DIGGING FOR GOLDSMITH

Beyond *Thriller* and *The Twilight Zone*, Jerry Goldsmith's compositional output for the world of anthology series is relatively unexplored and mysterious, even for many of his most ardent fans. At present it is nearly impossible to confirm just how many original scores he wrote for series such as *Climax!*, *Studio One*, *Playhouse 90*, and *The General Electric Theater*, to say nothing of his wealth of original output for radio anthology shows such as *CBS Radio Workshop*.

Legendary director John Frankenheimer, who began his long-lived working relationship with Goldsmith on *Climax!* in the mid-1950s, claimed that they ultimately collaborated on around 50 live television projects together at CBS. While it's virtually impossible to verify the exact figure, the majority of these collaborations were likely on *Climax!* Goldsmith was the primary series composer whenever it required original music, and at least 166 episodes total were broadcast live, in color, over the course of four seasons from 1954-1958. The Internet Movie Database doesn't list anything approaching Frankenheimer's figure, but it is unfortunately riddled with errors and omissions, especially when it comes to older and more obscure television. The sad truth is that many Goldsmith-scored episodes of television, especially if they were produced live to broadcast rather than filmed, are likely permanently lost to time.

The exploration of early Goldsmith television scores quickly becomes something akin to archaeological excavation. The majority of these episodes have not been commercially released, even if they have been fortunate enough to survive the ages. Some can be purchased. Some conveniently turn up on YouTube. But too often one must rely on trading private copies with other collectors of early live television, in order to acquire true rarities. As of March 2024 after more than six years of persistent searching, *The Goldsmith Odyssey* podcast has been able to confirm at least ten original Goldsmith scores (including a two-parter) for *The General Electric Theater* composed between the years 1959 to 1962, but only able to acquire a mere five of the actual episodes.

Jerry Goldsmith and *The General Electric Theater*: A Puzzle Missing Pieces

The General Electric Theater was one of the longest-running early anthology series. Though it technically began with a radio "audition show" in January 1953, the radio run ended on October 1 of that same year. On the other hand, its television counterpart began in February 1953 and lasted for an impressive ten seasons, ending in June 1962. From the perspective of film music enthusiasts, the composer most associated with the program is Elmer Bernstein, since he wrote original music for almost the entire seventh season of the program, and also newly recorded a beloved 35-minute album of varied highlights called *Themes from The General Electric Theater*, which Intrada Records premiered on CD in 2014. This recording was not strictly faithful to Bernstein's original episode compositions, but instead was made up of essentially new concert-style arrangements of some of his best themes, reimagined and fleshed out for a larger orchestra. Additionally, an earlier promotional 10-inch record was issued of Bernard Herrmann's score and songs for "A Child Is Born", a special 1955 episode of the series broadcast on Christmas Day. A transfer of this vinyl was later released twice on CD by Kritzerland Records. Alas, no other music from the series has ever been released on album, despite many other talented composers working on it, including familiar film veterans such as David Raksin, Lyn Murray, Nathan Van Cleave, Leonard Rosenman, and Cyril J. Mockridge, but also up and comers such as a young John Williams, Morton Stevens (his first ever composing work in Hollywood), and of course, Jerry Goldsmith.

It is presently difficult to confirm exactly how many original scores Goldsmith contributed to the series, or indeed even when he first became involved with it! His earliest confirmed score for the show, the eighth season episode "Hitler's Secret", aired October 4, 1959, while he was still under contract to CBS (which broadcast the program but did not produce it). His final original score for the series was almost certainly season ten's "The Bar Mitzvah of Major Orlovsky", which aired April 15, 1962, only the month before *Lonely Are the Brave*, his triumphant return to feature film scoring after an almost two-year hiatus, debuted in theaters. By that point Goldsmith was in a non-exclusive contract with the show's film production company Revue Studios, Universal's television arm at the time which also produced *Thriller* and *Wagon Train*, two other series graced with multiple Goldsmith scores.

