

suggests someone who is rather independent and self-motivated, being his or her own person: “I’m free to do my own thing and live on my own terms!” Number One is a freedom number connected to self-will and often with being a pioneer, a self-starter. It is the independent ego, being self-reliant, standing on one’s own two feet. Max writes on page 21 in *Notes To You*, that he was “a great do-it-yourselfer.” A high-focus One can also be quite impulsive, excitable, and headstrong. His third wife conveyed to Bill Rosar in a telephone interview that Max once threw an ashtray at her in a fit of anger! Number Five is also a freedom number in numerology, and Max has five 1’s in his name which reinforces that sense of independence. Indeed, Five is also the number of change, sex and sensuality. Changes in terms of travel is also connected with number Five, and Max certainly traveled extensively in his varied and interesting life! Although he has no major Five in his numerological makeup, the five 1’s ties Five as part of his identity and personal action as seen in the dynamics of the Inclusion Table. Usually the Inclusion Table shows *how* you are going to characteristically manifest a number. He’s going to manifest the One principle in a five way. This often means an individual who encounters many creative changes in the life, someone who is involved strongly in the physical level of the five senses, a person who may be quite sensually (if not sexually) oriented. Max obviously loved his cigars (starting in his teens), his beer, bourbon, clock collecting, and an assortment of other pleasure-oriented habits. He used to habitually play cards with his cronies until the wee hours of the morning until his friend and fellow avid card-player, Victor Young, died. Max wrote on page 192: “I have always loved card games. I used to play Poker, Gin, Hearts—any kind of card game, but when my buddy, Victor Young, died, I gave up cards and have never touched them since. Victor passed on quite a few years ago, but without him, it just doesn’t seem right to play anymore. However, I have made my dear wife, my little mama, promise me that when they bury me in Old Forester Lawn, she would put a couple of packs of Pinochle cards, two Gin Rummy decks, two bottles of Bourbon, and a box of cigars in my coffin in case I meet Victor where I’m going.”

Incidentally, although one would not normally think it of Maxie, he apparently had his share of romances in his life (even when he was married!). For instance, he strongly hints of this on page 20 of *Notes To You*: “I also had a number of hobbies such as painting and drawing and illustrating the covers of the sheet music for my songs. I loved sailing, swimming, motorcycle racing and ‘das Frauleins.’” In pages 53-54, he recounts his involvement in 1913 with an alluring “lady in red” (red outfit and red hair) who daily went to his London show, *Come Over Here*, sitting in a first row orchestra seat. He wrote: “The lady turned out to be a Russian Countess-in-exile. She must have made off with some of the crown jewels because she maintained a luxurious suite in one of the best hotels and wanted to lavish gifts upon me. The romance lasted until my dear friend told me one day that she must go to Switzerland on business. She did not know just when she would return, but she would let me know. And no matter what transpired, she would always love me. I have never seen or heard of her again from that day.” So, once again, although Max did not have a major Five in his name, the Five was nevertheless an important dynamic as shown in the Inclusion Table of five 1’s. He certainly expressed himself in a Five (sensual/sexual, freedom to change) manner.

Max's consonant-generated Personality sum number (how other people see him or how he impresses them) is the 7. I also happen to have a 7 Personality in my name ("William Wrobel" at birth). Others may tend to see Max as someone who's "superior" in some respect or someone who wants the best (a focus on excellence). The keynote of number 7 is study, understanding, searching for the best, whether expressed materially (keeping up with the Joneses) or spiritually (being in the world but not of it). While Max was indeed a mental, communicative individual with high innate intelligence, he was not necessarily spiritually-oriented or deeply philosophical. Music was his basic expression of spirituality. When he was not so engaged in this work, he tended to be pretty much focused on the pleasures and comforts of materiality (his strong Taurus emphasis). He basically enjoyed life; got really "into" it. As the old expression goes, he played hard and worked hard. Number 7 tends to be introverted or inward-turning, subjective by nature. Reticence or shyness or aloofness (detached coldness) is often what other people gather of a 7 Personality type. They may feel he or she is highly mental. Potentially it is the most mystical of all the numbers but, as given, this probably did not apply to Max! People who are major 7's tend to feel that either they know a lot of things and/or a great deal about a few specific areas (and hence feel superior or specialized). Since Max has no 7's in his name, the 7 principle is definitely some sort of a lesson area especially since he is a major 7 (with a missing 7). Number 7 is connected to understanding, either learning thru the consequences of negative ("hard knocks") experience and learning the hard way ("living and learning") or learning through observation, thinking before acting, and being detached about the ups and downs of life. The missing 7 may indicate a challenge tied to correct or incorrect evaluations, learning common sense about activities in life and hence avoid repeating unnecessarily certain painful situations (like several divorces!). Sometimes the missing 7 can mean a genuine motivation to seek better understanding, wider truth, looking for answers as a step to higher growth.

Generally, however, the Personality major number is considered the least important of the four major numbers, whereas the Life Path is often considered the most important followed by either the Soul Urge or the Name. Max's 8 Name has special importance because he is also missing an 8 in his name. Number 8 is a focus on money, power, authority and control. The 8 vibration is often driven towards power and status and the security it can bring. It tends to be rather ambitious in its drive to make an important impact on the world (or at least to secure its own financial stability). Number 8 overall tends to be a rather earthy, materialistic vibration. The missing 8 is an important dynamic since, once again, he is also a Major 8 (8 Name). Often this means a certain weakness or vulnerability in handling money and power or anxiety about finances or periodically being in want. It may manifest as a lack of self-confidence (inferiority) in this area or simply an over-concern (worry) regarding money, power or health. Hence it becomes *too* important. It may simply be a periodic situational life event. In Max's case, he found himself in financial dire straits in his early adulthood (but certainly not in his early upbringing!). Even in his late Sixties and very early Seventies he had to watch his pennies because scoring assignments were lessening, but once he made a royal killing in his *Summer Place* song that became hugely popular, he was pretty well set for the rest of his life.

Max's Life Path (growth-goal destiny or central life direction meant for character development) is number 4. This is the number of work, order, structure, discipline, and the father. The astrological equivalent is practical, work-oriented earth (Virgo/Capricorn, Vesta/Saturn) and, as I suspect, Max has Saturn in Leo in the 1st house, but he certainly has a strong focus on Taurus-earth. His Taurus grouping, being earth, can contribute to the 4 vibration if only in terms of stableness and being tied to possessions. For best development, Max needed to work, be productive, to achieve a stable and reasonably organized life. Of course he organized his life around music (conducting and composing). So it can show stability and balance in the life if the number 4 principle is understood and applied pragmatically in the life. It can show imbalance, judgmentalness, fear or guilt if not mobilized constructively. Max has both 4 and 7 as major numbers in his numerological makeup, and they are the two critical/judgmental numbers in numerology, so often such combinations in people can be seen as rather critical, perfectionistic people, wanting it just right for personal satisfaction. Normally number 4 signifies a solid base approach to life, establishing a firm foundation for growth and success in the life thanks to required discipline and realism. You may note that his first name starts with "M" or a number 4 value, so this only reinforces this vibration in terms of significance. Similarly, his last name starts with "S" or a number 1 value, reinforcing the importance of the 1 self-will vibration.

Five 1's in the Inclusion Table was already discussed earlier. Two 2's can perhaps show as passivity in terms of indulgence. Number 2 is a feminine (passive-receptive) number and sometimes manipulative. It suggests twice (2 on 2) that he was basically people-oriented and friendly, needing a mate/partner in principle (whether a marriage can be successfully maintained is a different area of discussion!). Four 3's in his name (as seen in his Inclusion table) connects the theme of structure/order/discipline/work (number 4) with communication/creativity/fun. It shows a good concrete mind and someone who could easily sit down and attend to the nitty-gritty details of composing a score, write an autobiography, and so forth. Two 6's ties partnership with home and family responsibilities. He learned this quite early in his upbringing and helping maintain the family entertainment business. Two 6's also reinforces the need for a mate, very much a marriage-oriented combination. Six 5's ties responsibility and the desire to be needed or wanted (number 6) with the area of sex, sensuality, changes, and children (number 5), although number 5 is more sexuality while number 2 is more sensuality. I believe Max had a strong sexual-sensual drive and normally with this combination it is expressed in the union of marriage. It may spill over into extramarital romances, especially if the wife was overseas long-term (as in the case of his first wife who Max left in London for a long while). The missing 7's and 8's suggest a karmic lesson in learning to understand life and money/power. I already discussed this previously how this showed Max's need to best handle the material world and to learn from his mistakes and indiscretions. He had to learn early on not to overdo the rather daredevil approach (astrologically seen with that Mars-Uranus conjunct quincunx Moon) that led to his chronic eye problems. He wrote on page 9 of *Notes To You* how his stunt to bicycle out of a forty-foot circus tower down to a man-made pool led to a hospital stay, and he wrote in pages 21-22 how a motorcycle race he participated in led to a coma: "It is to this mishap that the doctors attribute my eye troubles today." Finally, in the Inclusion Table, seven 7's in his name connects the theme

of understanding and wanting the best (number 7) with the world in general. He was quite busy and involved with many aspects of the world, generally in the creative/aesthetic/entertainment field. Number 9 is also associated with creative talents and artistic ability, so loosely this can mean wanting superior expression in his music for the world (excellence or superiority in his artistic expression). I think we can safely say that this composer's work has touched many lives for the better.

Astrological Analysis

My first impression of this chart is the independent creator, especially highlighted with that close (less than one degree of arc) Mars-Uranus conjunction. I am often struck how the facility of composing (writing original music) is often indicated by close connections of personal planets such as the Sun-Moon-Mercury-Venus-Mars with Uranus, and secondarily associated with the sign of Aquarius (ruled by Uranus in modern usage). Uranus-Aquarius is associated with originality, the new & the different, being innovative and quick. While in general Numbers Two-Seven-Twelve (Taurus/Libra/Pisces and Venus/Neptune) are the artistic-aesthetic expressions or combinations in astrology, when you add Uranus you add inventiveness, unusualness, an experimental mentality, and uniqueness (being special in terms of having a unique voice in a given art). While the sign of Aquarius and the planet of Uranus are not the *same* in terms of symbolic meaning, they pretty much share many qualities together. Max only has the south node of the Moon in Aquarius (actually an emotional lesson area) so he is not by character an Aquarian type—but he is certainly a Uranian type with that prominent Mars conjunct Uranus. And I think it shows a major component in his innate ability of being able to successfully and *quickly* (a Uranian trait) make music.

In essence (unmodified by other factors in the chart), Mars-Uranus says, “I’m totally independent. I don’t want to be told what to do or be limited by anyone or anything!” Basically it’s a “Don’t fence me in!” mentality. This is the merging of the two main freedom Numbers of astrology—One and Eleven (Mars/Uranus, Aries/Aquarius, 1st house/11th house). Jupiter/Sagittarius is the third freedom expression (“I want the freedom to search for the Truth”). Mars-Uranus is also quite a willful combination. Mars says, “I want what I want right now!” (personal, immediate self-will in action) while Uranus says, “I’m a rebel; get out of the rut; you do your thing & I’ll do mine!” Uranus and Aquarius types need space and independence as Mars and Aries types, but it is not the aloneness and disregard of others as pure Number One can be. Number Eleven is sociable and wants to share and interact with people (the inherent air quality). Aquarius is friendly but *Fixed* air and resists being dominated and pushed, resists pressure and being told what to do. Uranus especially has that *extreme* quality (as Edgar Cayce would put it, “Either very good or very bad!”) as well as the explosive quality of breaking down barriers, upsetting the status quo (despite Max’s strong Taurus grouping that wants to maintain the comfortable status quo!), and inviting creative change. Uranus “rules” explosives and is typical for sudden action that contributes to accidents that Mars is famous for (Mars’ impulsive, rash actions), and leaping before looking. If carried to extremes, Aquarius-Uranus can be *license* rather than freedom, the rebel that attempts to bypass the Law (natural Law or societal Law).

So Mars-Uranus in Max's chart (no matter what time of day he was born) would show a significant dynamic in his character at birth. It tends to be restless, rather independent (though this is modified by the Libra sign that wants people in the life), wanting change and variety with that resistance to routine (an urge to defy limits). There is a stubbornness in the nature, and this is amplified by that strong Fixed quality in his chart. The Fixed signs are Taurus-Leo-Scorpio-Aquarius, and the Fixed planets are Sun-Pluto-Uranus and also Venus to a certain extent (Venus ruling Taurus, not the Venus ruling Libra that is the Cardinal quality). Max has a powerful grouping of Taurus including Venus/Moon/Mercury/Sun/asteroid Ceres/Neptune, and Saturn in Fixed Leo. If indeed Max was born with Leo rising, then this accentuates the Fixity as well as the Taurus grouping in the Aquarius-11th house. The Fixed focus is that of control, power, stability, hanging in, and keeping the status quo. It's a type of "staying the course" mentality that shows great persistence in the nature. Fixity means enduring self-will, a focus on power and determination.

