A Dimension of Sound: Music in THE TWILIGHT ZONE

Reba Wissner

MUSIC IN MEDIA SERIES NO. 1

A Dimension of Sound:
Music in *The Twilight Zone*

A Dimension of Sound: Music in *The Twilight Zone*

Reba Wissner

MUSIC IN MEDIA SERIES NO. 1

PENDRAGON PRESS
Hillsdale, NY

Library of Congress Cataloging-in-Publication Data

Wissner, Reba, 1983-

A dimension of sound : music in the Twilight Zone / by Reba Wissner.

pages cm. -- (Music in media series ; No. 1)

Includes bibliographical references and index.

ISBN 978-1-57647-216-3 (alk. paper)

1. Television music--History and criticism. 2. Twilight zone (Television program : 1959-1964) 3. Steiner, Fred, 1923-2011--Criticism and interpretation. 4. Goldsmith, Jerry--Criticism and interpretation. 5. Herrmann, Bernard, 1911-1975--Criticism and interpretation. 6. Van Cleave, Nathan, 1910-1970--Criticism and interpretation. I. Title.

ML2080.W57 2014

781.5'46--dc23

2013033874

Contents

Acknowledgments

This book would not have been possible without the help of many, many people. Much of the help that I received was with my archival research, finding documents spread around the United States. William Wrobel and Carson Cohen were invaluable resources in my score research. James D'Arc, Norm Gillespie, and Cindy Brightenburg at Brigham Young University provided me with copies of Fred Steiner's papers from his collection and gave me the necessary permissions for reproductions. Rachael Dreyer at The American Heritage Center of the University of Wyoming helped me go through the various collections and provided me with copies of the necessary documents from those collections and James Waggoner provided me with the permission to reproduce items from their collection. Paula Musegades helped me scour the Laurindo Almeida papers at The Library of Congress, Kathryn Baillargeon helped me find some documents from the Bernard Herrmann Collection at The University of California, Santa Barbara, and Michael D'Errico helped me find some documents from the Jeff Alexander Television, Radio, and Motion Picture Music Collection at The University of California, Los Angeles. Bonnie Foster at Syracuse University and Lisa Darms at New York University examined the Franz Waxman Collection and Leonard Rosenman Collection respectively to find any documents pertaining to the series. Tonya Crawford helped me to find a contract for the series in the papers of Leith Stevens at The University of Missouri, Kansas City.

Thanks also goes to Bill Rosar for putting me in touch with Bill Wrobel and Carson Cohen and helping to answer questions about Leith Stevens along the way. Andie Childs from The American Federation of Musicians and Andrew Morris from the Professional Musician's Local 47 helped me to obtain contractual documents related to the performing and composing of the scores. Marius Constant's son, Alain Constant, helped me to find the location of some documents pertaining to his father's work with CBS.

Others, such as Elizabeth Fairweather, Jessica Getman, Arianne Johnson Quinn, and Jeff Johnson, have given me valuable criticism on several drafts. Ernie Jackson assisted me with some of the technical details of recording processes. Several other people have done tremendous research on the cues of the episodes, right down to confirming their accuracy and posting a listing of these cues, the time stamp at which they sound, and the dialogue that is read at the moment on the Twilight Zone Café Message Board. For this work, I am grateful to Paul Giammarco, Carson Cohen, and Phil Sternenberg. Tommy Morgan generously gave me some insight through email correspondence about his work both as a performer and a composer

for *The Twilight Zone* as well as contributing the preface to this book and Robert Drasnin who also corresponded with me regarding both his work as a composer for the series and his work in the CBS Stock Music Library. Jenni Matz from The Archive of American Television and Randall D. Larson helped me to obtain the proper permissions to reproduce extended sections of their interviews conducted with Fred Steiner and Jerry Goldsmith. Peter Murray at CBS also assisted me with permission to reproduce images and documents.

This book is dedicated to my parents, Lydia and Harold Wissner, who turned on *The Twilight Zone* when I was a child, and unknowingly created a monster.

Preface

It's nice when someone can turn a spotlight, like Reba Wissner has done, on a segment of musical history with an examination of the television series *The Twilight Zone*. It was an extraordinary period in television film scoring. The show itself was cutting edge, as was the music that supported it. It was a developmental period for one of the film scoring giants of Hollywood—Jerry Goldsmith. I had first worked for Jerry in 1959. My first encounter with Jerry and *The Twilight Zone* series was for the first season episode titled "Dust." It was a beautiful use of harmonica in film scoring, as well as an early use of the bass harmonica. The score is outstanding.

I worked on a number of episodes with other composers during the series run, including Fred Steiner, composer for several episodes of the series, including the excellent "A Hundred Yards Over the Rim," starring Cliff Robertson. I had the pleasure and honor of writing music for three episodes of the series, as well as having some cues picked for the underscore from music library compositions that I had written for CBS over a five-year period for the "tracking" process then used in Hollywood. These are the episodes that list the word "Stock" for the composer's credit.

The last score that I wrote was chosen for me by then head of music for CBS Television, Lud Gluskin. The episode was performed on harmonica by multi-tracking the music with all tracks played by me. This was in answer to what had been happening in New York, which was started in the 1950's be guitarist Tony Motolla, who overdubbed multiple tracks of himself playing the music for the television series *Danger*. He continued the process into the 1960s.

What made *The Twilight Zone* scores different or unique from other shows of the time? The show itself. Other shows of that era, for example *Gunsmoke* (1955-1976), *Wagon Train* (1957-1965) and *Father Knows Best* (1954-1963) all had orchestras that stayed pretty much the same week to week throughout the life of the series. There were of course some changes during the year. As an example, I might have been asked to come in and play on 3 or 4 episodes of a series during the year, but not on all episodes unless I was a part of the basic orchestra for the show (for example *Green Acres* [1965-1971], the last seven years of *The Waltons* [1971-1981] or *The Rockford Files* [1974-1980]). These series were pretty much each of a single genre—the same stars week to week dealing with similar issues to "solve." Each episode of *The Twilight Zone*, however, was an entity unto itself. The story lines were limited only by the imagination of Rod Serling and the other writers for the show. Since good film music is program music to the ultimate, the numerous genres of the

episodes dictated the orchestra size and style and "feel" of the music. It was a wonderful time in the music industry with great talent in both composers and musicians experimenting with then "new" concepts and ideas in film scoring.

Tommy Morgan

Introduction

Music: Another Dimension

A Dimension of Sight, a Dimension of Mind

It is hard to dispute that one of the most lasting and influential American television series is The Twilight Zone, created by Rod Serling. The show ran on the CBS Television Network from 2 October 1959 to 19 June 1964. The series contained 156 episodes in total, 96 penned by Rod Serling.[1] The first three seasons as well as the fifth season were in the half hour format, while the fourth season moved to the hour format. There was a seven-month gap between the third and fourth seasons as the show was brought in as a mid-season replacement in 1963 for the sitcom Fair Exchange. As one critic acknowledged, The Twilight Zone "showed that a touch of originality can be brought to the half-hour form but in […] the day-by-day output from the Hollywood factory."[2] Aside from its new length, the fourth season was unusual for yet another reason: it contained only 13 episodes—exactly half the number of episodes in a typical television season. Additionally, prior to the fourth season, CBS dropped the "The" from the series name, making it only Twilight Zone. While Serling originally conceived of the series as hour-long installments, CBS believed that it would be more successful in half that length.[3] Serling eventually agreed with this, commenting that, "Ours is the perfect half-hour show. If we went to an hour, we'd have to fleshen [sic] our stories soap-opera style. Viewers could watch fifteen minutes without knowing whether they were in a Twilight Zone or a Desilu Playhouse."[4] Judging from its move to and from the hour format, their inclination proved correct.