Another Goldsmith-scored episode called "Mister Doc" did air two weeks after "Bar Mitzvah", but this was not produced for *GE Theater*, but was instead an unsold pilot for a western show about a pharmacist and his son at the turn of the 20th century. Goldsmith scored it for CBS as a freelancer in January 1961, shortly after his contract with them had ended. Over a year later it was "recycled" and folded into *GE Theater*'s tenth and final season, ultimately airing as the sixth to last episode of the entire series on April 29, 1962. Together with this score, four additional Goldsmith scores for the eighth season survived in written form: "Hitler's Secret", "Last Dance", "Sarah's Laughter", and "The Committeeman", with only the last also recovered on video. Using extant video copies of the ninth season's "The Legend That Walks Like a Man" and tenth season's two-parter "My Dark Days" (a first part subtitled "Prelude" and the second part "Aftermath"), as well as an audio-only copy of "The Bar Mitzvah of Major Orlovsky", Leigh Phillips painstakingly reconstructed Goldsmith's music entirely by ear, eventually resulting in the present album containing all the music composed by Goldsmith for eight episodes produced for the show. The only Goldsmith score known to be recorded for the series which has not yet been located in written or audio form is "Shadow of a Hero" from the final season. Though apparently uncatalogued, perhaps it and other episodes may be located at the Ronald Reagan Presidential Library in Simi Valley, which in 2010 supposedly received all 208 episodes (over two-thirds of the series) hosted by Reagan.

There is one last wrinkle which potentially hints at a great many more works. Goldsmith told film music historian Jon Burlingame in 1995 that he began working on *GE Theater* shortly after starting on *Climax!* in 1954, and we also know from producer Mort Abrahams that he employed Jerry around that time as well. In a 1989 interview by Jay Allen Sanford, Abrahams claimed that he gave Goldsmith his first break scoring television, with a rare original score for a western-themed episode of the early live sci-fi anthology TV series, *Tales of Tomorrow*:

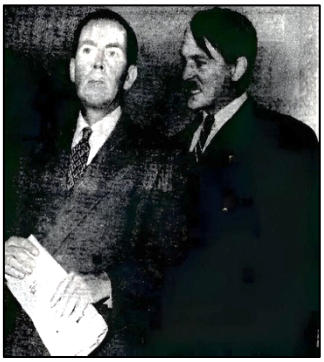
> All [the music was usually] from library, and the guy who selected the music and spun the records was Jerry Goldsmith. Jerry kept after me for two years, saying 'Please let me write an original score.' I was paying Jerry $75 per show, and I said 'I don't have any money for musicians. I'd love you to do it, Jerry, but I can't pay you and I can't pay the musicians, so I'm in a bind.' Finally, he'd done such a good job...I had a few dollars extra, I think $125. And what he did was compose a score with a guitar and a harmonica, and somebody whistled, and I think it was Jerry Goldsmith's first original composition [for television].

The sole episode which could potentially fit the description of a western-themed episode two years into the show's run is "Lonesome Village" (telecast live on Feb. 27, 1953), but alas this is one of the apparently lost episodes of the series so it's difficult to settle the matter.
(If you know the whereabouts of a copy, please get in touch with *The Goldsmith Odyssey* via mail@goldsmithodyssey.com.)

Since there is no record of Goldsmith leaving L.A. for New York City during that time, Burlingame strongly suspects Abrahams was conflating the live *Tales of Tomorrow*, produced in New York from 1951-1953, with his subsequent work producing live episodes of *The General Electric Theater* airing from Los Angeles during its third and fourth seasons from 1954-1956. There could therefore be any number of original Goldsmith scores written for the live *GE Theater* shows before it transitioned to being filmed in the late 50s, and perhaps one of them was written for whistler, guitar, and harmonica.

"Hitler's Secret" (season 8 episode 3, aired October 4, 1959)

According to multiple articles written at the time, this was the first episode of the series produced "live-to-tape" rather than live, and the first produced with CBS, which likely explains Goldsmith's involvement. This was also very likely the composer's first time scoring a project directed by Boris Sagal, for whom he would later score the 1960 Mark Twain biopic "The Shape of the River" (his final work on the feature-length *Playhouse 90* anthology series), the first two episodes each of the Norman Felton-produced *Dr. Kildare* and *Cain's Hundred* in 1961 (the latter being subsequently re-edited into the 1962 theatrical feature, *The Crimebusters*), and the TV movie *Indict and Convict* (1974). His final collaboration with Sagal was on the epic mini-series *Masada* (1981), giving Jerry the opportunity to write his last Emmy-winning long-form work for television.