So there is an innate originality in Max's basic nature as symbolized by that Mars-Uranus conjunction. It can indicate flashes of insight, and Max certainly was a quick study in his schooling (in effect a prodigy). Mars-Uranus types tend to be decisive and do things fast. It can also show a quick temper! Sudden actions and outbursts as a result of the hot temper can be quite blunt and direct. "No! No!" can be heard quite easily in some recording sessions when Max felt displeasure about some aspect of performance. Mars is in Libra so it is verbal anger but the Uranus adds sudden actions. As I may have mentioned earlier, his third wife, Louise, mentioned to Bill Rosar in a phone interview that Max once threw an ashtray at her in a fit of anger. An ideal situation for a Uranian composer like Max was to have such a tolerant studio boss like Jack Warner who loved Max's music enough to allow him a great deal of room to operate as he wanted. While he was over-strained at times in his career (such as when he scored many pictures in 1939 including *Gone With The Wind*), still it was a constructive use of his powerhouse Mars-Uranus to get really involved in such creative projects that consumed his high-energy nature. Besides, Mars particularly has this urge to keep changing, to have a lot of independence and variety in the life. Combined with Uranus adds fixity in the nature that can take challenges and stick with a creative project until it is finished.

The next major theme in Max's chart is that grouping of Taurus planets. The key to understanding a chart is to find themes—patterns repeated over and over again—suggesting a major dynamic in the character. Several planets in a single sign (termed a "stellium") is automatically a theme. Taurus is one of the aesthetic/artistic astrological numbers (2-7-12), so combined with the Mars, as key to self-identity and personal action, in the sign of Libra (Number 7), we would expect at least an appreciation of beauty if not the actual urge to create it in some fashion. Taurus is our capacity to enjoy ourselves and the physical world. Venus, the natural ruler of Taurus, actually is in Taurus. Venus in mythology was the goddess of love, beauty and comfort (Aphrodite). A strong Taurean nature says, "If it feels good, do it!" or "I know what I enjoy and I'm going to do it." The keyword is indulgence, an orientation toward comfort and enjoyment. This could mean eating, drinking, smoking, card-playing, sexing, or whatever

gives you consistent pleasure. So I am sure Maxie (as given in his autobiography) had appetites in any or many of these areas of indulgence. Taurus is involved with materiality, the five senses, a “touch me” vibration (quite sensual and tactile). For example, Max certainly loved his cigar smoking ever since his late teens. In its pure form, Taurus-Venus is a laid-back, relaxed kind of easy-going enjoyment. Of course if you add fire (like Max’s Sun) and water (Moon and Neptune) planets, it can be passionate and intense (especially with Mars also aspecting the Moon in Taurus). Taurus is earth, and earth is his strongest element (followed by communicative and mental air). Earth is the practical realist, the capacity to handle the physical/material world. With strong earth in a chart, normally we expect the likelihood of considerable success in terms of being able to handle the world effectively. It is the urge to produce or experience in tangible form. The underlying desire is to maintain what you enjoy, and with Venus in its own side, it definitely relates to pleasure. Normally a strong Taurus self shows the ability to like and enjoy oneself. Venus widely conjunct the Moon in Taurus would value sensual pleasures, comfort and security, also wanting home (Moon) to be a source of pleasure (Venus). So despite the Mars-Uranus speeded up energies and creative powers, the Taurus side of Max could indeed relax, enjoying his cigars and card-playing with friends.

If Saturn (an earth planet) is indeed rising or in the 1st house, then this side of earth is work-oriented. Saturn rising can also state that the early relationship with dad would be important, especially tied to work/career/responsibility. It is the need to be productive, conscientious, responsible, thorough, and do a good job. Saturn (key to career and status in the world) in Leo suggests a creative career, a career in the entertainment field most often (although it can find meaningful expression in sales, teaching, promotion, performance arts, and so forth. Saturn in Leo also indicates some degree of pride, ego and will, and perhaps some sort of disappointment with love and romance (since Saturn, like the south node, is an indicator of lessons or challenges in the life). Venus in Taurus in that square (stress angle of 90 degrees) to Saturn in Leo also supports this tension or difficulty tied to relating to others in partnership. There can be a fear or inadequacy involved on an emotional level, or it may manifest in some people as the work versus relationships issue (not making sufficient room for both the career and the mate). The latter occurred in a few relationships (at least the first one or two marriages). Sometimes it simply means we feel we cannot enjoy life as much as we really would want (not enough money, too much work, incompatible partnerships, etc.). Max himself stated as much on page 165 of *Notes To You* saying he was not necessarily a very happy man until he married his fourth wife, Lee (or Leonette). In the first marriage, one of the primary problems was the fact that Max left his wife in London while he worked in New York. His actions unfortunately personified precisely a danger or trap of that Venus-Saturn square. He wrote on page 75, “We grew apart with my many necessary absences” (the danger of Venus-Saturn stress aspects where the career takes too great a dominance over the needs of the marriage). Eventually they got together but became alienated due to other reasons.

Curiously he never mentions his second wife in his autobiography, and only briefly discusses his third wife, Louise. On page 136 he wrote, “Ever since our first date

at RKO, my harpist, Louise, and I had been a steady two-some. The story of our marriage, I think, is very funny. Unfortunately, the marriage, itself, didn't turn out to be so funny. The wedding story is probably the only funny thing that happened in our entire married life." Obviously Max intended to write his autobiography with a light touch and refused to give it greater depth by discussing serious, weighty issues (perhaps it was too painful to expose to the world).

Here is a very important point: Max's chart is essentially devoid of water. The element of water is the *feeling* element (emotion turned inward), the capacity to deal with our deeper emotions. Unless a water planet, especially the Moon, is highlighted in a chart (such as conjunct the Ascendant) then very weak or lacking water can actually show someone who can be a bit too cool and detached or simply not empathic-enough to the emotional needs of the partner. The person may curiously disengage himself, not discuss emotional pain (or for long, or make light of it and try to joke about it), and move on. Perhaps humor in this case was a "defense mechanism" to defend himself against something he really didn't want to face or deal with consciously. Weak water (or its relative lack) does not mean a person who feels no hurt or who does not "care" about people and situations. It can mean the incapacity to deal with heavy emotions or a difficulty in being able to emotionally "read" others. Water is the sensitive, empathic element, the capacity to be emotionally open and dare to be vulnerable, the capacity for emotional closeness, to nurture and care for others. Too much water can mean being far *too* sensitive, too vulnerable, easily hurt. Weak water can mean not dealing with emotions comfortably or not being able to handle the dependency side of life (men in our culture are socialized to repress dependency). They may unconsciously resort to illness or be bedridden due to an accident in order to occasionally accept dependency. The proper integration is to learn to be interdependent on all levels for mutual benefit, to give where you are strong and receive where you are weak. It does not mean a person is shallow but that he or she is more comfortable dealing with, say, abstracts (his strong air) or simple pleasures (Taurus focus) or higher arts instead of personal (potentially hurtful) human emotions.

While the element of water (focus on feelings) is very weakly present in this chart, air (focus on the mind and people) is fairly strong. Mars, the natural key of identity, is in the air sign of Libra conjunct Uranus, a transpersonal air planet. Juno, the marriage/partnership asteroid, is in the air sign of curious, friendly and humorous (punster-potential) Gemini. If indeed he has Juno rising (the 6:32 am chart) or at least within the 1st house of identity, then it would add to the need for companionship. So while Max had some sort of an issue dealing with emotions, he nevertheless had the air capacity to deal with others in at least a casual basis, to want friends, and to desire an equalitarian (Libra) partnership. Remember that air means a little space between two people or partners, rather an arm's length between the two in most cases (not the water, emotional urge to merge).

Mars in Libra, however, is unalterably connected (tight conjunction) with Uranus. This combination brings out far more the freedom urges than would otherwise be present in a simple stand-alone Mars in Libra that would show the Aries-Libra polarity of

independence needing to be integrated with partnership. Libra represents the need to relate to other people in an equal, open encounter—a systematic or regular relating such as a mate, partnerships, good friends whom you meet regularly (such as nightly or weekly card gamers). Libra is air so it's verbal and often intellectual. It is warm air (especially with the Mars there) yet there is still space, an arm's length approach, a bit cool. Even so, it would still be more the one-to-one relationship (rather than the one-to-many interactions of Aquarius/Uranus). If Max has Juno rising or in the 1st house, then that adds to the theme of teamwork, sharing, doing it together as equals. Libra is one of the artistic Letters/Numbers in astrology into line, form and design. Max wrote that he had even drawn illustration covers for his music.

The Mars conjunction with Uranus is a highly restless combination, as indicated earlier, and not very inclined to settle into any sort of stable pattern that may soon be seen as a “rut.” The old saying, “Variety is the spice of life,” seems to fit Mars-Uranus quite nicely. There is at least periodically a resistance to be tied down by relationships. If a mate, say, attempts to put a leash on a Uranus type, he'll leave. The preference is for casual, light relationships to the far more emotional, committed ones. Air-Uranus types can relate rather easily to the world at large but have difficulty in close one-to-one relationships. So this combination of Mars-Uranus (with the likely 150 degree quincunx aspect to the Moon) is not famous for its capacity for intimacy! If a mate happens to be quite airy by nature (or air-water “understanding”), then the relationship can succeed. If, however, the mate is far more watery by nature, expecting emotional closeness and intimate reassurance, then she is likely to feel deeply disappointed. Max's Moon quincunx Uranus may think it is being fair and objective about problems, but it won't necessarily be viewed by the water person as being compassionate or *emotionally* understanding. Moon-Uranus aspects tend to prefer friends over family, or detachment and space over steady emotional absorption. Sometimes it simply means a swing between intense romances and then cool and sudden separations (a typical freedom-closeness dilemma). The nodes of the Moon in Leo-Aquarius is another indicator of Max's freedom-closeness dilemma, the push-pull polarity between passion and intellect, love and detachment. As an aside, sometimes the Leo-Aquarius polarity shows the desire to be a star and be noticed and appreciated for it (Leo superiority and claim “I am the king!”) versus the Aquarian motto that we are all equal and should take both praise and criticism impersonally.

The Jupiter in Sagittarius (in its own sign) quincunx (150 degree stress aspect) Venus can also show that freedom-closeness dilemma, an attraction to many potential partners (flirting, romances, serial monogamy, and so forth). The intent is to keep the options open, to search for greener pastures. Instead of being tied down to one option that is not very pleasurable (Venus), the person may simply opt to freely leave and aim for something better (Jupiter). Even if already married, the person may have romantic affairs to prove to themselves that they are indeed basically free! So sometimes it can show as a moral issue, ethics (Jupiter) versus the pleasure principle (Venus), whether in mild, occasional frequency or a wild, steady tendency for excess.

Once again, fire-air combinations are highlighted here as part of the nature. Venus as representing the Number Two principle in astrology (or Taurus) aspecting that Jupiter would not be fire-air but fire-earth in mild form, but if Venus represents the Libra (Number Seven) principle then we would have a permissible fire-air combination. However that 2-9 mixture (in this case a quincunx) suggests tension between the desire for pleasure and stability and being in a comfortable rut (Number 2) and the Jupiter quest (Number Nine) for something *more*, to be free to explore new levels of experience that may be *better* than what was found before. Far more clearly with that fire-air combination is that Mars in Libra (Mars as fire planet with Libra as air sign) conjunct Uranus (as air planet) in a tight conjunction (less than a degree orb). Fire Sun conjunct air Mercury in a tight conjunction is another strong indicator of fire-air in his chart. Normally such combinations show a tremendous sense of humor, a verbal facility, someone who wants to keep moving and flowing, to experience change and variety. They are the life of the party and delightful to have around casually, but if you're looking for sympathy they may leave. Fire-air is "hot air" that likes to be a punster. They are the elements of open self-expression. They are the most fun-loving, witty, amusing "rolling stone" people with the tendency to always be up (on the external, surface level at least). Just read his *Notes To You*: Max basically wanted to keep it light and flowing and fun (and he essentially said so as much on page 171 when he talked about "the light touch, and, I hope, humor in this book." As combinations go, fire-air is the least serious, the least interested in stability (unless it's fun) that doesn't want to be dragged down—"Let's have a good, comfortable [with Taurus in the mix] time together!" If you have a problem, don't bother telling it to a strong fire-air person because they really don't want to hear it for long.