The series was subject to repeated threats of cancellation—even as early as its first season—due to lack of sponsorship.[5] Serling's company, Cayuga Productions, produced the show, for with Serling acting as both host and executive producer. While Serling's appearances in the show during the first

[1]See Appendix 2 for the author and composer of each episode.

[2]Jack Gould, "Appraisal of Waning TV Season Covers Thousands of Varied Programs," *The New York Times*, 5 June 1960, X13.

[3]Oscar Godbout, "Rod Serling Accepts C.B.S. Contract," *The New York Times*, 4 June 1958, 67.

[4]Quoted in Marc Scott Zicree, *The Twilight Zone Companion*, 2nd ed (Los Angeles: Silman-James Press, 1989), 296.

[5]Indeed, sponsors and censorship was a common problem for Serling. For more on this see Lawrence Venuti, "Rod Serling, Television Censorship, The Twilight Zone." *Western Humanities Review* 35 (1981), 354-364.

season were confined to intro and outro voiceovers (except for his appearance onscreen at the end of the Season 1 finale, "A World of His Own"), he began to appear onscreen during his intros from the second season to the end of the series run. Famously termed, "television's last angry young man," due to his constant battles with censorship and pre-censorship, Serling claimed that the series differed from his previous endeavors in that he was not "writing any material that lies in the danger zone. There won't be anything controversial in the new series."[6] The series' original intended pilot, "The Time Element," was broadcast as part of the Desilu Playhouse on November 24, 1958 in which a man has a recurring dream that he has advance knowledge of the bombing of Pearl Harbor, becoming an immediate sensation, but was rejected by CBS as a series pilot. His second proposed pilot, " I Shot an Arrow Into the Air" about an alien who comes to Earth and is misjudged and killed, was also rejected.[7] Serling also suggested a third pilot teleplay called "The Happy Place" in which all persons over a certain age would be exterminated, but it too was rejected by the network on the grounds of morbidity. The pilot that many know, "Where is Everybody?," aired on 2 October 1959.

While "The Twilight Zone" as a phrase held various connotations, the one that Rod Serling intended was commonly employed in the early 1900s, used to describe a distinct condition between fantasy and reality and inherently containing a Seem-Be duality in which a divide exists between what is and what appears to be.[8] As Serling himself said of the show, "It's difficult to give a genetic classification, a single definition of the series. I guess you can say it's [sic] stories of the imagination. They all tilt from center—unreal, told in terms of reality."[9] The stories that the series utilized "[…] lie somewhere between down-to-earth reality and outerspace," and are "pack[ed] with unusually imaginative happenings designed to seem neither completely real nor wholly unreal."[10] However, when asked about the origin of the series' name, Serling replied, "I thought I'd made it up, but I've heard since that there is an Air Force term relating to a moment when a plane is coming down on approach and it cannot see the horizon, it's called the twilight zone, but its

[6]John P. Shanley, "A Playwright at the Controls: Serling Takes Charge of Production in New TV Series," *New York Times*, 20 September 1959, X19. For more on Serling's previous battles with censors, see Peter Wolfe, *In The Zone: The Twilight World of Rod Serling* (Bowling Green, OH: Bowling Green State University Press, 1997).

[7]This is not the same "I Shot an Arrow Into the Air" that appeared in the show's first season.

[8]Stewart T. Stanyard, *Dimensions Behind the Twilight Zone: A Backstage Tribute to Television's Groundbreaking Series* (Toronto: ECW Press, 2007), 7.

[9]John Crosby, "Rod Serling is Way Out in the Sixth Dimension," *The Washington Press, Times Herald* (22 November 1959), G15.

[10]Val Adams, "TV-Radio News: A Rod Serling Series," *The New York Times*, 8 March 1959, X11.

an obscure term which I had not heard before."[11] But Serling's use gave the term a whole new definition, as J. Hoberman elucidates,

> The Twilight Zone doesn't only belong to a brief and distinctive epoch in our recent past—it could almost provide that period with a name. The Twilight Zone […] defined the shadowy transition between the Fabulous Fifties and the Psychedelic Sixties. The show's span encompassed the birth of the Space Race, the flowering of the Civil Rights Movement, and the life and death of the New Frontier.[12]

This acknowledges that all of these definitions are at work in *The Twilight Zone,* no matter what Rod Serling intended.

Aside from being a reflection of its own era, the series called into question the nature of reality.[13] As Richard Shepard put it so succinctly, the program featured a "series of stories about incidents outside the grasp of logic."[14] As Rod Serling himself wrote in a story printed in *TV Guide:*

> Here's what *The Twilight Zone* is: It's an anthology series, half hour in length, that delves into the odd, the bizarre, the unexpected. It probes into the discussion of imagination but with a concern for taste and for an adult audience too long considered to have IQs in negative figures […] *The Twilight Zone* is what it implies: that shadowy area of the almost-but-not-quite; the unbelievable told in terms that can be believed.[15]

As Serling's passage above notes, in this most basic description, *The Twilight Zone* was not only a fantasy or science fiction program meant solely for entertainment, but it was also intended to be thought provoking and to argue philosophical issues and ideas. The *Twilight Zone* scores served to enhance the anxieties that the episode sought to invoke and often conveyed insight into the episode's subtext. It dealt with many very basic issues: "skepticism in its various forms, the ethics of war and peace, the nature and value of knowledge (and of ignorance), the nature of love, the objectivity of judgments of value, the nature of happiness, of freedom, and of justice."[16] Some

[11]Zicree, *The Twilight Zone Companion*, 24.

[12]J. Hoberman, "America's Twilight Zone," in *Visions of The Twilight Zone*, Arlen Schumer, ed. (San Francisco: Chronicle Books, 1990), 147.

[13]Heather Urbanski, *Plagues, Apocalypses, and Bug-Eyed Monsters: How Speculative Fiction Shows Us Our Nightmares* (Jefferson, NC: McFarland and Co., 2007), 186.

[14]Richard F. Shepard, "'Twilight Zone' Finds 2D Sponsor: General Foods to Help Back Series of Weird TV Tales," *The New York Times*, 12 May 1960, 71.

[15]Rod Serling, "Far Seeking Horizons," *TV Guide*, 7 November 1959, reprinted in Tony Albarella, ed., *As Timeless as Infinity: The Complete Twilight Zone Scripts of Rod Serling*, vol. 1 (Colorado Springs: Gauntlet Press, 2004), 5-6.

[16]Lester Hunt, "Introduction," in Noel Carrol and Lester H. Hunt, eds., *Philosophy in The Twilight Zone* (Chichester, UK: Wiley-Blackwell, 2009), 1.

of the elements present in the show fall into five categories: miracles, the eternal struggle between the forces of good and evil, the development of moral character, resurrection, and Armageddon.[17] The series also presents these elements in the guise of various motifs, including godlike figures, the spiritual agents of good and evil, and heaven and hell.[18] On some level, *The Twilight Zone* also had a preoccupation with alienation and routinization, as well as travel throughout space and time.[19] Along with these themes, several general character types emerge: the social outcast, the person of an obsolete profession, and the person in a position of power.[20] In this way, the writers loosely organized the series' episodes through these generically common threads.[21]

Likewise, Crista Scaturro argues that the series served as a reflection of the five main sources of stress that the American people felt during this tumultuous time in history: alienation, fear of "the other," fear of war and mass destruction, fear of the erosion of traditional values, and fear of totalitarian regimes.[22] Episodes of the series also produced several firsts within its contemporary context. For example, "Time Enough at Last" was

[17]James Edward Parker, "Rod Serling's 'The Twilight Zone': A Critical Examination of Religious and Moralistic Themes and Motifs Presented in Film Noir Style" (Ph.D. Diss., Ohio University, 1987), 8.