Whit Bissell & Robert Loggia

The plot of "Hitler's Secret" is relatively straightforward. Written by Joseph Stefano, who would soon after go on to adapt Robert Bloch's *Psycho* for Hitchcock, it concerns Adolf Hitler (played by Robert Loggia) on the verge of naming himself "Führer" in 1934, but requiring the support of dying German President Paul von Hindenburg (Raymond Massey), who had won the esteem of the German people as leader of its army during the first World War. When the would-be dictator realizes that von Hindenburg in fact strongly opposes him, he simply waits for the elder statesman to die, convincing the man's adult son Oskar (Everett Sloane) to lie and tell the German people that his father issued a deathbed endorsement. Also featuring Hitler's minister of propaganda Paul Joseph Goebbels (Whit Bissell), the episode ultimately hinges on the Hindenburgs' father-son relationship and builds to the eventual betrayal, constituting the titular secret.

Goldsmith's written score for brass and percussion (dated September of 1959) contains cue titles and timing notes, occasionally quoted here, which offer the only additional clues as to what the music may be accompanying on screen. He opens with a dramatic roll of snare drums leading into his strident and sinister brass motif representing Hitler for ***The Beginning*** (Track 1, 0:00-0:32), quieting the brass with mutes two-thirds of the way through the cue for a "knock on door". ***The Plan*** (Track 1, 0:33-1:20) opens with a persistent repeated note on tympani, soon joined by tuba and marimba, until Hitler declares, "I'll fly to Neudeck tomorrow" and Goldsmith accompanies with a dramatic variant of the central motif on French horns. The cue concludes with descending chords on vibes, for a dissolve to Hindenburg. ***The Visit*** (Track 1, 1:21-1:48)

begins with Hitler's motif over some dramatic chimes, followed by a more developed and forceful statement over a dramatic snare drum action rhythm.

Frail-sounding tuned percussion and muted brass lead off ***Sick Man*** (Track 2, 0:00-0:45), before Goldsmith underscores some dialogue (likely between Hitler and Hindenburg) with drawn out brass notes over a threatening marimba pulse. For ***Papa's Orders*** (Track 2, 0:45-1:35) Goldsmith offers a serious new melody on French horns, tinged with solemn regret to represent the elder Hindenburg speaking to his son. The conversation having concluded, the cue ends with an uncertain repeated figure on vibraphone. Dramatic tympani and brass herald ***The Truth*** (Track 2, 1:35-2:31), before a sinister descending two note motif on tuba underlies another dialogue scene. The uncertain vibraphone figure returns from the previous cue, likely representing Hindenburg's son Oskar as he speaks with Hitler, himself backed by the more forceful brass which has the final word.

Hitler's threatening brass presence lingers over ***The True Son*** (Track 3, 0:00-0:35), with an initial note on the score that "father lives", but the scribbled exclamation "No! No!" is immediately followed by a forceful final flourish which seems to indicate the Führer's ultimate triumph. The briefest cue in the score is ***Secrets*** (Track 3, 0:36-0:52), with muted horns over tubular bells, snares, and marimba. This leads seamlessly into the longest cue in the score, ***False Witness*** (Track 3, 0:53-2:58), which continues with a tense and long-sustained pattern of tuned percussion (tubular bells, marimba, and vibraphone). Almost a minute in, muted horns enter for Hitler's influence: subtly at first, and then more forcefully with a flourish of tympani and snares. For a final conversation with propaganda minister Goebbels, a new passage plays featuring tuned percussion alternating with a sinister repeated three note motif for muted horns. For ***The Arrest*** (Track 4, 0:00-0:45) — precisely whose arrest is unclear — Goldsmith opens with a sustained painful note on French horns, soon underpinned by lower brass and percussion. The snares ramp up under the murkily threatening brass with a thrilling new rhythm leading up to a final held note on horns.

The Lie (Track 4, 0:46-1:21) is initially backed with only field drum, tapping out a rhythm which evokes a march to the gallows. Fateful descending two note figures follow over this rhythm on horns and then tuba, bringing the episode to a close. But Goldsmith has saved the best for last! A thrilling new 45-second action-oriented encapsulation of Hitler's motif is performed by the full brass complement over militaristic snares, tympani, and field drum for the ***End Credits*** (Track 5), to represent the dictator's ultimate triumph in carrying the plot.