As given earlier, a water type mate would prefer to have a nice exclusive nest type of relationship with lots of privacy. She would prefer that they be alone together. She wouldn't usually want any primary relationship but him. But if he's busy working and then goes out "with the boys" (say, late-night card playing), then she would not feel terribly nurtured. She would need someone with more water in his own nature who can then relate to her emotionally. So the basic character of each individual is very important in determining if a partnership can last. Two people can care for each but the relationship will not survive because of the dissimilarities in what they really need as a crucial part of their nature. This is the "kind of material" you are dealing with.

The same can perhaps apply to the music they create. I hope I do not give the impression that I am in any cheapening Max's music and thereby insulting his fans (after all, I am one of his favorite fans!). However, is it perhaps that many people do not relate well to Max Steiner's music (in comparison, say, to Herrmann) because they feel that, while his music is fun and well-crafted, it overall tends to lack emotional depth? Bernard Herrmann was basically a fire-water (emotional intensity) type and his music tended to characterize this depth, sensitivity and coloristic *mood*. Perhaps this helped contribute to a far greater Herrmann fan base rather than for Max Steiner. Why is this?

I decided to test and put this topic up for discussion on the Talking Herrmann Forum and hear what *they* say:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2565>

Posters here (and I have also communicated with others personally) expressed various opinions. One or two people seemed to favor Steiner, others gave a balanced view (almost equally liking both in terms of equal ranking), but at least 80% voted on the Herrmann camp, stating (in effect):

- I don't seem to care for his music as much as Herrmann's.
- It's rich but not as profound as Herrmann's music.
- It's too mickey-mousey and not mood-setting.
- He's too entrenched in the 19th century European Late Romantic style whereas Herrmann was a modernist.
- Herrmann's music is far more memorable, powerful, and primal.
- Steiner's music tends to get thick, corny and bombastic (but rarely "bad").
- His music is not as imaginative as Herrmann's.
- Melody isn't everything.
- Herrmann knew it wasn't necessary to always use the standard symphony orchestra, so his orchestrations were a lot more interesting.
- Steiner could always "catch the action" but not always "catch the mood."
- Steiner often succumbed to commercialism and triviality, especially if Jack Warner insisted on a certain musical effect to match a scene on the screen.

Perhaps Max's relative absence of water (emotion turned inward) contributed to his style of musical output--or perhaps it did not-- but usually nothing exists in a vacuum. Character/personality normally has associations or correspondences in other areas (such as artistic creativity). An obvious example of this is Van Gogh and how his paintings changed dramatically as his temperament and world view toward life changed. In Max's case, the water side of his nature is curiously underdeveloped in his chart. Of course nobody is ever *missing* water completely because each chart has a Moon, a Neptune, a Pluto, and nodes of the Moon (all water factors). The imbalance is when the planets/asteroids/nodes (etc.) are not in water signs, or planets not closely conjunct water planets or not occupying water houses (4-8-12). Even if only the Ascendant-1st house was in a sensitive water sign (such as Pisces and Cancer), then that would certainly contribute to water in the nature automatically at the start of life. People with deficient water may need to consciously develop more of that sense of feeling of what goes on in another person. Sometimes it can mean simply adopting a pet, asking for favors of people, asking for hugs, being vulnerable in small steps, and so forth. Doing it vicariously as a film composer by creating music for emotional scenes on the screen is also a step in the right direction (and here I think Max did an excellent job). Incidentally, I personally prefer Steiner's later output from, say, the mid or late 1940's to the end of his career. In my opinion, he matured, adapted, and expressed far more emotional sensibility in his music. He pared down his counter lines, reduced orchestration for special effect (almost becoming more in the Herrmann style perhaps?!), and, as a result, his music overall was simpler but had more impact. Maybe the fact he was in a happier marriage helped to contribute to this change. I don't know. But when you hear the beautiful and sensitive

music in *Johnny Belinda*, *Glass Menagerie*, *Miracle of Our Lady of Fatima*, *A Summer Place*, and many others, you realize that Max had certainly evolved to a more nuanced expression. Some of this may have been manipulation but he skillfully hit the right notes, so to speak. In astrological terms, he learned to develop the water side of his nature. The seed in rocky soil (deficient water) nevertheless took life, sprouted, and grew.

Now: Max had a definite desire for a mate with Mars in Libra and perhaps Juno in the 1st, so there is a freedom-closeness dilemma when the freedom side of his nature (Mars-Uranus, etc.) shows its cards, but the intensity of the dilemma is perhaps not as deep as a freedom-closeness struggle involving water (that Max is deficient in). He needed relationships and could deal very successfully with people but it is more the “air” type of interaction that does not want heavy emotional demands. Uranus highlighted supports the urge to be involved relatively lightly but not on a really intense feeling level.

Remember that the birth chart is not unalterable. The stage is set (natal horoscope or “what you came in with”) but the lines aren’t written. Hopefully the individual learns thru trial and error (“living and learning”) to overcome weaknesses and deficiencies in one’s character and undergo a lifelong constructive path of development. Character is destiny. Destiny is how you consciously use your energies directed by will. Free will is always a factor, and the more you consciously make an effort to effect constructive changes in the life and one’s habits, the more likely you will create a happy destiny.

The Mercury (representing the conscious mind) on Sun (representing creative ambitions, to do something more and bigger in life) shows a dramatic mind. Whether we have Sun on Mercury (as in Max’s case) or Mercury in Leo, or Mercury in the 5th-Leo house, or Sun in the 3rd-Mercury house, the principle is the same: curiosity and communication connected to drama, ego and creative risks. It is the urge to mentally shine and get a positive response back from the world (recognition) whether thru storytelling, promotion of ideas, writing, composing music, or simply making people laugh. Leo-Sun is very much tied with the entertainment field and, as pointed out earlier, Saturn in Leo suggests Career (Saturn) in such creative fields. Saturn in Leo in this case symbolized the professional leader (conductor), creative achievement, a dramatic career (Vienna, London, New York, Hollywood periods), self-esteem built thru his career in music. Essentially I feel that a basic dynamic in this chart can perhaps be best described as the childlike Maxie side with a terrific instinct for dramatic communication (shown of course in his Mercurial music). Max displayed great natural showmanship and his Fixed emphasis would support the dictum of show business that the show must go on! Leo-Sun types also want to be at least periodically appreciated, looked up to, feel special, and be awarded. In *Notes To You* Max complained about the unfairness of how the Academy awarded their Oscars (see pages 185-187) especially when his own scores were not given due attention or dissemination to members.

Jupiter in Sagittarius quincunx Venus, north node in Leo, and other factors can indeed show a very giving individual, sometimes generous to a fault. Long ago I spoke to one influential fan of Max who had personally met him several times, and Max actually

gave him the bound score (I believe Conductor score) of one of his RKO projects. Jupiter-Venus can also show some need to integrate those two sides of life. Sometimes the person spends money too quickly so that funds slip thru their fingers and periodically are caught short of needed money. Sometimes possessions (Venus) are a source of meaning and ultimate value (Jupiter) so that they collect more and more things (“some is good but more is better”) but really needing a “bigger god.” Venus is also square Saturn so this can contribute to the periodic belt-tightening in terms of finances and/or a challenge with love & affection & pleasure. Venus-Saturn stress aspects usually show a problem in the area of work/career and relationships with a need to make room for both sides of life so that neither of them is short-changed. The other major issue is equality versus control. These two issues presuppose Venus here as representing Libra (Number 7) not the Venus that also rules Taurus (Number 2). With the second issue, we can ask: “Are you going to be daddy or boss and control my actions, or am I going to do that to you, or are we both strong and have power struggles together, or am I going to avoid the situation and simply close off and withdraw?? Or (the constructive alternatives) are we going to work together and help each for mutual benefit, or is each person provide to the other where he or she is weak, or do the critical/judgmental thing of Saturn in projects but not on each other? In terms of business interactions, it means knowing when to take charge and when to yield and be a team player. If Juno is highlighted in the chart, then this would support the Mars in Libra’s teamwork, sharing, and doing it together. Venus-Saturn can indicate disappointments in the personal love life, some sort of lesson in interactions with partners. Max often worked 16 hour days. Music was his life, and his personal relationships no doubt suffered as a result. So Venus square Saturn and possibly south node in the 7th (if this rectified chart is correct) indicates that Max needed some kind of learning, some kind of growth on how to maintain a lasting, comfortable, cooperative relationship. The mild freedom-closeness dilemma added to this tendency to go in and out of relationships (pretty much typical of Hollywood relationships perhaps!).

Incidentally, we were speaking of the Mars-Uranus conjunction earlier in terms of the theme of freedom. One-Eleven combinations are also noted in many cases for mechanical skills. Max described in *Notes To You* how his grandfather, Rudolph, was a watchmaker and taught Max some of the trade: “Grandfather Hollman taught me watch making and to this day, were it not for my poor eyesight, I could still take apart and repair any ordinary watch or clock” (page 6). Max also collected old clocks. Mars-Uranus also indicates the personality traits of courage and daring, the ability to simultaneously deal with multiple projects (multi-tasking), and to get “flashes” of insight and even occasional psychic impressions (see pages 6-7).

Incidentally, good old grandpa Hollman may not have been the most positive role model for young impressionable Maxie (admitting on page 6 that he was very close to Rudolph). Rudolph did not just have a red nose but a red face when his wife caught him lying about a fishing trip that he and Maxie went to. Rudolph was not busy catching fish but catching up with his girlfriend in Salzburg. To pretend he had caught fish instead, he bought fish at a market but left the price tag in the wrapping when he gave the fish to his wife! Grandpa and little Maxie used to go fishing (Maxie for fish; Rudolph for girlfriends) every Sunday but that came to an end that one fateful Sunday. Maxie

probably thought it was funny and acceptable because he himself would occasionally do the extramarital trip in at least his young adulthood (at least he seemed to proudly recount his romance with a Russian countess in New York while his wife was kept in New York!). Curiously he never even mentions the existence of or marriage (April 27, 1927 to December 14, 1933) to his second wife, Audree Van Lieu. Just shortly before the official divorce Max had met Louise Klos, the harpist, and began a romance. She became his third wife Halloween Day 1936. Of the four wives, she is at least as important as the 4th (successful) marriage in terms of karmic unfoldment. For one thing, she is the mother of Max's only child.

Louise Klos Steiner Elian was born June 3, 1906 in St. Joseph, Missouri, and died in West Palm Beach, Florida on July 7, 2002 at the age of 96. She was a child prodigy also, quite talented with the harp, and continued to work after her ten-year marriage to Max (especially on Broadway). She has an ultra-refined sensitivity artistically with that nice Venus-Neptune conjunction in Cancer widely trine Saturn and Vesta in Pisces (successful artistic career). Since I do not have a birth time, she is either a late Libra Moon or very early Scorpio. If she was born at 3:35 or 3:36 pm, then by then she would have had a Scorpio rising (I suspect she was). Air is especially very strong in her chart with Mercury/Sun/Jupiter/Pluto/Mars in Gemini, so she was highly intelligent, curious, and probably quite verbal. Her Mars in Gemini was conjunct Max's Juno, the marriage asteroid, so there was a natural attraction together (including sexual). His Mars square her Venus would be a sexual dynamic though a bit abrasive or tension-laden at times. His Sun in Taurus square her Juno in Leo would add to this magnetic yet stressed dynamic. Especially if her Moon is in early Scorpio it would be opposite Max's Venus in 3 Taurus. Once again it shows a strong attractive bond but in danger of eventually pulling apart with that opposition unless they worked at reconciling the separative tendencies. Her nodes of the Moon forming a T-square with his Moon in Taurus suggests this inner karmic bond but at emotional odds in terms of learning how to work out differences in interaction. I believe there was indeed a karmic bond or connection on inner levels (probably reincarnational) between them but that they needed to work out issues. It was not as easy or flowing an interaction as the 4th marriage (with Lee) apparently was (in terms of getting along on a daily basis) but it was nevertheless powerful. One problem may've been her frustration in getting thru to Max in terms of deep emotional connection since she had strong water in her chart while he did not. The charts together did not have enough of the cohesive, pulling together quality (such as powerful conjunctions). They were attracted to each but the relationship couldn't endure because of certain fundamental differences. You learn and then go on.