[18]Ibid.

[19]M. Keith Booker, *Strange TV: Innovative Television Series from The Twilight Zone to the X-Files* (Westport, CT and London: Greenwood Press, 2002), 56.

[20]Tony Albarella, "Evolution of a Serling Character: The Rise and Fall of the Business Executive," in *Proceedings: The Rod Serling Conference at Ithaca College, Vol. 2: 2008, Papers and Presentations,* <<http://www.ithaca.edu/rhp/serling/docs/proceedings/>>, 61.

[21]William Boddy, "Entering the Twilight Zone," *Screen* 25 (1984), 107.

[22]Crista D. Scaturro, "'Between the Pit of Man's Fears and the Summit of His Knowledge:' Cold War America and the *Twilight Zone*" (M.A. Thesis, The George Washington University, 2009), 46. See also V. DeFate, "Where do Little Green Men Come From?," in *Science Fiction America: Essays on SF Cinema*, edited by David J. Hogan (Jefferson, NC and London: McFarland and Co., 2006), 69- 93. As David J. Hogan has articulated, "explorations of gender issues, war, xenophobia, and other difficult topics are more easily accepted by viewers if the tale's protagonists exist in future times in alien places with discernible, but not too literal, links to out own world. If the protagonists are only vaguely human, a writer can achieve especially pointed comment because audiences will nod and absorb the lesson without having been made to feel morally deficient or unfairly put upon." See David J. Hogan, "Introduction," in *Science Fiction America: Essays on SF Cinema*, edited by David J. Hogan (Jefferson, North Carolina and London: McFarland and Co., 2006), 3-4. As Notovny Lawrence suggests, "*The Twilight Zone* also reflected changes occurring in the U.S. as a result of the Women's Liberation Movement, which reemerged in the 1960s, challenging traditional sexual politics governed by binary oppositions that placed men in superior and women in inferior roles." See Notovny Lawrence, "Reflections of a Nation's Angst; or How I Learned to Stop Worrying and Love *The Twilight Zone*," in David C. Wright and Allan W. Austin, eds., *Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television* (Jefferson, NC and London: McFarland and Co., 2010), 22.

the first television show broadcast to depict the detonation of an atomic bomb on a United States city.[23]

Such topics were favorites of Serling. Similarly, Serling once remarked that, "if I have a preoccupation, it is with conflict rather than with morality—the conflict of age versus youth, the lonely versus the mob."[24] Like other anthology shows of the time, *The Twilight Zone* addressed issues such as civil rights, McCarthyism and Communism, racial prejudice, corporate culture, and the downside of fame.[25] For example, "The Monsters are Due on Maple Street" and "To Serve Man" can be interpreted as expressions of fear of "The Other," with the aliens in each episode representing the most feared Other at the time: Communists.[26] In the same way, "The Mirror" is often regarded as as a reference to The Bay of Pigs and "Four O'Clock" both as an anti-blacklist testimony and a critique of McCarthyism in the United States. According to Tony Albarella, this latter episode also served as an assault by Rod Serling on Joseph McCarthy himself.[27] Episodes such as "Time Enough at Last" comment on themes such as "alienation and solitude, the psychology of social fears and anxieties, and the danger of getting what one wants."[28]

Likewise, episodes such as "Where is Everybody," serve as metaphors for the mid-century American who felt alienated from those around them.[29] Similarly, "Eye of the Beholder," operates as a metaphor for contemporary racial prejudice.[30] Shows like "The Big Tall Wish" function as a call for

[23]Tony Albarella, "Shattered Vision," in Tony Albarella, ed., *As Timeless As Infinity: The Twilight Zone Scripts of Rod Serling*, Vol. 3 (Colorado Springs: Gauntlet Press, 2006), 112.

[24]Quoted in Leslie Dale Feldman, *Spaceships and Politics: The Political Theory of Rod Serling* (Lanham, MD and Boulder, CO: Lexington Books, 2010),79.

[25]Jon Kraszewski, "Do Not Go Gentle Into That Twilight: Rod Serling's Challenge to 1960s Television Production," *The Review of Film and Television Studies* 6 (2008), 343. Examples of these anthologies are Kraft Television Theater (ABC, 1953-1955), Kraft Suspense Theater (NBC, 1963-1965), Lux Video Theater (NBC, 1954-1957), Ford Theater (NBC, 1952-1956), Four Star Playhouse (CBS, 1952-1956), and Alfred Hitchcock Presents (CBS/NBC, 1955-1965).

[26]Lincoln Geraghty, "Painted Men and Salt Monsters: The Alien Body in 50s and 60s American Television," *Intensities* 4 (2007), 6. As Tony Albarella notes, "The Monsters Are Due On Maple Street" is often interpreted incorrectly as an allegory of both Soviet invasion and Communism. It does, however, express a political statement of McCarthyism. See Tony Albarella, "Neighborhood Watch," in Tony Albarella, ed., *As Timeless As Infinity: The Twilight Zone Scripts of Rod Serling*, Vol. 4 (Colorado Springs: Gauntlet Press, 2007), 95-96.

[27]Tony Albarella, "Small Time," in Tony Albarella, ed., *As Timeless As Infinity: The Twilight Zone Scripts of Rod Serling*, Vol. 4 (Colorado Springs: Gauntlet Press, 2007), 319.

[28]Ed Uszynski, "Into the Twilight Zone: Considerations on the Human Condition in 'Time Enough at Last,'" in *Proceedings: The Rod Serling Conference at Ithaca College, Vol. 3: 2009, Papers and Presentations,* <<http://www.ithaca.edu/rhp/serling/docs/proceeding/>>, 203.

[29]Booker, *Science Fiction Television*, 13.

[30]Worland, "Sign-Posts Up Ahead," 106. Other such episodes are "Death's Head Revisited," "The Gift," "A Quality of Mercy," and "I Am the Night-Color Me Black."

racial equality.[31] Even an episode such as "A Piano in the House" offered a tripartite criticism of the rising role of technology, second-wave feminism, and traditional patriarchy.[32] As a result, Serling effectively substituted parable for realism in terms of confrontational subjects.[33] Steven Stark considers that by focusing on these events, the series reflected our national inability to trust anyone or anything, including what was real.[34]

The show was famous for treating the above topics within the context of impossible events set in everyday places, thus subverting the audience's expectations. It did so effectively, for the audience willingly suspended disbelief of the archetypes of the average American subject to more free treatment onscreen.[35] As a result, *The Twilight Zone* magnifies the public's apprehension of reality through testing the limits of the viewers' imaginations.[36] The show, by its very construction as an anthology with the lack of any recurring characters other than Serling's onscreen persona, allowed for anything to happen without limits.[37] Often, the episodes took place simultaneously in two converging realities; television's visual nature allows for this much more easily than any other medium.[38] The series, like absurdist drama, requires the suspension of natural law in order to examine reality differently.[39] As Tony Albarella asserts, Serling's "forte was the sociopolitical story with a moral; very lofty themes, and ones that were often hard to ground in reality and make dramatically viable. That's why his greatest successes were in-depth character studies that commented on the victims or the villains of social evil."[40] Only a few of the show's episodes did not feature such in-depth character studies.

One of the show's trademarks is that many of the episodes offered a twist ending used for social commentary and self-reflection in the manner

[31]Lawrence, "Reflections of a Nation's Angst," 21-22.

[32]Nicholas C. Laudadio, "All Manner of Revolving Things: Musical Technology, Domestic Anxiety, and *The Twilight Zone*'s 'A Piano in the House' (1962)," *Science Fiction Film and Television* 5 (2012), 159-177.