Jerry's Secret: *Music of Future Past*

One of the more interesting aspects of working on score reconstruction projects, particularly those from earlier on in a composer's career, are those moments when you encounter hints or certain "isms" from future works; Jerry Goldsmith's scores for *The General Electric Theater* really are a textbook example of this.

While the music recorded for the previous *GET* volumes ("The Bar Mitzvah of Major Orlovsky" & "Sarah's Laughter") clearly demonstrated the more sensitive and emotional side of Jerry's storytelling abilities, evoking sounds and colours which we would encounter in scores such as *Masada*, *QB VII*, *A Patch of Blue*, and *Raggedy Man* (respectively), the music for "Hilter's Secret" looks forward *and* outward to his work in both the military thriller and (more unusually) sci-fi genres. Although we don't have a huge

amount of detail regarding the minutiae of this episode it is probably of no surprise that some of the score's gestures would share basic DNA with his later feature work in the same genre, but what *is* surprising is how early on in his career these musical fingerprints manifest themselves. For example, the use of a two or three-note motif (which usually evolves from a single note into close harmony) in tuba and another brass instrument in its low range – first heard in this guise during "***Papa's Orders***" – can be traced through to scores such as *Twilight's Last Gleaming*, *The Boys from Brazil*, and even *Outland.* The sizzling hand-stopped french horns – encountered in "***The Beginning"*** – seems to be one of Jerry's favourite timbres to associate with intrigue and subterfuge; this distinctive sound can be heard in numerous Goldsmith works (set in similar context), including *The Satan Bug*, *Patton*, *Rambo: First Blood Part II*, and as far forward as *Hollow Man* and *The Sum of All Fears*. In addition to this, the ensemble itself would prove to be a testing ground for several later projects; while the group is comprised of medium-to-low brass and percussion, the latter are occasionally the main focal point of the score. This percussion-centric approach can most definitely be found in the scores for *Seven Days in May*, the "Time Out" segment from *Twilight Zone: The Movie,* and is heard perhaps in its most expanded form in *Capricorn One* (while this has the addition of a string section, the main driving force is its seven-note low brass and percussion motif; surely a logical development from the sound-world of "Hitler's Secret"?).

In one way, none of these observations are particularly earth-shattering; repetition and experimentation are quite often just the manner in which composers develop their personal voices. However, as briefly indicated earlier, what is interesting is the fact that we, as

Goldsmith aficionados, often pass comment on the invention and originality of Jerry's cinematic output during the late 1960s, 70s, 80s, etc. when, in point of fact, he was firing on all cylinders way before that!

Leigh Phillips,
Prague, March 2023

"The Last Dance" (season 8 episode 10, aired November 22, 1959)


Carol Lynley

Another missing episode, this was the first of four known collaborations between Goldsmith and director David Greene, for whom he wrote something of a "sister score" the following year on "Sarah's Laughter". Writer Mayo Simon (*Phase IV*, *Futureworld*, *Man from Atlantis*) apparently conceived the role of Phyllis specifically for 17-year-old Carol Lynley, who had memorably starred in the controversial Fox film *Blue Denim* earlier that year, as a teenager confronting an unwanted pregnancy. In this story she plays a high school student who elopes with her childhood sweetheart, Gene (played by Clint Kimbrough). His parents Joe (Malcolm Atterbury) and Bea (Mary Astor) understandably oppose the marriage, initially preventing their teenage son from being with his new bride. Eventually, they give in and even help the young couple set up housekeeping. But the two teenagers end up too dependent upon Gene's parents, and only when they are left to fend for themselves do they eventually begin to feel some hope and confidence regarding their marriage.

Unfortunately, until the episode itself or its script can be recovered, its title remains something of a mystery. Jerry Goldsmith's written score, dated to October 1959, omits the definite article, identifying his composition as simply "Last Dance". In any case the title's sense of finality seems strange and perhaps even ominous, for a story about the beginning of a marriage. The official cue titles generally give minimal clues to the actual action taking place in the episode, and written comments mostly just identify when dissolves occur, and dialogue begins and ends. The

score begins with ***Newlyweds*** (Track 6), so one might infer that the wedding itself opens the story. A lovely and delicate harp figure for Phyllis plays over sustained strings, which soon descend and seem almost ominous, the harp returning in troubled guise before solo oboe breaks through the clouds with a gorgeous but slightly melancholic melodic line, strings soon sweeping back in to accompany it.