Based on my Google search, Leonette Steiner was born October 23, 1899. Of course I do not have a verifiable birth time (or even the place of birth at this moment as I write) but I rather like the generalized comparison chart between her and Max. I am speculating that she was born early in the morning based on likely contacts between charts (since Max felt highly compatible and happy with Lee, his 4th wife). If she was born at 6:54 am or earlier, then she would be a Sun in Libra (if born 6:55 am or later, then a Scorpio Sun would be evident). If she was born 9:07 am or before, then she would have Moon in Gemini (otherwise Moon in Cancer after that). I arbitrarily set the spec time of

birth at 5 am. If she was born at 1:29 am, then her Moon would be exactly conjunct Max's Moon at 25 Gemini 59. The conjunction at the 5 am time is still very close (within 2 degrees of orb) indicating a close, understanding bond, wanting to be together. Often a progressed Moon on Juno in a progressed chart shows a strong potential for marriage, in fact. So this is quite an excellent contact between Max and Lee for committed sharing and attachment. Max (the Juno person) would see Lee (The Moon person) as someone giving strong emotional support and caring. She would see Max as a natural partner (Juno). The Moon, like the nodes, can be rather parental (taking care of Max). It's almost like a mother-mate mixture. Combined it would be a nice interdependency, taking turns helping and supporting each other. So the Moon-Juno connection is the potential karmic mate. His need for relatedness (Juno) finds emotional responsiveness and caring on her part (Moon). She would be very supportive and understanding towards him. Her nodes more widely across his Juno and (possibly, if his Saturn rising chart is correct) his vertex-antivertex axis would add to this close karmic connection on an unconscious or even instinctive level that tends to bring the people involved together. South node on Juno is a lesson area but nevertheless cohesive and important, indicating her gut emotional dependency needs and need for emotional security. Her Venus in Scorpio opposite Max's Venus in Taurus fairly widely would show a natural partnership based on the theme of sharing and pleasure (Venus together). Her Mars in Scorpio opposite his Sun in Scorpio fairly closely would show a strong attraction to each other, dynamically drawn (two fire planets) to each other. Her Juno in late Sagittarius opposite his Juno in late Gemini would also show another natural partnership based on the theme of partnership and commitment (Juno). Also I believe Lee temperamentally was right for Max. She is an air-water type and that can be a terrific therapist combination because they have the intellect (air) and the empathy (water) to reach the other person through both conscious and unconscious levels. When these two rather passive elements (water feels and air thinks away!) are integrated, it is the ability to bring the unconscious up into conscious awareness and putting it into words (counselor/mediator trait). Also, in certain terms, with that Moon-Juno conjunction together, she (as the Moon person) tended to draw out and nurture Max's latent water. Water can be dependent or nurturant depending on the rest of the chart and the strength of the person. At any rate, it appears they were well suited for each other, astrologically speaking.

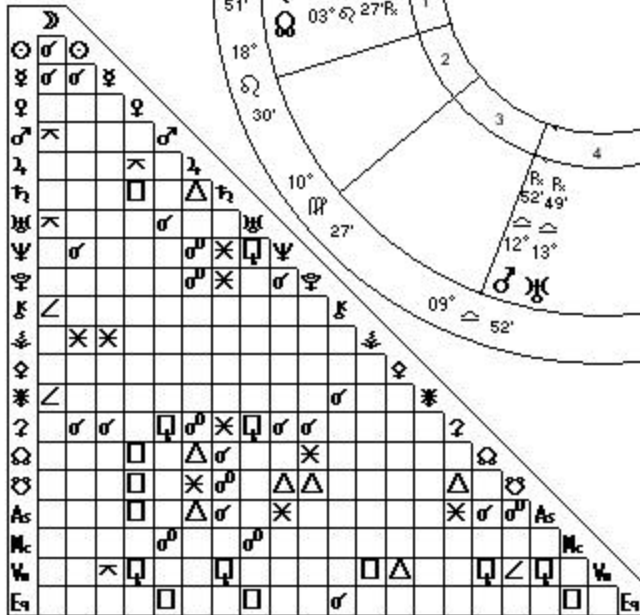
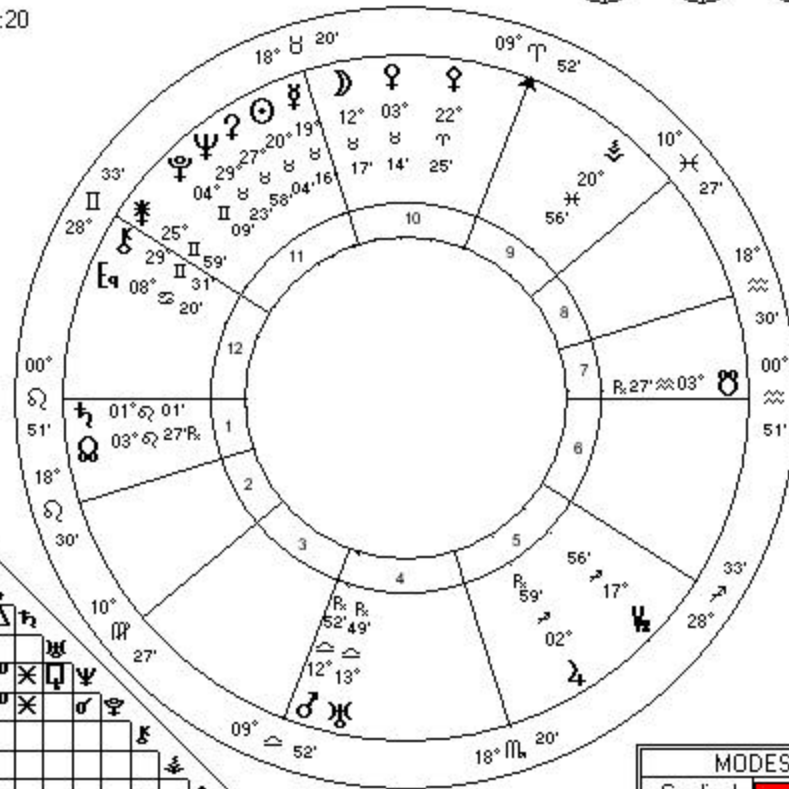
Max Steiner
Male Chart (2)
 May 10 1888 NS
 9:22 am LMT -1:05:20
 Vienna, AUS
 48°N13' 016°E20'
Geocentric
Tropical
Flacidian
True Node

begin.pag



Asp	Name	
♌	Conjunction	1
♍	Opposition	1
♎	Trine	1
♏	Square	1
♐	Sextile	1
♑	Semisquare	1
♒	Sesquisquare	1
♓	Quincunx	1

Sg	Name	Sg	N
♈	Aries	♎	Libi
♉	Taurus	♏	Scor
♊	Gemini	♐	Sag
♋	Cancer	♑	Cap
♌	Leo	♒	Aqu
♍	Virgo	♓	Pis



MODES*	
Cardinal	Red
Fixed	Green
Mutable	Blue

ELEMENTS*	
Fire	Red
Earth	Green
Air	Blue
Water	Light Blue

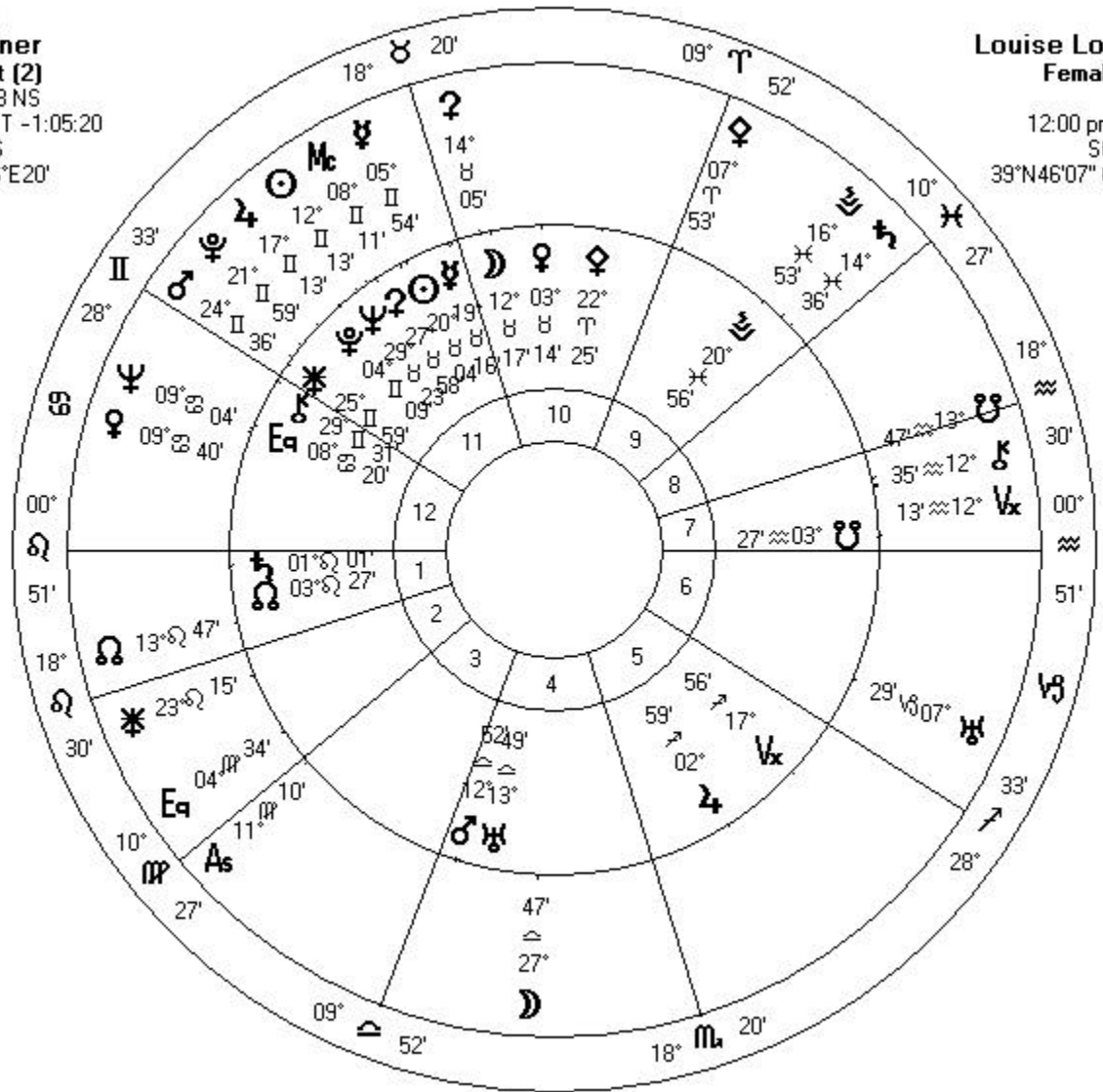
ASPECTS			
♌ ♋ ♎	0°05' S	♀ ♏ ♎	0
♈ ♌ ♏	0°09' S	♀ ♋ ♏	0
♀ ♏ ♌	0°12' A	♎ ♏ ♌	0
♀ ♏ ♌	0°12' A	♎ ♏ ♌	0

Pl	Name
☾	Moon
☼	Sun
☿	Mercury
♀	Venus
♂	Mars
♃	Jupiter
♄	Saturn
♅	Uranus
♆	Neptune
♇	Pluto
♁	Chiron
♁	Vesta
♁	Pallas
♁	Juno
♁	Ceres
♁	North Node
♁	South Node
♈	Ascendant
♎	Midheaven
♎	Vertex
♈	Eq.Asc.