[33]Douglas Brode and Carol Serling, *Rod Serling and The Twilight Zone: The 50th Anniversary Tribute* (Fort Lee, NJ: Barricade Books, 2009), xvi.

[34]Steven D. Stark, *Glued to the Set: The 60 Television Shows and Events that Made Us Who We Are Today* (New York and London: The Free Press, 1998), 89.

[35]Joel Engel, *Rod Serling: The Dreams and Nightmares of Life in The Twilight Zone* (Chicago and New York: Contemporary Books, 1989), 186-187.

[36]Peter Wolfe, *In The Zone: The Twilight World of Rod Serling* (Bowling Green, OH: Bowling Green State University Press, 1997), 202.

[37]David Cochran, "Another Dimension: Rod Serling, Consensus Liberalism, and *The Twilight Zone*," in David Cochran ed., *America Noir: Underground Writers and Filmmakers of the Postwar Era* (Washington: Smithsonian Books, 2000), 208.

[38]Urbanski, *Plagues, Apocalypses, and Bug-Eyed Monsters*, 191.

[39]Wolfe, *In The Zone*, 97.

[40]Albarella, "Evolution of a Serling Character," 60.

of O. Henry.[41] As Richard Matheson outlined it, "The ideal *Twilight Zone* started with a really smashing idea that hit you right in the first few seconds, then you played that out, and you had a little flip at the end; that was the structure."[42] As Buck Houghton, the producer of the first three seasons put it so succinctly, one of the series' strengths was that upon watching, one never got the sense at the end that they felt that "I wish it hadn't ended that way."[43] Serling intended this formula from the beginning as an early CBS press release for the show illuminates: "Each story will have a provocative ending as a trademark; one which is set up in the context of the plot to be shocking, unexpected, but at the same time, in retrospect, valid, and honest."[44] This twist ending turned viewer expectation on its head, and demonstrated not only that things are not always what they seem, but also often that one's actions can affect both the overall outcome as well as its consequences.[45]

As Stanley Wiater maintains, the divide between fantasy and reality and what concerns them is a classic trope in the fantasy genre.[46] In this way, it allowed for the speculation of the thin line between the present and future in terms of technology and space travel. Additionally, the series served as a set of cautionary tales, warning the audience of what might happen if they routinely accept everything they see and hear, and that the majority is not always right.[47] As Bruce Bawer intimates, the series created philosophical and existential questions in the viewers' minds: "Perhaps everything is not as we think it is. Perhaps we are not who we think we are. Perhaps we are trapped

[41]Rick Worland, "Sign-Posts Up Ahead: *The Twilight Zone, The Outer Limits*, and TV Political Fantasy, 1959-1965," *Science Fiction Studies* 23 (1996), 104.

[42]Quoted in Tom Stempsel, *Storytellers to the Nation: A History of American Television Writing* (New York: Continuum Publishing, 1996), 101.

[43]Buck Houghton, Interview with Marc Scott Zicree, (UFOTV *Twilight Zone* Audio Archive, no date).

[44]CBS Press Release, May 26, 1959, "'The Twilight Zone': Unusual New Series by Rod Serling Will Bow on the CBS Television Network Oct. 2," Reproduced in *As Timeless As Infinity: The Complete Twilight Zone Scripts of Rod Serling*, Vol. 1, edited by Tony Albarella (Colorado Springs: Gauntlet Press, 2004), 25.

[45]Some examples of this are "One More Pallbearer" (Season 3) in which the main character goes mad after trying to avenge past wrongdoings, "The Shelter" (Season 3) in which the characters' true colors emerge in a state of duress and their friendships, which seemed solid at the beginning of the episode, were destroyed by episode's end, and "Escape Clause" (Season 1) where the protagonist, who trades his soul to the Devil in exchange for immortality, kills his wife and then is sentenced to life in prison.

[46] Stanley Wiater, ed., *Richard Matheson's The Twilight Zone Scripts*, vol. 1 (Springfield, PA: Gauntlet Press, 2001), 73.

[47]Carl Plantinga, "Frame Shifters: Surprise Endings and Spectator Imagination in *The Twilight Zone*," in Noel Carrol and Lester H. Hunt, eds., *Philosophy in The Twilight Zone* (Chichester: Wiley-Blackwell, 2009), 39.

in something from which there is no escape. Perhaps the fine, orderly society we think we are living in an illusion, concealing horrors more immense and threatening than anything we can imagine."[48] Part of this issue of existentialism stemmed from contemporary events. In doing so, *The Twilight Zone* allowed the viewer to take a step back and call into question what they believe to be their own reality and examine the world around them with fresh eyes.

Many scholars have written regarding the relationship between the series and the Cold War politics and various social anxieties that Serling and his other writers presented allegorically rather than explicitly. Serling readily admitted that he intended to imbue his show with allegories.[49] This is a particularly salient point when we consider that Serling consciously avoided narrative actions in his episodes for the series.[50] Serling understood the malleability of science fiction and its various interpretations and that since it often is not taken very seriously, it is an appropriate medium for social commentary that might otherwise inflame audiences and sponsors.[51] During a 1959 interview with Mike Wallace for *60 Minutes*, Serling remarked that "network censors would not allow two senators to engage in current political debate, but they could not stand in the way of two Martians saying the same things in allegorical terms."[52] From the second episode onward, Serling inflected the series with issues reminiscent of 1950s and 1960s society from social, political, and economic standpoints.[53]

Likewise, when asked in his final interview with Linda Breville in 1975 if he thought that he could "say more about topics of social significance through a contemporary drama or more through the framework of science fiction and fantasy," Serling replied:

> I think that you can say more obviously in the framework of an honest-to-Christ contemporary piece so that you don't have to talk in parables, in symbolisms and the rest of it, but this is not to say that you can't make a point of social criticism using science fiction or fantasy as your

[48]Bruce Bawer, "The Other Sixties," *The Wilson Quarterly* 28 (2004), 82.

[49]Parker, "Rod Serling's 'The Twilight Zone,'" 70.

[50]David J. Hogan, "Introduction: Science Fiction and the Actual," in David J. Hogan, ed., *Science Fiction America: Essays on SF Cinema* (Jefferson, NC and London: McFarland and Co., 2006), 3.

[51]Jon Kraszewski, "Television Anthology Writers and Authorship: The Work and Identity of Rod Serling, Reginald Rose, and Paddy Chayefsky in 1950s and 1960s Media Industries" (Ph.D. Diss., Indiana University, 2004), 151.

[52]Quoted in Lawrence, "Reflections of a Nation's Angst," 11.

[53]Ibid., 12-13.

> backdrop. We did that on *Twilight Zone* a lot, but there's no room for that kind of subtlety anymore.[54]

As Serling has noted, times have indeed changed in the eleven or so years since *The Twilight Zone* went off air and this interview, censorship was no longer a concern and subtlety was no longer a necessity. As M. Keith Booker analyzes, it was the series' ability to both tap into these anxieties and to invest in them "with a distancing irony that made them seem less threatening" that made *The Twilight Zone* so appealing to audiences.[55]

The Twilight Zone played on the reversal of the normal and the abnormal.[56] As a result, in most episodes, it becomes increasingly difficult to discern real from fiction; indeed, this haziness is part of the point.[57] In their study of the series, Don Presnell and Marty McGee have succinctly summed up this point, suggesting that "at the most basic aesthetic level, *The Twilight Zone* can best be described as the ultimate Rorschach: no matter how many people have seen the series, they all see something different."[58] Indeed "at its best, *The Twilight Zone* did not tell us what to think. Instead, Serling's series forced us to think for ourselves."[59] At the same time, however, the appearance of the characters throughout the series exploits the medium of television to allow the audience to identify with the characters on-screen and involve them with what they see.[60] As Mary Sirridge contends:

> [T]he situation of *The Twilight Zone* viewer is partly participative, partly reflective. As the episode unfolds, the viewer is ordinarily identified with the protagonists and shares the problem or puzzle with which they are confronted and their limitations with respect to evidence, misleading cues, and the urgency of the situation.[61]

[54]Linda Breville, "Interview with Rod Serling (1975)," *Writers Digest Magazine* (1976), reproduced on the Rod Serling Memorial Foundation website (Accessed 3 June 2011), <<http://www.rodserling.com/brevelleint.htm>>.