The next cue opens with lively *pizzicato* strings cheerfully playing the motif for Phyllis, but ***Problems*** (Track 7, 0:00-1:38) soon develop and the oboe returns uncertainly, leading to a reprise of the material from the first cue. This time after Phyllis's material on harp, the oboe melody is more pained, and the following passage for strings and harp finds the latter caught between two notes, perhaps representing some struggle or indecision, eventually landing on a final uncertain variation of Phyllis's theme. ***Burnt Shirt*** (Track 7, 1:38-2:50) opens with dissonant strings, and the oboe playing another troubled variation of its now-familiar sad melody before the strings take it up themselves. But half a minute into the cue, the oboe introduces a new hopeful melody which acts as a musical balm on all the preceding musical tension. The cue concludes with a section for playful *pizzicato* strings, a mood which transfers to the oboe for a closing figure which sounds related to Phyllis.

Her theme returns in its familiar delicate harp guise to open ***New Dress*** (Track 8, 0:00-0:30), but somber strings soon take over the mood for an exchange of dialogue. ***Phone Call*** (Track 8, 0:31-1:11) begins with sustained violins over the lower strings all playing *pizzicato*, and soon the oboe enters with a charmingly bouncy but somehow subdued variant on Phyllis's theme, which is too soon overtaken by a somber passage for strings and harp to bring the cue to a close. The drama comes to a head with ***For Better or Worse*** (Track 8, 1:11-2:47), the tense opening string figure being tempered by delicate but sad oboe. Phyllis's theme then appears on strings, transformed into an almost unrecognizable, more serious and mature form. Strings and oboe subsequently take turns drawing out the melancholic theme, eventually featuring delicate harp accompaniment as the cue grows ever more haunting and heartbreaking.

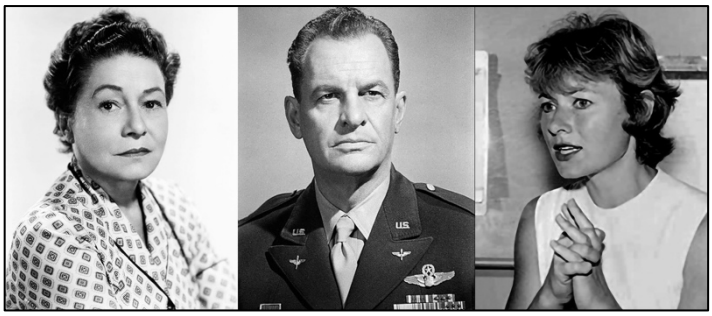
Good Mother (Track 9, 0:00-1:01) is a cue of two distinct halves: the somber string mood from the previous cue initially leads, before the strings begin to rise, transitioning into a straight reprise of the hopeful oboe melody from the second half of ***Burnt Shirt***. The ***End Credits*** (Track 9, 1:02-1:55) then conclude the score with a new extended development of that same hopeful melody, the oboe and strings really letting it grow and flourish over gentle harp accompaniment. Whatever conflicts and struggles arose for the young newlyweds, they seem to be in store for a happy future.

“Sarah’s Laughter” (season 8 episode 16, aired January 3, 1960)

Though this missing episode aired at the very beginning of 1960 – only a couple evenings after the New Year's television premiere of Goldsmith's first *Twilight Zone*, "The Four of Us Are Dying" – the written score is dated November 24, 1959, just about three weeks after the episode was filmed. Though this may seem like a fairly quick turnaround, in the interim there was an entire other score composed for the episode by Fred Steiner, Goldsmith's CBS colleague with whom he would collaborate two decades later on *Star Trek: The Motion Picture*. (In fact, it was Fred Steiner's copy of the episode's script by writer Tad Mosel which was consulted for these notes.) It is unclear why the Steiner score was rejected; limitations of time and budget usually precluded replacement scores on television of this era. Steiner's more straightforward music

may have failed to quite capture the complex tone of the story, a tightrope walk which Goldsmith's score clearly takes care to navigate.

It is also possible that director David Greene simply preferred to re-team with Goldsmith, after hearing his work on their prior *General Electric Theater* collaboration “The Last Dance”, which aired for the public only two days before Goldsmith's written score for “Sarah's Laughter" was completed. Several years later, when Greene broke into directing features after a decade and a half of working in television, he notably sought out Goldsmith to score his 1968 film *Sebastian*.