Max & Louise

Inner Wheel
Max Steiner
Male Chart (2)
 May 10 1888 NS
 9:22 am LMT -1:05:20
 Vienna, AUS
 48°N13' 016°E20'
Geocentric
Tropical
Placidus
True Node

Date
Louise Los St
Female Ch
 Jur
 12:00 pm CS
 St Jose
 39°N46'07" 094°W
Ge



Max Steiner

MOON ASPECTS	
☾ ♂	12°17' S
☾ ♋	1°18' S
☾ ♋	0°35' A
☾ ♋	1°31' A
☾ ♋	2°14' A

Fixed Stars	Orb
☾ ♂ MENKAR ---	0°28'
♃ ♂ ALCYONE	0°58'
♋ ♂ POLARIS	1°00'
♌ ♂ ALCYONE	0°28'
♍ ♂ ALHENA	0°47'

Arabic Parts	Orb
☾ ♂ Inheritances	0°09'
♌ ♂ Land Journeys	0°23'
♌ ♂ Profession	0°09'
♌ ♂ the Father	0°09'
♌ ♂ the Father	0°39'
♌ ♂ Sickness	0°09'
♌ ♂ Danger or Peril	0°47'
♌ ♂ Brethren	0°09'
♌ ♂ Commerce	0°58'
♌ ♂ Danger or Peril	0°09'
♌ ♂ Nobility & Honor	0°16'
♌ ♂ Discord	0°02'
♌ ♂ Hon. Acquaintance	0°07'
♌ ♂ Commerce	0°48'

Asteroids	
♁ //	Chiron 2060
♁ ♂	Chiron 2060
♁ #	Astraea 5
♁ ♀	Hygeia 10
♁ ♂	Vesta 4
♁ ♂	Pallas 2
♁ *	Juno 3
♁ ♀	Ceres 1

DIGNITY/ALMUTEN SCORES							
Almuten of Chart (Ibn Ezra)							
Planet	♀	♁	♂	♌	♍	♎	♏
Score	39	38	29	27	17	16	10
Essential Dignities (Ptolemy)							
Planet	♀	♁	♂	♌	♍	♎	♏
Score	10	7	5	-2	-5	-5	-10
Ess Dignities (Dorothean/Egyptian)							
Planet	♀	♁	♂	♌	♍	♎	♏
Score	10	7	5	-4	-5	-5	-10

ESSENTIAL DIGNITIES (PTOLEMY)									
Pt	Ruler	Exalt	Trip	Term	Face	Detri	Fall	Score	
♁	♁	♁	♁	♁	♁	♁	♁	+5	p
♂	♂	♂	♂	♂	♂	♂	♂	-5	p
♌	♌	♌	♌	♌	♌	♌	♌	+10	
♍	♍	♍	♍	♍	♍	♍	♍	-10	p
♎	♎	♎	♎	♎	♎	♎	♎	+7	
♏	♏	♏	♏	♏	♏	♏	♏	-2	
♐	♐	♐	♐	♐	♐	♐	♐	---	
♑	♑	♑	♑	♑	♑	♑	♑	---	
♒	♒	♒	♒	♒	♒	♒	♒	---	
♓	♓	♓	♓	♓	♓	♓	♓	---	
♈	♈	♈	♈	♈	♈	♈	♈	---	
♉	♉	♉	♉	♉	♉	♉	♉	---	
♊	♊	♊	♊	♊	♊	♊	♊	---	
♋	♋	♋	♋	♋	♋	♋	♋	---	
♌	♌	♌	♌	♌	♌	♌	♌	---	
♍	♍	♍	♍	♍	♍	♍	♍	---	
♎	♎	♎	♎	♎	♎	♎	♎	---	
♏	♏	♏	♏	♏	♏	♏	♏	---	
♐	♐	♐	♐	♐	♐	♐	♐	---	
♑	♑	♑	♑	♑	♑	♑	♑	---	
♒	♒	♒	♒	♒	♒	♒	♒	---	
♓	♓	♓	♓	♓	♓	♓	♓	---	
♈	♈	♈	♈	♈	♈	♈	♈	---	
♉	♉	♉	♉	♉	♉	♉	♉	---	
♊	♊	♊	♊	♊	♊	♊	♊	---	
♋	♋	♋	♋	♋	♋	♋	♋	---	

PLANETARY SECT				
Planet	Chrt	Pic	Sgn	Cor
♁	D	D	N	
♂	N	D	N	
♌	D	D	N	
♍	N	D	N	
♎	N	D	N	
♏	D	N	D	
♐	D	D	N	
♑	D	N	D	
♒	D	D	N	
♓	D	N	D	

D=Diurnal, N=Nocturnal

MUT RECEPTIONS	
☾ ♀	Ruler-Exalt
♁ ♀	Ruler-Face
♂ ♀	Ruler-Face
♌ ♀	Exalt-Trip
♍ ♀	Exalt-Term
♎ ♀	Trip-Term

Day of ♁	Hour of ♀
4th Hour of Day	
Last Hr	♁ -68 mins
Next Hr	♂ +6 mins

CONSIDERATION	
Asc	near sign bound.
Moon	is Slow

Asp	Abbr	Name	Angle	Lum-A	Lum-S	Oth-A	Oth-S	Hits	Actual Hits	Likely	Likely Hits	Dev	Deviation
♁	Cnj	Conjunction	0°00'	10°00'	8°00'	9°00'	7°00'	15	15	9.5	15	+58%	Green
♁	Opp	Opposition	180°00'	9°00'	7°00'	8°00'	6°00'	7	7	8.3	7	-16%	Red
♁	Tri	Trine	120°00'	8°00'	7°00'	7°00'	6°00'	7	7	15.5	7	-55%	Red
♁	Sqr	Square	90°00'	7°00'	6°00'	6°00'	5°00'	8	8	13.2	8	-39%	Red
♁	Sxt	Sextile	60°00'	4°00'	3°00'	3°30'	2°30'	9	9	7.2	9	+25%	Green
♁	SSq	Semisquare	45°00'	3°00'	2°00'	2°30'	1°30'	3	3	4.9	3	-38%	Red
♁	Sqq	Sesquisquare	135°00'	3°00'	2°00'	2°30'	1°30'	7	7	4.9	7	+44%	Green
♁	Qnqx	Quincunx	150°00'	3°00'	2°00'	2°30'	1°30'	4	4	4.9	4	-18%	Red
All								60	60	68.3	60	-12%	

Max Steiner (Vedic Chart)

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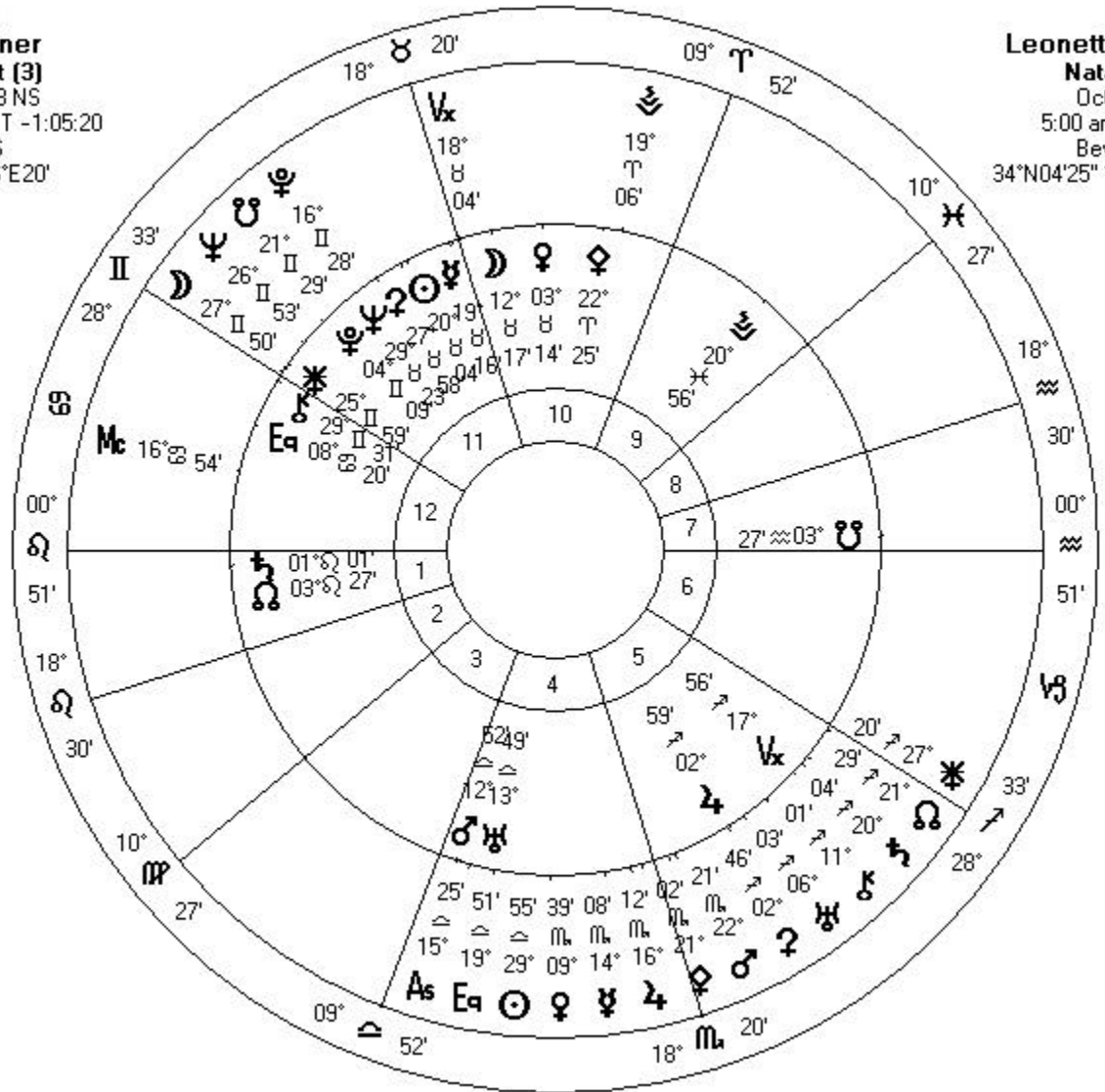
♄ 17°43'	♃ 00°108' 10°157' 20°100' 26°158' 27°146'	♅ 05°40' 07°06' 11°451'	♆ 03°1142' 07°113' 16°1102'
♁ 28°39'	<p>Max Steiner Male Chart (2) May 10 1888 NS 9:22 am LMT -1:05:20 Vienna, AUS 48°N13' 016"E20' <i>Geocentric Lahiri Placidus True Node</i></p>		♇ 08°234' 08°243' 11°209R
♂ 11°309R			♈
	♉ 10M41R 25M38'	♊	♏ 20M35R 21M31R

DASAS & BHUKTIS - Lahiri Zodiac					
♀/♃	May 10 1888	0.0	♂/♁	Jun 7 1921	
♀/♄	Jul 13 1888	0.2	♂/♂	Oct 13 1921	
♀/♅	Mar 14 1891	2.8	♃	May 14 1921	
♀/♆	May 13 1894	6.0	♃/♄	Jan 25 1921	
♀/♇	Mar 13 1897	8.8	♃/♅	Jun 19 1921	
♁	May 13 1898	10.0	♃/♆	Apr 25 1921	
♁/♂	Aug 31 1898	10.3	♃/♇	Nov 13 1921	
♁/♄	Mar 1 1899	10.8	♃/♀	Nov 30 1921	
♁/♅	Jul 7 1899	11.2	♃/♁	Dec 1 1921	
♁/♆	Jun 1 1900	12.1	♃/♂	Oct 25 1921	
♁/♇	Mar 20 1901	12.9	♃/♄	Apr 26 1921	
♁/♈	Mar 2 1902	13.8	♄	May 14 1921	
♁/♉	Jan 7 1903	14.7	♄/♅	Jul 1 1921	
♁/♊	May 14 1903	15.0	♄/♆	Jan 13 1921	
♂	May 14 1904	16.0	♄/♇	Apr 19 1921	
♂/♄	Mar 14 1905	16.8	♄/♀	Mar 26 1921	
♂/♅	Oct 13 1905	17.4	♄/♁	Nov 24 1921	
♂/♆	Apr 14 1907	18.9	♄/♂	Sep 12 1921	
♂/♇	Aug 13 1908	20.3	♄/♄	Jan 12 1921	
♂/♈	Mar 14 1910	21.8	♄/♅	Dec 18 1921	
♂/♉	Aug 14 1911	23.3	♅	May 14 1921	
♂/♊	Mar 14 1912	23.8	♅/♆	May 17 1921	
♂/♋	Nov 12 1913	25.5	♅/♇	Jan 24 1921	
♄	May 14 1914	26.0	♅/♁	Mar 5 1921	
♄/♃	Oct 10 1914	26.4	♅/♂	May 4 1921	
♄/♄	Oct 29 1915	27.5	♅/♄	Apr 16 1921	
♄/♅	Oct 4 1916	28.4	♅/♅	Nov 16 1921	
♄/♆	Nov 12 1917	29.5	♅/♆	Dec 24 1921	
♄/♇	Nov 10 1918	30.5	♅/♇	Oct 31 1921	
♄/♈	Apr 8 1919	30.9	♅/♈	May 14 1921	

Max & Leonette

Inner Wheel
Max Steiner
Male Chart (3)
 May 10 1888 NS
 9:22 am LMT -1:05:20
 Vienna, AUS
 48°N13' 016°E20'
Geocentric
Tropical
Placidus
True Node

Date
Leonette St
Natal Ch
 Oct 23 1
 5:00 am PS
 Beverly I
 34°N04'25" 118°W
Geocentric
Tropical
Placidus
True Node



NOTE: These horoscope images are from the excellent Solar Fire 5 software from Astrolabe. I highly recommend that you purchase Solar Fire 6 (now available). Go to: <http://alabe.com/>

NOTES TO YOU

[NOTE (December 5, 9:06 pm): I just very recently searched the Filmus-L archives and found a May 2, 1994 post by Janet Bischoff Bradford of BYU writing, "...I have been working on a book about Steiner for over ten years. Maybe it will even be published some day!" I e-mailed her (to BYU) regarding whether she had the general birth data of Max's first two wives, and also about the nature and status of the book. For the latter inquiry, apparently her annotation project of Max's autobiography was shelved or put in the back burner (unfortunately). I do not know if a commercial publisher would be interested in such a book (perhaps a press specializing in biographies and autobiographies??), but a university press or certainly a POD (Publish-On-Demand) would be a good alternative. If I receive any information before I send this paper off to be updated on my site (probably by Friday or Saturday), then I'll incorporate the data in the text. As I write this 12-5-06 note, I have already finished what I could of the *Notes To You* descriptive rundown below (11 to 12 pages). So far I have included the general birth planets of Max's 3rd and 4th wives around Max's natal chart. If I receive information on the first two wives, I'll include the horoscope comparisons in this paper.