[55]M. Keith Booker, *Science Fiction Television* (Westport, CT and London: Praeger, 2004), 15.

[56]Booker, *Strange TV,* 61.

[57]Stanyard, *Dimensions Behind The Twilight Zone,* 42.

[58]Don Presnell and Marty McGee, *A Critical History of Television's The Twilight Zone, 1959-1964* (Jefferson, NC and London: McFarland and Co., 1998), 6.

[59]Brode and Serling, *Rod Serling and The Twilight Zone*, 163.

[60]Some examples are the characters' fear of death such as Lew Bookman (Ed Wynn) in "One For The Angels" and Wanda Dunn (Gladys Cooper) in "Nothing in the Dark"; wanting to return to one's childhood such as Martin Sloane (Gig Young) in "Walking Distance"; wanting wishes such as Arthur Castle (Luther Alder) in "The Man in the Bottle" and George P. Hanley (Howard Morris) in "I Dream of Genie"; and the return of unrequited love, such as Jess-Belle (Anne Francis) in "Jess-Belle" and Roger Shackleforth (George Grizzard) in "The Chaser."

[61]Mary Sirridge, "The Treachery of the Commonplace," in Noel Carrol and Lester H. Hunt, eds., *Philosophy in The Twilight Zone* (Chichester: Wiley-Blackwell, 2009), 59.

In this way, *The Twilight Zone* exploits the key topic that reality often conflicts with the images that pervade everyday television programs which most often focused on the idealistic environment of everyday life; the homes with white picket fences and the parents and two children who live there with their perfect lives.[62]

Aside from the idealistic, the series also focused on the fantastic. Time travel is a particularly recurring and strong subject in the series. Timothy Bagwell remarks on the striking ability of *Twilight Zone* characters to move freely and without explanation between the past and present in time and space.[63] Indeed, as James Edward Parker observes, *The Twilight Zone* dealt with time in four different ways: time travel, the use of time, an awareness of time, and time's physical properties.[64] In each of these instances, time is used to permits movement that would be unexplainable in real life and allow for many of the events that the show portrays.

Like much television of the era, *The Twilight Zone* became an agent of contemporary myth.[65] Oscar Godbout writing in *The New York Times* in 1958—one year before the premiere of the series—remarked on the use of science fiction in television. He quotes an anonymous network programming executive who believed that, "audiences aren't interested in two-headed men from Mars. That's why any successful space series will have to deal first with human relationships and then with the space problem."[66] Godbout noted the increasing number of pitches for new science fiction shows to networks, confirming that, "while many are not acceptable schemes, there appear to be more that are seeking a mature basis for dramatizing mankind's incipient entry into space. Credibility is a key consideration."[67] This trend, he states, derived from both a "national and international interest in interstellar subjects."[68] But the stories from *The Twilight Zone* such as these were fan favorites. Serling planned for Carol Burnett to play the lead role in "Cavender is Coming"—an episode originally intended as a pilot for its own show—and Burnett expressed her excitement, telling *The New York Times*, "I don't know

[62]Brode and Serling, *Rod Serling and The Twilight Zone,* 165.

[63]Timothy J. Bagwell, "Science Fiction and the Semiotics of Realism," in George Edgar Slusser and Eric S. Rablain, eds., *Intersections: Fantasy and Science Fiction* (Chicago: Southern Illinois University Press, 1987), 39.

[64]Parker, "Rod Serling's *The Twilight Zone,"* 370.

[65]Rodney Hill, "Mapping The Twilight Zone: Cultural and Mythical Terrain," in J.P. Telotte, *The Essential Science Fiction Television Reader* (Lexington: State University of Kentucky Press, 2008), 111.

[66]Oscar Godbout, "Science Fiction New Trend of TV," *New York Times*, 10 March 1958, 45.

[67]Ibid.

[68]Ibid.

what role I will play on 'Twilight Zone.' I hope they make me real scary. I love those weird stories."[69]

Indeed, many of the episodes are a product of their time and conceived of from real-life events or people from Serling's life. The idea for "Where is Everybody," came when Serling read an article in *Time* about putting astronauts in isolation tanks to prepare them for space travel.[70] His idea for "The Shelter" came during his contemplation of building a fallout shelter and from his interest in what would happen if his family were the only one on his street to have one.[71] In the same way, the name of the protagonist in "Nightmare as a Child" is Helen Foley, the name of Serling's favorite teacher.

A Dimension of Sound

Much ink has been spilled on the various interpretations of the show, many of which comment on aspects of the Cold War and 1950s and 60s society. But one vital part of these episodes often remains overlooked: the relationship of the music to the moving images. In many *Twilight Zone* episodes, the image track and the sound track often contradict one another, the latter of which often foreshadows the former, this thereby prepares the viewer for the series' trademark twist ending.

Thomas E. Wartenberg remarks on the use of music and sound within the context of the episode "The Odyssey of Flight 33," but we can apply his claim to any of the episodes of the series, in that each "plays with the fact that television is both an audio and a visual medium, so that it is possible to record a sound- and an image-track that require different and contradictory assumptions about [how] its content should be interpreted."[72] The music as well as the sound effects create a unique sonic space for the series to establish the writer's intended atmosphere. The series reorders the appearance-reality dualism in that what appears is not always real.[73] Therefore, particular

[69]Val Adams, "Carol Burnett: C.B.S. Plans Several Shows For the Star," *The New York Times*, 12 November 1961, X13.

[70]Sherwood Oaks College Lecture (1975), Reproduced in *The Twilight Zone Complete Definitive Collection*, DVD. Chatsworth, CA: Image Entertainment, 2006. The two likely candidates for the article in question are "National Affairs: A New Human Experience" (20 April 1959) or "People" (1 June 1959).

[71]Rod Serling, interview with Bob Crane, WKNX, Los Angeles, 11 December 1961.

[72]Thomas E. Wartenberg, "Blending Fiction and Reality: The Odyssey of Flight 33," in Noel Carrol and Lester H. Hunt, eds., *Philosophy in The Twilight Zone* (Chichester: Wiley-Blackwell, 2009), 134.

[73]Wolfe, *In The Zone*, 14.

importance lies in paying as much attention to the non-verbal elements—such as the music—as the visual and verbal elements.[74]

Recently, a spate of literature by media scholars calls "for an emphasis on the uses to which various audiences put the various media, and downplay the role of the text itself in such processes."[75] It has also focused on how the texts within a moving image influences the viewer, most of which discusses, "the degree to which films and other media have the capacity to initiate changes in thinking, to shake up audience perceptions, to cause self-reflection and perhaps even self-criticism, and to lead to social critique."[76] Music in television plays an important role in the synchronic narration that television brings forth with its simultaneous elements of dialogue, visuals, and music, coming together to produce meaning for the viewer. The meaning for each viewer, however, may be different.