Thelma Ritter, James Gregory, & Marion Ross

Their final collaboration was on 1968's "The People Next Door", a feature length installment of *CBS Playhouse* which (setting aside his numerous live-to-tape *Playhouse 90*s) could be considered Goldsmith's very first TV movie score, notable for featuring a proto-version of what would become his later famous “Love Theme” from *Chinatown*.

One might suppose the title "Sarah's Laughter" indicates a biblical setting, but the connection of the episode's plot to the ancient story of Sarah and Abraham is, at most, allegorical. Essentially it is the story of a marriage, an older childless couple who have grown apart over the years. Earlier in 1959 Goldsmith had scored a *Playhouse 90* marital drama entitled "A Marriage of Strangers", about a couple struggling at the beginning of their relationship. (Goldsmith devotees will be familiar with this score from the excellent Prometheus Records album, *Jerry Goldsmith: The Early Years Volume One*.) These two projects bear some similarities in terms of his scoring approach: contemporary Americana writing, a tone which deftly alternates between cheerful and uneasy, and perhaps most distinctive of all, the presence of harmonica as a central aural flavor of the score.

Goldsmith likely began his association with Hollywood harmonica virtuoso Tommy Morgan on the earlier *Playhouse 90* score, and it is truly impressive just how often Goldsmith would continue to employ him over the following decades. Chances are, if one encounters the harmonica in a Jerry Goldsmith score, it is Tommy Morgan performing it. (Sadly, Mr. Morgan passed away while these notes were being written.) "Sarah's Laughter" was essentially written during their "honeymoon period" as musical collaborators while they were both employed by CBS, and Goldsmith featured Morgan frequently, on multiple episodes of *Playhouse 90* ("Tomorrow" being a particular highlight), *Gunsmoke* (especially varied and brilliant in "The Wake"), and of course *The Twilight Zone* ("The Big Tall Wish", "Dust"). For “Sarah's Laughter" the harmonica is so dominant that the score is practically a concertante work, usually emphasizing the solo instrument more than the string orchestra; only two brief cues do not feature the instrument.

In fact the ***Main Title*** (Track 10) itself opens with nothing but solo harmonica, performing a spare and lonely rendition of the score's main theme for almost half a minute, as the episode begins by fading in to a rainy street at night. As the harmonica fades away, strings subtly enter accompanied by a constant pulse on acoustic guitar, building tension and marking the passage of time as the episode's protagonist Doris Green (Thelma Ritter) makes a worried late night phone call. Her husband Sandy (James Gregory) hasn't yet returned home. The strings express

their sympathy with Doris by picking up the main theme, but the cue ends on a much more strained passage as they turn to tremolo accompaniment for the return of the harmonica to the forefront, performing a very dissonant and almost threatening fragment of the main theme. This underlines a flashback dissolve to the morning of that same day — the last time Doris saw her husband.

It is immediately apparent that the two of them have grown apart. Sandy is atypically well-dressed that morning, wearing a tie, which surprises Doris to the point that she comments upon it. He flatly ignores her inquiry, instead asking if she's opened the convenience store they operate together. Doris answers that she will take care of the store after visiting their upstairs neighbors the Wilsons (Marion Ross and Wright King), who are imminently expecting a baby, and heads to their apartment. It quickly becomes clear that while the Wilsons politely tolerate her frequent visits, they do not especially value her company.

Doris eagerly suggests a ***Baby Book*** (Track 11, 0:00-1:01) called *The Art of Becoming a Mother* to Mrs. Wilson, before being brushed aside with, "There's no art to having a baby…it's just something you do." Doris is convinced that the baby is coming that very day, even though the doctor told Mrs. Wilson it would likely be another couple weeks. Eventually Doris reveals that it is her birthday, and that's why the baby's arrival is so important to her. "I've even prayed for it," she shares, before imagining activities she can do with the child, excitedly exclaiming, "What good times your baby and I are going to have!" Goldsmith supports Doris's cheerful excitement with a fresh melody for strings, slightly related to the main theme but sounding warm and bright rather than lonely and lost. The lonely main theme then reappears briefly on harmonica to subtly hint at Doris's inner sadness. Suddenly, the warm theme that opened the cue returns, but in almost unrecognizable form: it launches into a breathless, unhinged flurry of dissonant strings and harmonica, bringing the cue to a close.