I did not try to contact Kate Daubney to see if she plans to write a book on Steiner (logically, a biography). She appears to have a keen interest on Max certainly. I've read her fine book, "Max Steiner's *Now, Voyager*." She briefly mentions Steiner in her young career profile: <http://www.maths.leeds.ac.uk/~careers/alumni/katedaubney.htm> A probable biography on Steiner by another person or two may be "in the works" however. We shall see within the next few years. It would be long overdue. Hopefully my unorthodox paper here (the astrological/numerological reading of Max) will offer some new insights on Max that could not be gleamed in "normal" (orthodox) ways. So far the overall basic facts about Max seem to support many of my assessments based on the horoscope and numerology charts, although I would have preferred a verified (official) birth time.

Notes To You is an interesting read indeed, although it definitely can be classified as being in the "rough draft" status. I can see why the document would need revisions and many annotations. There are many "holes" in the autobiography, especially in the mid and later periods of the Hollywood years. Some of the early life accounts are far too long because they involve needless digressions on people and events (even painfully dated jokes!). I rather wished Max did more of that on his Hollywood years because most readers are interested just in that general period. There are gaps of several years, however, during that period where Max never (or barely) touches upon, especially periods after the mid-Forties. The document is definitely "dated" in comparison of how the film music business has evolved into the 21st century. Max's discussion of clix tracking, for instance, may be of little use or interest except to the film music historian or student. As a historical document by a famous composer commenting upon his life and times, it is indeed valuable and should be available for easy research. I would like to see at least to see it available as a POD digital book (especially if it is annotated) for sale (say for \$6 or \$8) for downloading an e-book version to be read by Adobe Acrobat. It would be fast and convenient. The problem is that whoever owns the rights of the book (a Max

Steiner Estate, or BYU?) would have to pay for the services of a POD (such as iUniverse). I am curious why the document has not been otherwise released (either thru a BYU press or ???) by now. The likely reason is that, as I stated above, the document is basically just a rough draft and needs a lot of work. Unfortunately, of course, the writer has passed away for 35 years at least. As I stated in the text below, only a small portion of the autobiography was published (in Tony Thomas' book, Film Score (Riverwood Press, August 1991), pages 69-72.)

[page 1] -Max starts off with the fact that he was born in Vienna "at the turn of the century" [without giving the date of 1888!]. He discarded the middle names of Raoul and also Walter (that he felt was "too effeminate" and shorted Maximilian to "just plain Max Steiner." In the next paragraph he almost cryptically states "As far as I have ever been able to find out" that he was the only offspring. Curious. Why prelude his statement in this odd manner? Perhaps he was thinking in terms of possibly having a half-brother or half-sister. Then Max discusses pre-WWI Vienna while the Emperor, Franz Joseph, was still alive in this gay, sophisticated era.

[page 2] -More on the Emperor and how Max's father was invited to a State dinner and met the Shah of Persia. There the diners threw discarded asparagus and other food items behind them at the back curtains (and bodyguards!).

[page 3] -Max discusses his father Gabor, and then how the Steiners in general were a "show-business" family commencing with Granddad Steiner. Gabor had three brothers and a sister, including "Doc" Steiner who went to New York [later to be instrumental in helping Max when he emigrated there at age 26].

[page 4] -More discussion on his uncles and aunt.

[page 5] -Chapter II. His granddad on Max's mother's side, Rudolph, was a "gay blade" watch maker. I discussed earlier how he and Rudolph often went "fishing."

[page 6] -Max recounts a psychic experience he had when grandfather Hollman died.

[page 7] -another psychic or strange experience about his pet Dachshund, Waldie. Max had a touch of tuberculosis (so the doctors though back then) and sent him to a sanitarium along the Adriatic for six months [no dates were given]. When Max returned unannounced at the train station, Waldie was the only one there to greet him (and the dog died of a heart attack right there after the excitement of seeing Max!). Then Max starts to discuss his mother, Maria ("but she was called Mitzie").

[pages 8-9] -His parents built a famous amusement park called "Venice in Vienna" that included two restaurants. The Theater Restaurant was located in the amusement section. With very hard work they became very successful and even wealthy for a period. Their Ferris Wheel was especially an attraction.

[page 10] -His father imported Italian singers and orchestras for the Park, including a Military Band. Max even wrote marches for them while still in High School.

[pages 11-12] -Max discusses the instrumental makeup of their own Austrian Regimental Band of 36 men. For the operettas in the open-air summer theater, they used "a little heavier sound" of twelve 1st violins, six 2nd violins, 4 violas, 3 celli, 3 basses, 2 oboes, and 4 horns.

[page 13] –Max recounts “What a wonderful, colorful world for a boy to grow up in the world of theater that was opened up to me at an early age...” He conducted an operetta there at the age of 16.

[page 14] –Max jumps back at the age of six when he was forced to take three or four piano lessons a week. He wrote that he hated doing the Bach/Beethoven/Czerney/five-fingered exercises. He advises that parents should never force a child to take lessons, that musical ability will manifest on its own. However, Max enjoyed his next music teacher, Edmund Eisler, who let him play what he wanted. The teacher would play it first (and better!) and this would make Max mad [Mad Max!] and motivate him to do as good as the teacher. Dad would encourage Max to always write down his (Max’s) improvisations (“Write it down!”).

[page 15] –Discussion on how he liked Debussy and saw him perform in Vienna. While Max liked him, the audience did not initially, and Debussy had to cancel the rest of his tour there. Three years later he returned and the people loved him! Then Max discusses how he attended public school and started to write marches for the regimental bands. He was 12 or 13 when he wrote a march for the 25th Jubilee of Krupp.

[page 16] –More on Krupp liking Max’s march and gave him a play canon. Max wrote two hit songs. He composed at his father’s request and never thought of himself as a composer at that time, dreaming instead of being a famous conductor.

[page 17] – Mother Steiner did not approve of Max doing a music career. She had a low opinion of musicians, commenting that they were *bums*. Bored at the school he attended, Max at the age of 15 entered the Imperial Academy of Music and completed the four years of training in only one year! He discusses his excellent instructors.

[page 18] –One instructor told him to quit taking violin lessons. Max played the trumpet, trombone, horn and organ, “but my real instrument was the piano.” Then he discussed how he impressed the head of the Academy by working out a Fugue problem on the blackboard in 20 minutes and was awarded “The Emperor’s Medal.”

[page 19] –Continuation of the fugue story. That evening Richard Strauss at a restaurant dinner complimented Max (although Max’s mother devalued it as “foolishness” and insisted Max become an engineer!).

[page 20] –Chapter V. After Max left the Academy he worked at his parents’ amusement park doing payroll for 1500 employees and did errands. He still had time to watch all the rehearsals of the Park’s shows and became immersed with orchestral effects. “This was the training which many years later was to lead me to Hollywood.” He also had other hobbies such as illustrating coverings of the sheet music, swimming (that he did pretty much to the end of his life), sailing, “das Frauleins” [hinting I guess that he was a ladies man himself now], and motorcycle racing. In one race he had a bad accident that caused a coma for days and contributed to his chronic eye problems.

[page 21] –Max sought out the newest music available from publishers and study the scores until five or six in the morning. He also attended every symphony concert and opera that Vienna that helped in his musical basic training. He writes he was “a great do-it-yourselfer.” Then he discusses how at age 15 he wrote his first operetta titled *The Beautiful Greek Girl* (or *Ein Kosestundchen*). The date provided by researcher Ted Leaney is April 28, 1903.[Bill’s side note: During this busy period when Max speed-raced the music academy, wrote his operetta, etc., progressed Sun was on Pluto suggesting a concentrated two-year period of intense activity, passion and will-power. It

would also suggest intense probable activity of some nature with “das Frauleins,” family teamwork and involvement with expenses, personal power drive, and so forth.]

[page 22] –Financial hardship with the Park. One of the restaurants was burnt down and there was no insurance. This almost devastated his mother who lost all her fine linens, crystals, and furnishings.

[page 23] –Max sold his motorcycle to help out and Mom truly appreciated the gesture. At age 18 Max went to Moscow in 1906 with his own opera company and was received quite warmly (in the winter snow!). He slyly wrote, “The Russians were intrigued by so youthful a conductor and composer, and I received many a proposition!” [Wink: Perhaps granddad Rudolph would’ve been proud of him!]

[page 24] – Chapter VI. Stories about Grand father Maximilian, the famous impressario and how he produced most of the operettas of Johann Strauss. Strauss was “not as easy man to get along with...”

[pages 25-28] –More on Strauss and Maximilian. Strauss was annoyed of dogs and children. He would write music ideas on his white cuffs. One such cuff produced *The Blue Danube Waltz*. Strauss always composed with pen and ink, never a pencil. He loved card games, especially “Tarok.” On page 28, Max recounts how at the age of 4 he sat on the piano bench next to Strauss and watched him play. Johann would comment to Max’s father, “You leave Maxie alone. He will be a wonderful composer someday.” He also gave Max on his 8th birthday a special “giraffe” grand piano that Max kept at his home in Beverly Hills.

[page 29] -Max’s dad produced a Josef Strauss operetta in 1901

[page 30] -Max discusses yet another Strauss, Richard Strauss. Max was so excited by the *Salome* performance in Dresden that he couldn’t sleep or eat for days.

[page 31] –A strange story about a mysterious man that Papa Steiner initially thought was a Mafia man.

[page 32] –Gabor Steiner Bankrupt! The good times suddenly vanished.

[page 33] –Max decided he would go to London for work. Besides he wanted to catch up again with “a very cute English girl named Mabel Funston” that he knew in one of his father’s shows. Before he left he learned passable English.

[pages 34-35] –At the end of the previous page, Max states “Because I have all my life been a great teller of jokes and appreciator of them,” he proceeds on the next two pages to tell three very dated jokes! I think an editor of the proposed autobiography would’ve suggested deleting them.

[page 36] –Max recounts his fog-bound trip to London (a good superstition according to sailors on the ship!). Perhaps it wasn’t a good sign because former girl friend, Mabel, was now married!

[page 37] –Max is down and out [not in Beverly Hills but London] with no job and no prospects.

[page 38] –At a delicatessen, a mysterious stranger who spoke perfect German introduced himself. Quickly he determined that Maxie was the son of Gabor, his friend! He gave Max twenty pounds and introduced him the next day to George Dance, a very influential theatrical promoter. Max was hired as a piano player.

[page 39] –Soon Max became musical director doing shows such as the highly popular *Veronique*.

[page 40] –More work on successful show projects. Max finally “landed” firmly on London soil conducting many shows.

[pages 41-46] –More stories about shows and personalities in his London years.