Nonetheless, music does often function as one of the many storytellers on the television screen. As Janet Halfyard reminds us, visual, musical, and dialogic elements each contain varying layers of meaning within a moving image, with the visual as a reproduction of what is absent and the aural as what is present.[77] Any score combined with an image or visual sequence inherently contains any given set of meanings for the viewer to interpret, but combining any specific musical cue with a specific image often creates a mutual image for the viewer based upon their commonalities. Halfyard states that "any music will do [something], but the temporal coincidence of music and scene creates different effects according to the dynamics and structure of the music."[78]

Ten years before *The Twilight Zone* first aired, composer Aaron Copland outlined the five ways in which music can "serve the screen," citing the creation of a more convincing atmosphere of time and place and the setting of a film's diegesis. To do this, Copland cites the following functions:

1. Creating a more convincing atmosphere of time and place,
2. Underlying psychological refinements—the unspoken thoughts of a character or the unseen implications of a situation,
3. Serving as a kind of neutral background filler,

[74]Scatturo, "Between the Pit of Man's Fears," 50.

[75]Plantinga, "Frame Shifters," 48.

[76]Ibid.

[77]William A. Gamson, et al., "Media Images and the Social Construction of Reality," *Annual Review of Sociology* 18 (1992), 374.

[78]Janet K. Halfyard, "Mischief Afoot: Supernatural Horror-Comedies and the Diabolus in Musica," in Neil Lerner, ed., *Music in the Horror Film: Listening to Fear* (New York and London: Routledge, 2010), 25.

4. Building a sense of continuity,
5. Underpinning the theatrical build-up of a scene and rounding it off with a sense of finality.[79]

Regardless of whether or not the series' composers knew of Copland's statement, they nonetheless—even if inadvertently—employed these attributes. Therefore, in the case of *The Twilight Zone*, seeing should not be the only prerequisite to believing, but hearing as well.

One of the pioneers of television music theory, Ron Rodman, specifies the three general types of music in television categorized by their function: diegetic, non-diegetic, and intradiegetic. The first, diegetic music (also sometimes referred to as ambidiegetic music), can be heard both by the characters onscreen and the audience, while non-diegetic music—sometimes termed extradiegetic music—can only be heard by the audience. Diegetic music, as Rodman defines it, "often narrates in a very special way, usually by signifying itself as music rather than correlating with a narrative."[80] Intradiegetic music—like diegetic music—can be heard by both audience and characters, but it also forms a significant part of the story, sometimes considered as a narrator or sorts (for example, *The Twilight Zone* episodes, "Jess-Belle" and "Come Wander With Me").

Additionally, music also serves two other important purposes within television and cinema, both of which signify extramusical phenomena. As Rodman explains, "first, music can sound like something it is imitating. Second, music can signify through convention or symbolically as a culturally agreed upon code. Television music relies heavily on such symbolic signs (i.e. codes) for meaning."[81] Thus, music can, and often does, refer beyond its own syntax and structure.[82] Indeed, in the moving image, "sound is half the picture."[83] As Simon Frith contends, the use of music has three functions in television: to aestheticize the reality on the screen, to ground that moment on the screen by relating it to a familiar song, and as an ironic commentary of

[79]Aaron Copland, "Tip to Moviegoers: Take Off Those Ear-Muffs," *New York Times* (6 November 1949), SM30-SM31.

[80]Ron Rodman, *Tuning In: American Narrative Television Music* (Oxford and New York: Oxford University Press, 2010), 59.

[81]Ibid., 38. For more on the function of music in television and its relationship to semiotics, see Chapters 1 and 2 of Rodman, *Tuning In*. The discussion in Chapter 1 will expound upon this in detail.

[82]Edward Pearsall, "Anti-Teleological Art: Articulating Meaning Through Silence," in Byron Almén and Edward Pearsall, eds., *Approaches to Meaning in Music* (Bloomington and Indianapolis: Indiana University Press, 2006), 42.

[83]William Whittington, *Sound Design and Science Fiction* (Austin, TX: University of Texas Press, 2007), 1.

what we see, allowing the audience to distance themselves from the onscreen events and to give the spectator the illusion of knowing more than they do about that situation.[84] Music in *The Twilight Zone* does, indeed, function in all three of these ways. As we will see, it especially does so in the first way since popular songs are often used in the series and we, as viewers, bring our own emotional baggage to the interpretation of the use of the song in the episode.

Mathew Bartowiak, writing on the role of music in science fiction film and television, concludes that its role is very important in that it allows us to navigate and encounter new places, people, and life forms in both utopian and dystopian situations. In such circumstances, music serves as a fundamental part of the narrative as well as our guide to these strange new places.[85] In order to understand the complexities of an episode, we must be conscious of the strong relationship between the aural and visual information.[86] While the series contains elements of fantasy, horror, and science fiction, it is actually grounded in reality.[87] At the same time, the series also relocates meaning through deformation and transformation.[88] Simultaneously, it "dismantles received ideas about objectivity and subjectivity."[89] After all, no other element of these episodes exemplifies this more than the relationship between the music and the image.

While examining the dialogue and images on screen, an episode can have a specific meaning. But adding the music and paying close attention to its placement and cessations adds a third level to the meaning and helps us to understand things in the episode that seem beyond comprehension. As James Wierzbicki explains:

> The point of music in *The Twilight Zone* was not its sound but, rather, its function. Regardless of whether it came from the hand of a credited composer or from some anonymous contributor to the CBS library, the music in any given episode […] established the situation, accented the introduction of the "unusual" element, illustrated the various ways in which the new element effected what previously had been a

[84]Simon Frith, "Look! Hear! The Uneasy Relationship of Music and Television," *Popular Music* 21 (2002): 282.

[85]Mathew J. Bartowiak, "Introduction," in Mathew J. Bartowiak, ed., *Sounds of the Future: Essays on Music and Science Fiction Film* (Jefferson, North Carolina and London: McFarland and Co., 2010), 1.

[86]Martin Grams Jr., *The Twilight Zone: Unlocking the Door to a Television Classic* (Lanham, MD: OTR Publishing, 2008), 59.

[87]Wolfe, *In The Zone,* 23.

[88]Van Norris "Retro Landscapes: Reorganizing the Frontier in Rod Serling's *The Twilight Zone*," in Lincoln Geraghty, ed., *Channeling the Future: Essays on Science Fiction and Fantasy Television* (Lanham, MD and Toronto: Scarecrow Press, 2009), 4.

[89]Wolfe, *In The Zone*, 125.

> comfortable *status quo*, and then—in a simple yet emphatic gesture, usually a "stinger" followed by an unresolved cadence—signaled the "frame-shifting" ending.[90]

As we will soon see, many of the scores for these episodes—whether stock cues or original music—work this way.

This book deals in detail the way that music works in *The Twilight Zone*, from its compositional plan to the way it works narratively in the episodes. As far as I am able, I will outline the general compositional approaches of each composer so that we may better understand how their score(s) fit with or differed from their typical protocol—especially for writing music for film and television. For this reason, I rely extensively on primary sources by the composers themselves, such as interviews, lectures, and articles, as well as production documents, correspondence, annotated scripts, spotting notes, scores, and score sketches. Unfortunately, some composers were more or less scrupulous than others about maintaining their personal papers. For example, the only documents pertaining to the series that composer Laurindo Almeida kept were his two contracts for playing and composing "The Gift," while Fred Steiner kept almost all of his documents minus his contracts, totaling over 220 folios. As a result, this lack of consistency in terms of extant documents has been a special challenge.