Goldsmith underscores Doris's cheerful excitement as she hurries back to the store with a brief continuation of the new warm string theme which bookended the previous cue, but this sprightly passage is once again interrupted by serious solo harmonica as Sandy notices her return, yet proceeds to remove some cash from the store register. As he is ***Caught in the Act*** (Track 11, 1:01-1:53) by Doris, solemn strings and harmonica with guitar accompaniment underscore her dismay, though she doesn't immediately let on that she saw what he did.

Doris tells Sandy she wants to close the store for a day and go on a picnic together, saying, "Let's pretend it's a special occasion!"; Sandy clearly isn't even aware that it's her birthday. Instead, he informs Doris that he's already made other plans and will be leaving soon. When she inquires where he is going, he answers, "You wouldn't understand. Saturday's an easy day in the store. You don't need me." But Doris then reveals that she knows something is amiss, asking, "What're you up to, Sandy? You're so nervous and jumpy. You took money from the cash register, too. I saw you. Did you read your Bible this morning?"

As Doris fetches a Bible for her husband to read, a car horn sounds outside – Sandy's ***Getaway*** (Track 12, 0:00-1:40) signal from his friend Charley who has come to pick him up, which Goldsmith also acknowledges with the urgent beginning of his accompanying cue. As Sandy dutifully reads Doris's selected passage about Abraham and his wife Sarah, who had been barren but was blessed with a son at the age of 90, Goldsmith brings back the sad, lonely main theme on harmonica with string accompaniment. Doris regularly interjects throughout Sandy's reading, making it abundantly clear why she chose the passage: "That's the most important

part, the people being born. The birthdays. Nothing else would have ever happened without all that." The music subtly follows each turn in the reading and interjection from Doris, reflecting her emotions as she repeatedly fails in her attempt to communicate her loneliness and emptiness to Sandy.

After about a minute, *pizzicato* strings intrude upon Doris's reverie, hinting at the unhinged music from the end of ***Baby Book*** as she imagines she hears someone rapping on the water pipes – the signal she had told Mrs. Wilson to use if she was needed. Sandy receives his own signal: a second impatient car horn blast from Charley. He tells Doris he has to leave and starts out, spurring her to inquire sadly, "Don't we have anything in common any more?" But Sandy answers her only with a kiss before quickly departing, leaving her alone to contemplate: “And Sarah laughed within herself, saying, 'After I am waxed old, shall I have pleasure?'" Goldsmith accompanies the conclusion of this scene with a final wistful treatment of the main theme.

In the next scene Doris converses with Mr. and Mrs. Wilson, who have stopped in the store for supplies. Just before leaving, Mrs. Wilson asks what Sandy gave her for her birthday, which leads Doris to speculate and quickly convince herself that's where her husband went: to go purchase her a surprise ***Birthday Present*** (Track 12, 1:41-2:53). Goldsmith offers up a straight reprise of the first half-minute of ***Baby Book*** and it now becomes clear that this recurring thematic idea represents Doris's hopes, in contrast to her sad reality represented by the score's primary theme. But soon after, this idea for her hopes abruptly fragments and falls apart. Next follows another straight reprise: this time the dissonant and uncomfortable version of the main theme from the end of the ***Main Title*** returns, marking the close of the extended flashback with the same music which accompanied its beginning. The cue concludes with solo harmonica underscoring Doris's worried telephone call, and a final dramatic string and harmonica button as she hangs up the phone and breaks into tears.

With nothing to do but wait and hope her husband comes home, Doris tries and fails to concentrate on reading *The Art of Becoming a Mother* as the clock inches ever closer to midnight. Goldsmith accompanies her worried ***Waiting*** (Track 12, 2:54-3:14) with long, drawn out harmonica notes, tense strings, and a return to the insistent acoustic guitar pulse from the main title. The wait finally comes to an end with Charley helping home a thoroughly inebriated Sandy. Doris confronts Charley for being a bad influence on her husband, but he reveals, "I didn't drag old Sandy anywhere! He's been after me for weeks, for months even, to take him out!" Doris can only reflect on how little she knows her husband.