[page 47] –Chapter IX. The year is 1912 and his current show, *Topsy Turvy*, sank to the *bottomsy* of popularity. Receiving a call for help from his father, Max travels to Vienna in April and helps him out financially and also professionally as the management of the new theater. Max mentions various famous names associated with it, including W.C. Fields.

[pages 48-49] –More stories about his stay at the Ronacher Theater.

[page 50] –Erich Korngold, father of Erich Wolfgang, gave Max a great review of his little opera, *The Crystal Cup*. Max recounts how he was arrested before Christmas after a furniture company demanded to be paid for but Max did not have the money to pay for their products or services, so off to prison he went for several weeks. Even Mother Steiner refused to bail poor Maxie out! Apparently she still held a grudge against her son for becoming a musician and going off to London.

[page 50] –The real culprits of the problem were charged, and Max was released. Gabor and Mitzie separated but curiously Max stayed with mom since he had no money. “I might just as well have stayed in jail.” However, by the spring of 1913, Max found another job in London

[page 52] –Under a pseudonym, Max works as musical director for the American Revue show, *Come Over Here*. The show was a success.[Incidentally, according to Ted Leaney’s research, a pseudonym of Max was “Moritz Wurm.”]

[pages 53-54] Max recounts how he had a short romance with that Russian countess-in-exile I discussed earlier in this paper.

[pages 55-56] –More incidental stories of that period.

[pages 57-58] –Great Britain declares war on Germany in early August, 1914. Not being a naturalized citizen, Max encounters problems with the authorities. Max decided to go to New York for work, but first he had to struggle to get a passport.

[page 59] –In a short paragraph squeezed between these events, Max tells the readers that during his time in London he married an English gal. He couldn’t raise money for her so he went to America without her until he could afford to get her. Max boards the *Laplant* that sailed without cargo.

[page 60] –The ship was boarded by a German submarine captain and let go (but was torpedoed on the return trip!). Max ate lobster and mayonnaise throughout the entire trip.

[page 61] – A cellist onboard and Max gave concerts, and Max used the tip money to buy necessities. The ship docks in New York harbor Christmas Eve, 1914.

[page 62] –Chapter XI. Uncle “Doc” Steiner met Max on arrival. Soon he rented an apartment on 44th Street near Eight Avenue for \$15 a month. He only had \$57 at the time.

[page 63] –Max did odd jobs to survive, including working as a copyist.

[pages 64-65] –He and a bass baritone named Emanuel learned to steal food from a dumbwaiter as delicatessen food came up pass their floor to a waiting floor above.

[page 66] -Max got a job as a piano player, and then eventually conducting a ten piece band at a restaurant in Coney Island. He was paid \$65 a week working until about 2 in the morning.

[pages 67-68] –Max gets a job conducting a forty-piece band for silents.

[page 69] –Max discusses the emerging art form of the American Musical Comedy. He knew and/or worked with George Gershwin, Jerome Kern, and Sigmund Romberg. From 1916 to 1929 he conducted so many musical shows that he lost count. His first show was *The Masked Model*.

[pages 70-71] –Max is on the road and talks about an incident with a mustachioed fellow in Modesto.

[page 72] –Back in New York, Max did *Rainbow Girl*.

[pages 73-74] –Discussion on Sydney Greenstreet playing a comical English butler in the show. He also talks about a singer and dancer named Harry Delf and a comedian named Billy B. Van.

[pages 75-76] –Max was taken to dinner at the Claridge Hotel where a piano player played Viennese music. It was Sigmund Romberg [composer of *The Desert Song*]. HE and Max knew each back in Vienna (classmates at the Academy). Romberg was doing the piano routine to make extra money while the Shuberts had him under contract for only \$50 a week.

[Note: The copy of *Notes To You* were not properly marked so there's no accuracy in page numbers in this general section. Some pages might have, say, 76-A or whatever (not sure). At any rate, Max discusses how he had to transpose *The Star Spangled Banner* for a show because the singer couldn't do it in B-flat (but wanted it in D major!). Max then states that he was able to bring his wife, Beatrice, and her mother, to America. They nevertheless grew apart emotionally because of Max's absences in his work, and her mother was an "embarrassing mental case." Max divorced. After *Rainbow Girl*, Max hit the road again. The great flu epidemic struck then, so all public gathering places (like the theater) were forced closed for at least two weeks.]

[page 77] – This page number is clearly marked. Max was hired to do a show in France to sell Liberty bonds. Uniforms were bought for the band and Max but Armistice was declared on November 11th... Max says he was 5'4" tall and weighed 128 pounds at the time.

[pages 78-79] –*Rainbow Girl* closed and then he did *Dere Maple*. He contacted mumps in Baltimore from an infected instrument in a dentist's office. So he recommended another conductor to do the work—Alfred Newman! Max then recounts another bodily mishap in Buffalo where he slipped on ice and broke his left knee-cap. In great pain he still conducted a Shubert show.

[pages 80-81] –Maxie plays a joke on Romberg, pretending that a tune he was playing was his, not Romberg's.

[page 82] –Max brought his parents from Vienna in 1922 that he hadn't seen in eight years. The transition did not work and so they returned to the Old Country. His father apparently had invented cellophane but he lost the patent after general disinterest.

[page 83] –He discussed his acquaintance with Victor Herbert and how masterful he was as an orchestrator. Max offered a few examples. For instance, he wrote, "the maestro taught me that to imitate an oboe, you put the flute and the viola together and let them play in unison." Max also discussed the orchestrator and composer, Frank Saddler.

[page 84] –More technical observations of Saddler's work. Max states, "I learned modern American orchestration from him. In Austria we had orchestrated entirely differently from over here."

[pages 85-87] –More discussion on Victor Herbert. He was present with Victor very shortly before he died in May, 1924.

[page 88] –Mention of Miklos Rozsa in relation to a funny story about *Ben-Hur*. Then a short digression on *Ed Wynn's Grab Bag* show.

[page 89] –Humorous stories about a Broadway stage director and choreographer named Julian Mitchell who happened to be nearly deaf and had a case of halitosis.

[pages 90-91] –Discussion on several of his shows, including *Peaches*, *Castles In The Air*, and *George Lemaire's Affairs*.

[pages 92-93] –Max recounts a story how he, Gorge Gershwin, and Al Jolson drove up to Connecticut, and how Jolson got pulled over by a disbelieving cop.

[page 94] –Yet another humorous tale, this time about how he fell asleep while doing a conducting job.

[page 95] –Max joined the theatrical club called “The Friars” and lived in the club from 1926 until he moved to Hollywood. A fellow friar named Louis Silvers came up to Max with the idea that, since Max was so adept at spotting for William Fox, how about getting in business together and offer such services for all interested. Max declined (and later rather regretted it).

[pages 96-102] –Several more stories of the vaudeville era.

[page 103 to ???] –Max arrives in Hollywood after being offered an opportunity to work for RKO by Harry Tierney as an orchestrator. [Note: the next two pages are not clearly numbered and, in fact, neither is this copy I have of page 103. The next clearly marked typewritten page I have is page 150]. First he orchestrated for a movie titled *Dixiana*. Then he and Roy Webb started to score for cheapie movies with a ten-man orchestra (times were financially tight because of the Depression). Very interestingly, he wrote: “We didn’t even have time to write the music in score, but were forced to immediately write in the orchestra parts.” Roy went back to New York because of a bigger slump in budget, and Max almost went back East too. Fearing to lose Max, RKO in 1930 offered Max the position of music department head for RKO. He wrote: “I wired Jenny that I couldn’t accept the Atlantic City offer and stayed on in Hollywood. I have always felt this was a cross-road in my life. The whole thing was ‘touch and go.’ If I had gone to Atlantic City, I probably would never have seen Hollywood again. Who knows? Those are the breaks in our business.” Max then brings back Roy, a man he had known since the earliest days in New York, he stated. Max’s first assignment was *Cimarron*. He scored it and the movie became a hit.

[page 106 ??] –Next Max scored *Beau Geuste*, the first attempt at “Tempo” tracking or click tracking.

[page 107??] –Max’s orchestra of only 20 players could double for other instruments, so he had them doubling on a different track, and then another track. In the dubbing/synch process, he merged them all together to make it sound like a 60-man orchestra!

[page 108] –More on the click track. More or newer bosses at RKO.

[page 109] –Max’s first earthquake experience in 1932.

[page 110] –Max and RKO Comptroller together bought an orange grove in van Nuys. Gypsies one time stole their fruit.

[pages 111-114] –Max worked on *Bird of Paradise*. First mention of his involvement with the young Executive Producer, David O. Selznick.

[page 115] –David Sarnoff takes over RKO.

[page 116] –Reminiscence of composer/director, Victor Schertzinger.

[page 117] –Discussion on *King Kong*.

[page 118] More on *Kong* and how Meriam Cooper foot the orchestra bill to have Max score the movie as he wished. Max digresses and talks about his eye doctor, Rodman Irvine, and two successful eye surgeries by him.

[page 119] –Just before *Kong*, Max joined ASCAP. He thought he would get \$17,000 for royalties of the movie but when he got the check it was for \$1,321. Max wasn't a participating member long enough to receive normal royalties.

Kong was previewed in San Bernardino. Cooper and Selznick were there, very nervous. They were afraid with all the children present that they would get scared by the big ape. Max joked to them about it. In the next paragraph, Max starts to discuss how he then did many musicals for RKO, including *Flying Down To Rio* towards the end of the year (1933). Max was admonished by the director, Mark Sandrich, not to ever have a haircut while doing a picture—it was bad luck.

[pages 120-122] –Continuation of the haircut superstition that Max took up and that was carried over to the rest of his career. [Bill's comment: I suppose this had its roots, logically speaking, from the old Samson & Delilah story] RKO turned down Nelson Eddy for a singing role, so MGM gave him a three-year contract. In the bottom paragraph and continuing into the top of the next page, Max then recounts how he met his future third wife, Louise, the harpist for the recording. He was very impressed by her good looks and her skill with the harp. He knew she had already worked with Toscanini and Stokowski. So he would address her during recordings as "Louise." She was impressed by this. He wrote: "After the afternoon recording was over, I dismissed the orchestra for a two-hour break for dinner. As I started to leave the stage, I found it was raining hard. Louise was standing by the stage door. I asked her if she would like to join me for dinner. She accepted and we went to a little restaurant called Melody Lane on Vine Street. And that was the beginning of our romance." (page 122). Then Max recounts an incident during *The Little Minister* project. A parking attendant of a restaurant slammed the car door on the second finger of Max's right hand and broke it. Katharine Hepburn was upset Max himself couldn't play the piano for him during a song sequence.

[page 123] –With a splint on his finger, Max played the piano for her, but the tapping of the splint was heard on the recording. So Max took off the splint and played with four fingers on that hand. Max starts to then write about his assignment, *On Human Bondage*.

[page 124] –Max was proud to receive a congratulatory letter from Stokowski telling him that the scoring of the limping walk of Leslie Howard's was a stroke of genius. Max that recounts his frustrated joke to RKO executives how he was tired of working thru the night to beat a preview release. He only wanted to work 9 am to 6 pm. Besides, he wrote to them, he had an offer from a mattress company to be a bed-trier to show people how to sleep!

[page 125] –Max recounts a story about a Malibu party he went to.

[pages 126-128] – Max discusses some experiences he had while writing the music for *The Lost Patrol*, especially how he left his sheets inside a convertible and the music flew out on Gower street just before daybreak.

[pages 129-130] –Discussion on *Top Hat*. Max overslept and the orchestra was waiting for him. A policeman escorted him in high speeds to the studio.

[page 131] –Max creates a sound effect synchronized with his music for a leaking faucet scene in *The Informer*.

[page 132] –Story about a dinner in New York with Toscanini after one of his concerts. Toscanini heard a recording of Beethoven’s Ninth and lamented it sounded terrible. Sarnoff lifts the disc and informs him it was his own NBC recording!

[pages 133-134] – Max discusses some Jerome Kern musicals he was involved with. Astaire, Rogers, and Max criticized Kern’s attempt to write a syncopated waltz (“He attempted a _ time in jazz.”). Max received a curt reply from him: “My dear Max: What makes *you* a music critic? Regards, Jerry.”

[page 135] –Max’s new job is with Selznick who gave Max a much better contract than RKO.

[page 136] –His first project was *The Garden of Allah*. Marlene Dietrich would cook up great food for David and Max at a restaurant on Washington Blvd opposite the studio. Then Max wrote, “Ever since our first date at RKO, my harpist, Louise, and I had been a steady two-some.” However, he continued, while the marriage ceremony was funny to recount, the marriage itself was not: “The wedding story is probably the only finny thing that happened in our entire married life.” Max proceeds to talk about the ceremony in Tijuana. Previn was there.