This study has been as exhaustive as possible for the space that I have been allotted, but result, things will inevitably left out. Each of the chapters discuss a composer or musical element of the series. Chapter 1 examines the CBS Stock Music Library and the reuse of scores from one episode to another. Chapter 2 discusses the general practices of composition and production that the composers and producers followed in writing and mixing the scores for *The Twilight Zone,* as well as and the protocol for CBS assigning scores for episodes. Each of the subsequent chapters in this book focuses on a specific composer and the scores they composed and chapter 7 is dedicated to the composers that wrote four scores or less for the series. I have done all of the music transcriptions unless otherwise noted. I will assume that the reader is familiar with each episode, so my synopses of each episode will be minimal.

It is hard to disagree that Rod Serling's *The Twilight Zone* was one of the most innovative television series of the twentieth century. While much has been written about the series in various disciplines, it is remarkable that the music has not received more widespread study. After delivering various presentations on the use of music in *The Twilight Zone*, the most common

[90]James Wierzbicki, "Music in *The Twilight Zone*," in *Music in Science Fiction Television: Tuned to the Future*, K. J. Donnelly and Phillip Hayward (New York: Routledge, 2013), 11.

comment that I receive is "Wow, I never really listened to the music before. I'll have to go back and listen." Or, "I never really thought about how the music might correlate to what's happening in the episode. I'll have to go back and check that out." For those who are not familiar with the episodes that I discuss in this book—or even those who are—I highly encourage you after reading this book to watch these episodes with fresh eyes and fresh ears. Then, you will truly enter another dimension.

Chapter 1

The CBS Stock Music Library and the Reuse of Cues

With each new television show came new challenges, especially from a financial standpoint. Composing and recording new scores for each episode was costly and not conducive to network budgets. To remedy this problem, CBS established a Stock Music Library (from here on referred to as The Library). Regardless of whether they originated as original scores for a specific episode or derived from cues from suites composed solely for The Library, often cues were used in multiple episodes, sometimes taking on entirely new meanings, but sometimes adhering to the meaning ascribed to the context of its original use.[1]

This chapter examines the genesis of the CBS Stock Music Library and the reuse of various cues in the musical scores for *The Twilight Zone*. The goal is to use these scores as a case study to understand how music becomes associated with a specific situation enough to render reuse in other situations and, further, the manner in which The Library was employed. As a result, we can see how specific cues became associated with specific situations and chosen for various episodes. It also seeks to hypothesize a potential reason why certain episodes may have been considered unique enough to merit the composition of a completely new score, a topic that will be covered in Chapter 2.

Jeff Bond's statement in the context of *Star Trek* particularly holds true for *The Twilight Zone* as well: "one of the reasons the music […] is so deeply imbedded in out memories is the matter of simple repetition. Not only have these episodes been viewed countless times in syndicated reruns and on video […], but the musical cues themselves were repeated endlessly, not just in ensuing episodes, but also often several times within the same episode."[2] The music for T*he Twilight Zone* falls into three basic categories: wholly composed of new music (possibly with a stock track or two thrown in), partial scores composed of both new and stock music, and scores completely comprised of stock music. I will address partial scores in their appropriate contexts in

[1]Some of these suites include *The Outer Space Suite, Western Suite,* and *The Police Force Suite*, all composed by Bernard Herrmann.

[2]Jeff Bond, *The Music of Star Trek: Profiles in Style* (Los Angeles: Lone Eagle Press, 1999), 34.

later chapters. Appendix 1 features all of the reuses of cues composed as part of original scores for *Twilight Zone* episodes and the subsequent episodes in which they have been reused.

The reuse of cues in multiple episodes across multiple series is not uncommon, especially since television episodes tend to function as "a basic blueprint of narrative with stock situations, as illustrated by their recourse to the same stock music cues at similar moments," thus revealing the extent to which dramatic situations are stock situations.[3] Television tends to rely on commonly-understood musical sounds and styles to convey a specific idea or character and, as Ron Rodman observes,

> The music played bonds with the images and sounds of the TV program and conveys some sort of representational meaning to the program […] In addition, in electronic media of the twentieth century, music can signify through even more generic categories such as musical styles […] these generic musical style topics connote sociographic and demographic meanings as well as denoting specific settings and objects. These styles also connote somewhat ambiguous codes of social acceptability or deviance on TV, describing characters that are "cool," or wholesome or socially deviant and so on.[4]

In this regard, *The Twilight Zone* is no different. Many of the cues are reused within stock situations both in *The Twilight Zone* as well as in other series produced by CBS both before and after the series' run. Thus, it would be an accepted convention to reuse cues that would easily conform to these musical topics in situations within other episodes to achieve the desired effect.

Jon Burlingame estimates that by 1955, approximately four-fifths of all taped television shows utilized stock music that was recorded overseas rather than live music.[5] The reuse of previously composed cues in television shows produced by the CBS Network began in 1956, with the establishment of the CBS Television Music Library, so that the network could reuse music from previously aired television and radio shows in new shows in an attempt to remedy the problem of cost for composing and recording new scores. In order to do this, every score composed by a musician on the CBS payroll was recorded and placed in The Library, often several times—as both Jerry Goldsmith and Fred Steiner have stated in interviews—with various tempos and endings.[6] This resulted in a labor strike by CBS musicians in 1957,

[3]K.J. Donnelly, "Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen," *Popular Music* 21 (2002), 334.

[4]Rodman, *Tuning In,* 33.

[5]Jon Burlingame, *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement* (Recording Musicians Association, 1997), 5.

[6]Fred Steiner, Interview with Karen Henson, Archive of American Television, 25 June 2003. Visit emmytvlegends.org for more information.

resulting in a mandatory dictum that any television series running a complete season of 39 episodes must use a minimum of 13 original scores, and the remaining 26 or less could use music from the CBS stock music archives.[7]

As a result, many episodes of *The Twilight Zone* do not contain original scores but rather a bricolage of stock music (known in the industry as "canned music") culled from the CBS shelves. Some of this music was used previously in other television series, such as *Gunsmoke* (1955-1975), *Perry Mason* (1957-1966), and *Have Gun—Will Travel* (1957-1963), as well as music originally composed for various CBS radio dramas, such as "The Hitch-Hiker" (1941) and "Brave New World" (1956), which will be discussed further in Chapter 5. Consequently, some of these episodes contain music that was reused in episodes of *The Twilight Zone* that have a completely different theme, while others were used for those featuring similar situations.

In discussing the formation and function of the early to later years of the CBS Library, Robert Kosovsky writes about the job of the music editor in tracking episodes:

> The rise of the recorded library in the late 1950s indicated a reallocation of responsibility away from the composer and toward music and sound editors. In a television series such as *The Twilight Zone* where only a limited number of episodes were scored with original music, the music editor became the creator of the soundtrack. By selecting appropriate prerecorded musical excerpts from the huge CBS music library, the music editor functioned in a manner similar to a composer.[8]

As composer Lyn Murray highlights, spotting sessions were standard practice to figure out what cues could be used and, "The networks themselves created large libraries of background music: Lud Gluskin at CBS hired Benny Herrmann, Fred Steiner, me, and others to write track, which he beautifully recorded in London, Munich, and Paris with large orchestras."[9] This was done with one primary goal in mind: to save the network money. Fred Steiner writes, this was predominantly a cost-cutting measure and that typically in the 1960s "music budgets were drawn up with tracking in mind, and as little money as possible would be allotted for 'live' scoring."[10] Indeed, as *Billboard*

[7]This is specified in the American Federation of Musicians Television Film Labor Agreement dated June 5, 1959 and effective February 1, 1959, both in Paragraph 4, Subsection A and Paragraph 5, Subsection A.

[8]Robert Kosovsky, "Bernard Herrmann's Radio Music for the 'Columbia Workshop'" (Ph.D. Diss., The Graduate Center of the City University of New York, 2002), 258.

[9]Loren Cocking and Lyn Murray, "Ode to a Composer," *Journal of the University Film Association* 33 (1981), 50.

[10]Fred Steiner, "Keeping Score of the Scores: Music for *Star Trek*," *The Quarterly Journal of The Library of Congress* 40 (1983), 8.

Magazine reported, "Lud Gluskin, West Coast CBS music director, stated that on the average a show using a 10 to 12-piece ork [sic] the difference between using live and canned music is $3500."[11] As a result, it was financially more lucrative for the networks to use pre-recorded music than live music, especially for *The Twilight Zone* which was known to often exceed its budget.[12]

Appendix 2 contains all of the information pertinent to the original scores for the series. Bernard Herrmann, Nathan Van Cleave, Nathan Scott, René Garriguenc, Fred Steiner, Jeff Alexander, Leonard Rosenman, Franz Waxman, and Jerry Goldsmith—among others—all composed original scores for the series, but before an original score could be contracted out, the network first had to make sure that one was absolutely necessary. The first step in the process of deciding whether or not an episode of the series needed an original score became the responsibility of supervising music editor of the first season (as of 20 June 1959) and Season 5 (as of 1 August 1963), Eugene "Gene" Feldman, who would watch the episode after the editing of the rough cut. If he determined that the episode should have a freshly composed score, Feldman would decide who would compose it. The network would then have the right—as the composer's contract would stipulate—to reuse the music where he saw fit. If Feldman felt that it did not merit an original score, he was responsible for finding appropriate music from the CBS stock holdings and deciding where in the episode each music cue would be placed.[13] According to Bill Wrobel, it was Feldman chose the cues for "One for the Angels" even though it was before his appointment as the Supervising Music Editor. It has also been noted that Scott Perry, Jr. was "Supervising Music Editor" during Season 3 (as of May 12, 1961). [14]

Tommy Morgan: clarified this "I knew Gene Feldman very well. He was supervising music editor of all the CBS shows. Lud Gluskin was the head of music for CBS. He assigned the composers and had overall artistic control. Gene sat in on some of the spotting sessions, but was primarily involved in post-production."[15]

According to Robert Drasnin's now-defunct website, he served as music director for 15 episodes of *The Twilight Zone* aside from composing one original score for it, "The Hunt." For these episodes, he decided which cues from The Library to use in these episodes. The episodes of the series for which he served as music director are "The Odyssey of Flight 33," "The Fever,"

[11]"Told High Cost Nix Live Music in Vidpix," *Billboard* (June 1956), 3.

[12]Anne Serling, *As I Knew Him: My Dad, Rod Serling* (New York: Citatel, 2013), 153.

[13]Grams, *The Twilight Zone*, 70.

[14]Ibid.

[15]Tommy Morgan, Email Correspondence, 17 February 2013.

"Nick of Time," "A Most Unusual Camera," "Will the Real Martian Please Stand Up," "The Obsolete Man," "Five Characters in Search of an Exit," "To Serve Man," "The Mirror," "One More Pallbearer," "Dead Man's Shoes," "The Thirty Fathom Grave," "Valley of the Shadow," "The Shelter," and "Deaths-Head Revisited"; this is corroborated in personal correspondence from the composer to which he adds "Nightmare at 20,000 Feet," "The Rip Van Winkle Caper," and "The Silence."[16] Drasnin also composed a group of three cues, each of which is called "Serling" and numbered, which will be addressed further in Chapter 7. All of the stock scores in the third and fourth season use at least one cue by Drasnin.[17] Having worked for a time in The Library, Drasnin understood the importance of stock cues "having little gaps where people can make edits—stop and start things."[18]

Drasnin remarked on his experience working at The Library as a music director: "Creating scores from The Library was both a challenge and a source of frustration. Trying to make a coherent, unified score with music from different composers with different orchestration wasn't easy. Fortunately, there was music by Jerry Goldsmith and Bernard Herrmann available."[19] As we can see from the episode scores that are compiled from Library cues, Herrmann's and Goldsmith's cues were heavily relied upon.

Similarly, as Fred Steiner noted, this placement and use of music for The Library was based upon contemporary music union guidelines:[20]

> We get here into the musical union technicalities. There was a period here in union history of relationships with television and radio, well, television, there was a period in which it was prohibitively expensive to do live music because [James C.] Petrillo, who was the head of the Union had asked for some exorbitant fees, but finally they managed to reach a compromise in which TV networks—let's say CBS—was able to produce certain shows with a certain amount of live music and

[16]Personal correspondence with Robert Drasnin, letter dated 30 May 2013. According to Martin Grams, however, the music director for "To Serve Man" was Scott Perry, Jr. and it was therefore his choice to compile a score entirely from stock music cues. See Grams, *The Twilight Zone,* 491. Drasnin's old website has been archived on Wayback and can be found here: http://web.archive.org/web/20070128042823/and http://robertdrasnin.com/tier1/career/composer.html.

[17]Some people believe that this was so that Drasnin could receive royalties, but the reuse of cues precluded any royalty payments.

[18]Robert Drasnin, Interview with Lee Joseph, Los Angeles, *Over Under Sideways Down*, 4 July 2012 (Accessed 3 March 2013), http://www.mediafire.com/download/q7jztgfovgcyvmx/Lee+Joseph+-+Over+Under+Sideways+Down+-+July+4+2012+%28Guest+-+Robert+Drasnin%29.mp3.

[19]Personal correspondence with Robert Drasnin, letter dated 30 May 2013.

[20]For more on this see Robert David Leiter, *The Musicians and Petrillo* (New York: Bookman Associates, 1953).

> permission to use recordings for the rest of it, so Gluskin would take music that I had written for an episode—let's say of *Gunsmoke*—and then he would, since they were not all scored live, […] he would take some of our music—mine, Lyn's, Van's, Herrmann's, whatever—and go over seas over to France as a rule, and he could record them over there and bring them back and put those into the library so that our music would get, you know, double usage in other words. That was the CBS recorded library. […] And then what would happen is when I was recording a certain episode, a piece of music, let's say I'm recording a piece of music for an act out, you know, it goes out to commercial, big finish […], well the music editor would say, "Freddy, could you do that again, but give me a soft ending," so they could now put this into the library as a continuous piece […], but that was the practice then.[21]

Randall Larson elaborates on the protocol for composing the stock music during this time, stating that:

> During the season's summer break, Gluskin would take original scores (composed for certain episodes the previous year) over to Europe, where he recorded them in library format, indexing each one meticulously by type and duration (for instance, "tension music: 47 seconds"). He would then return with this material on tape and select which episodes for the following season would have original scores, and which would be scored with this stock music.[22]

Stock tracking did not simply affect CBS, but also other networks such as CBS. Steiner wrote specifically in reference to *Star Trek* about the issues concerning tracking, but these issues also affected *The Twilight Zone*. He wrote that the contracts between television producers and the American Federation of Musicians (AFM) contained two basic provisos. "The first," he said,

> stipulated that the producer of the series would guarantee to pay for a minimum number of hours of music recording per production session. The minimum would depend on the length of each episode and the number of episodes produced during the season—which for contract purposes, was defined as a one-year period starting June 1.[23]

In the case of *Star Trek*, a one-hour episode was required to have no less than thirty-nine hours of music for every twenty-six episodes.[24] The second proviso,

[21]Steiner Interview, Archive of American Television.

[22]Randall Larson, *Musique Fantastique: 100 Years of Fantasy, Science Fiction, and Horror Film Music*, Second Edition, Book 1 (Los Angeles: Creature Features, 2012), 357-358.

[23]Steiner, "Keeping Score of the Scores," 7.

[24]Ibid.