[page 137] –Continuation of the wedding ceremony in Mexico for \$12.50. The Judge and Max had a pistol shooting contest at a bar.

[page 138] –Max did a few more pictures for Selznick. Things got slow so David let Max be loaned out to Warner Bros. to do *The Charge of the Light Brigade*.

[page 139] –Max was loaned out to go to Columbia to orchestrate and conduct *Lost Horizon*, music by Tiomkin. There were many revisions so they would work from 8 pm to 6 in the morning (supper at midnight!). Capra, Tiomkin and Max went to Chasen’s for eats.

[page 140] –Harry Cohn, head of Columbia, pulls an elaborate scare trick on Max regarding the 100-piece orchestra. Cohn pretended he was in a tantrum about it and demanded Max come to the head office.

[pages 141-143] –Max discusses Leo Forbstein. Jack Warner would pressure him to get Max to finish a picture so that Jack could preview it. While Max praises Warner for loving music, he criticized Warner for making it harder on the composer. This is because Warner might want a lot of cuts in the movie and score, and this would work against the composer. “For this reason, I have always said it is impossible to win an Academy Award for scoring with a Warner Bros. picture because they always cut right through the score...” Max recounts how he had the flu but was still pressured to do a movie quickly.

[page 144] –Max’s mother dies in 1937, and he brings father over because of the Nazi situation. Gabor developed gangrene and had his leg removed. In the end, he lost his sanity, and died October 16, 1944 at the age of 85.

[page 145] –Discussion on dad’s elopement at age 81 with a woman named Erma, and then a comment on “Old Forester Lawn.”

[page 146] –Max discusses a fiddle player named Sylvester Singer; doing *Gold Is Where You Find It*; how he went back to Selznick to do *Gone With The Wind*.

[page 147] –Focus on *Four Wives* and Michael Curtiz. Then back to *Gone With the Wind* and its preview.

[page 148] During the intermission of the preview showing, Selznick didn't notice that reels 8 & 9 were missing. Max humorously comments that the picture was *so* long that even Selznick didn't even notice the omission. Steiner then laments that *Stagecoach* won the Oscar instead of GWTW.

[page 149] –Another humorous tale, this time about *Sergeant York*.

[page 150] –Under Max's first seven-year contract at Warners, he did *All This & Heaven Too*. He talks about how the director, Litvak, wanted to see Max doing the dubbing (though it was against Jack Warner's rules). Max's son, Ronald, was born March 2, 1940. "This was probably the most joyous event in my whole life. As things turned out, he was to be my only child. I adored him and indulged him, perhaps too much, while I had him."

[page 151] –Max states that during the war years he met Victor Young, and they became fast friends [and a card-playing crony]. He would play cards until 4 in the morning, then get up at 7:30 am to go to the Studio. He had a heart condition, so this worried his wife, Rita. While he was a chain cigar-smoker, he rarely drank.

[pages 152-154??] –His cronies included Max, Ned Washington, Dimitri Tiomkin, Lou Forbes, and others. He would tend to lose money on his card games. Max recounts several stories about Victor, including a joke he played on Max (pretending that a melody Max composed was actually his own).

[NOTE: Some pages are either missing or not clearly marked. The next clearly typewritten page is page 162 and so I back-tracked pages to 156 (missing page 155??)]

–Story about *Johnny Belinda*.

[pages 157-158] –Max recounts the snobbish behavior of the New York Symphony players when he did a movie music concert for Mrs. Guggenheimer at the ill-fated Lewisohn theatre. Only 7,000 people attended due to a riot that day. Besides, Max states, they needed a lot of rehearsals to play the new works (which annoyed Max).

[page 159] –Max gives some personal insights or beliefs about movie music: "...motion picture music does not belong on the concert stage. It is written only to fit the moods and action of the picture. Because of this it is impossible to obtain a symphonic form." He then talks about a fitting story on Anthony Collins.

[page 160] –His loyal players in Hollywood, and Mr. Warner himself, consoled Max about the criticisms and bad times at New York. Then a discussion on Toscanini and the proposed movie on the life of Beethoven called, *The Moonlight Sonata*.

[pages 161-162] –Sarcastic joke on producers who think they know everything—including music!). Then a story on how he and playwright, Marc Connelly, went to the Dunes and got drunk. Selznick borrowed Max again for *Since You Went Away*. Max tells a joke he gave to Selznick. Then he recounts the 4th birthday party of his son, Ronnie.

[page 163] –More on the birthday event and how the FBI came. In 1944, Max formed the Screen Composers Association. Included in the charter members were Roy Webb, Adolph Deutsch, Johnny Green, Herbert Stoddart, Victor Young, and David Raksin [he first wrote it as "Racksin"]. Max skips to the 10th anniversary of the SCA in 1954 at the Hilton.

[page 164] –The year is 1945 and two events stand out in his memory: First his involvement with *Rhapsody In Blue*, and secondly, his divorce from Louise. He wrote: “It was an amical [amicable] divorce, as they call it, the chief reason for it being Louise’s ambition to become an opera singer. She wanted to remain in New York to study and refused to live even part-time here in California.” Custody of the son was split between them (“with unhappy results”)—although Max does not elaborate (since he wants to keep this autobiography light and humorous, I suppose!).

[page 165] –The problem with the movie was that there was no big dramatic conflict in Gershwin’s life. Max wrote: “Until a few years ago I could say the same thing about my own life. I really never had any great tragedies in my life except for the fact that I did not have a happy and successful marriage until I met and married my present wife of 17 years.” He then wrote that in the last few years there was so much illness and death in the family that he should set up a charge account with a mortuary! [typical fire-air injections of humor into even grim situations!] He then talks about Oscar Levant playing himself in the movie.

[pages 166-168] -Discussion on how Alfred Newman and his wife were the Steiners most intimate friends and how they took turns entertaining each other almost every weekend. At one party, Newman had Edward Everett Horton dressed as a butler announcing each guest as they arrived. More accolades on Al Newman on what a terrific guy he was.

[page 169] –Ray Heindorf drove Max to his new home in West Los Angeles after an all-nighter card game. It was so foggy at the top of Coldwater Canyon on the way home that they couldn’t see the white line on the road. It lifted a bit by the time they arrived at West L.A. but Max couldn’t tell where his new house was except for the right street. So they sat and talked until daybreak.

[page 170] –The real estate agent of the new house, Leonette Blair, visited Max to see how he liked the new home, and found him sick in bed with a virus. So she cooked him dinner, and that was the start of the romance. They married in Las Vegas a year later. She is even shorter than Max at 5’2” with red hair “and a beautiful face.” She used to be in “the business” herself as a soubrette and a dancer and had a memory of tunes.

[page 171] –Max praises Lee and how states, “...she is without doubt the best thing that ever happened to me in my life. Despite the light touch and, I hope, humor in this book, I had not always been a happy man until I found Lee...She gives me a laugh many a time...” However, she did not like Max’s spoiling of his son (from the third marriage), although she acted as a wonderful step-mother.

[page 172] –Max buys Ronnie a big model plane costing \$75. Max had hoped Ronnie would take a serious interest in music and even paid him to take piano lessons from age 6 to 12, but it never worked out.

[page 173] –More on Ronnie.

[page 174] –Max touches upon an award he got for *Treasure of Sierra Madre* and one for *Life With father*. He does two loan-outs, one for *Up In Arms* and one for *Tomorrow Is Forever*.

[page 175] –Recounts a bad experience he had with *China Gate*.

[pages 176-177] –Max tells stories about his involvement with two simultaneous projects, *Deep Valley* and *Woman In White*.

[pages 178-179] –Max is now involved with Meriam Cooper again for *This Is Cinerama* and also one for Warners, the Gary Cooper vehicle, *Springfield Rifle*. He did *Cinerama* for free.

[page 180] –At the end of Max’s second 7-year contract in August 1953, Max had to start free lancing. First he went to New York to see a friend, Mike Dreyfus, head of Chappell Music Publishers. Max signed a three-year contract with Chappell for the publishing rights of all of Max’s independent productions. “I could not give rights to any Warner Bros. pictures because they had their own publisher and you could not work for Warners without surrendering all rights to them.” Max gets a job to score for Columbia a new picture starring Bogart (*The Caine Mutiny*). He went back to Hollywood in September to write the music.

[page 181] –Max returns to Warner Bros. to do four pictures, “The best of them was *Battle Cry*.” From 1955 to 1957 he worked for UA, Columbia, and Republic. He did one for Cooper again when he was production chief for Whitney Pictures. Here he did *The Searchers*. He also did one for an independent production company of Alan Ladd’s. The movie was tentatively called *Twilight* but later changed to *Hell On Frisco Bay*. [This in strange because my research into the score showed that a working title of the movie was “Darkest Hour”]

[page 182] –During the musicians strike in 1958, Steiner went to London to do *John Paul Jones*. Returning to Hollywood, Warner Bros. Records commissioned another recording of GWTW.

[page 183] –In early 1962, Max developed “pancreasitis” [pancreatitis, he meant?] and bed-ridden for three months. On the 29th of April at 7 am., AP phoned Max to inform him that his son had committed suicide in Hawaii. His 22 year-old, 6’2” tall son had emotional problems and was undergoing specialist care. The news devastated Max and put him back in bed for several more months. By October he felt well enough to score *Spencer’s Mountain*.

[pages 184-187] –Quick mention of several movies he did in the general period. He had two eye surgeries in 1963 in February and April, both successful. He then worked on *Youngblood Hawke* and *A Distant Trumpet*. Then he criticizes at length the Academy for certain rulings, and how some pictures (like his *Spencer’s Mountain*) did not get a fair chance.

[page 188] –Max talks about his loyal orchestrator, Murray Cutter.

[page 189] –Victor Blau, head of the music department at Warners, was also a long-term friend. He also commended his music editor, Hal Findlay.

[page 190] –Very short page. He also commends Roy Webb.

[page 191] –Chapter XIV. Max talks about his fan mail.

[page 192] –One of his hobbies he remains doing is to swim in the morning and before dinner. He slyly wrote, “I once had another hobby which I didn’t give up, but, alas, it gave me up. There are some good things in life which do not improve with age.” As the Monty Python might reply, “Wink-Wink; Jab-Jab!” Max also jokingly stated that “Photography has been a life-long hobby of mine, but Bourbon is my greatest hobby now.” Max always loved card games with his cronies but that stopped once his pal, Victor Young, passed away. Max likes good Austrian food, goulash, seafood, and likes to have beer breakfast-lunch-dinner (“and in between.”).

[page 193] –He enjoys bourbon, as already mentioned, but also scotch and gin, although he doesn't care much for wine. He smokes a lot of cigars, likes cold showers. And wears light clothing in the winter. He then talked about a fan he once met who wanted to get into the business.

[page 194] –More on this misguided fan who didn't even read music!

[pages 195-200] –Max goes to length to discuss the tricks of his trade. NOTE: This material was included almost verbatim (some editing) in the Tony Thomas book, *FILM SCORE* (Riverwood Press, August 1991), pages 69-72. First off, Steiner comments that he rarely ever reads a script before he sees a cut of the movie. Usually he's disappointed if he did. Then he runs the film by himself. He doesn't want to be influenced by a producer, director, or anybody else. He wants to first form his own impressions and ideas. Then, after a few days, he'll run it again with others involved. On the third run, he spots the film, reel by reel. Then he goes into certain technicalities on his procedure. He also (page 200) states, "I make it my business when I start on a picture to ascertain the pitch of the voices of the different principals" (for dubbing purposes).

[page 201] –Max states that the fans are "pretty darned smart" and know when he self-borrows music from an earlier score to a present one.

[pages 202-203] –Max discusses various screen formats such as VistaVision, Cinerama, and so forth.

[page 204] –Interestingly, Max stated that Revue [Universal] wanted him to score for the tv series, *The Virginian* but he turned it down because the offer came during his bad year in 1962 when his son died and Max had his health problem. However, he did compose some cues for the *Hawaiian Eye* series.

[page 205] –He ends the autobiography, predictably enough, with humor. He said he was going to answer an ad for the railroad lines. They were looking for a good "conductor"!

December 8th: I did not yet receive any new information in a timely manner, so I'll go ahead and send this paper off to Sarah for an update]

Completed Friday, December 8, 2006 at 5:17 pm.
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