Just after Doris has seen Charley out, the clock strikes midnight and the Wilsons return home to their upstairs apartment. Goldsmith re-enters the drama with his most lovely development of the score's main theme in ***The Decision*** (Track 13, 0:00-1:04), as Mrs. Wilson stops briefly to let Doris know, "Well, Mrs. Green, the baby wasn't born on your birthday!" In light of the evening's drama, Doris responds, "Oh that. It wasn't important," and they have a brief exchange which ends with Doris giving her *The Art of Becoming a Mother*. Poignant solo cello opens the cue, soon joined by violas and violins, which quickly take over and soar with the melody during their conversation. After Mrs. Wilson bids her goodnight, Doris gets a determined look in her eyes and goes to see her husband, accompanied by a very strident and resolute version of the main theme, played roughly on strings, ending with a brief harmonica solo as she regards him, hungover in bed.
Despite Sandy's state (or perhaps *thanks* to it) they end up having an extended heart-to-heart wherein multiple confessions are made, pains are shared, and the two ultimately arrive at some

kind of connection and understanding, giving hope for their future together. Upset with himself because he remembered her birthday was soon but forgot what day it was, Sandy insistently asks Doris when it is, to which she answers, "Let's pretend it's tomorrow." He then suggests they close the store and go out together somewhere, to which Doris answers affectionately, "You sound like a kid. A little kid." Goldsmith begins his cue ***New Child*** (Track 13, 1:04-2:36) with the main theme on strings for the exchange about Doris's birthday, transitioning to a new hopeful melody on harmonica with lovely string accompaniment, a musical "breath of fresh air" when Sandy proposes the outing. As the episode draws to a finish, Doris remembers and completes her earlier biblical quote: "After I am waxed old shall I have pleasure, my husband being old also?" Goldsmith follows this with one final straightforward statement of the main theme on harmonica and strings. The ***End Credits*** (Track 13, 2:36-3:30) then feature a lovely unique development of the hopeful new melody from the previous cue, surprisingly sans harmonica.

This approach of introducing a brand new hopeful thematic idea at the very end of a score, and then developing it further during the end credits, is something that Jerry Goldsmith would return to later in his career. Examples include his closing music for *The Final Conflict* (1981), *Leviathan* (1989), and perhaps most strikingly his final two cues for *Damnation Alley* (1977). With its blend of modernism, heartfelt Americana, and of course prominent solo harmonica looking forward to later great works such as *Magic* (1978) and *Raggedy Man* (1981), "Sarah's Laughter" also occasionally hearkens back to music of the Golden Age, with ***The Decision*** in particular evoking the music of Miklós Rózsa, who originally spurred Goldsmith's interest in film composition. Listening to and studying these early works brings great insight into a young composer who wasn't ashamed of his musical influences, yet who was already writing remarkable music in his own unmistakable style.

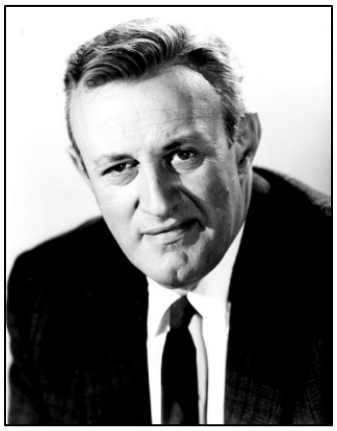
“The Committeeman” (season 8 episode 18, aired January 17, 1960)

Airing just two weeks after "Sarah's Laughter" in early 1960, this episode was penned by screenwriter Joseph Stefano, soon to find renown as the writer of Alfred Hitchcock's *Psycho* which dominated cinema screens later in the year. He had written at least two previous CBS television programs scored by Jerry Goldsmith in 1959: "Hitler's Secret" (his only other episode of *GE Theater*) and the feature-length "Made in Japan” for *Playhouse 90*. Theater actor-turned-director Lloyd Richards worked only sporadically in television, likely in part due to racial attitudes at the time: multiple publications such as the *Philadelphia Tribune*, *Los Angeles Sentinel*, and *Afro-American* noted that with this half hour episode, Richards became "the first colored director in commercial television". This was the same year that Rod Serling received substantial backlash for writing and producing the ground-breaking Goldsmith-scored *Twilight Zone* episode "The Big Tall Wish", because of its predominantly black cast.

Lloyd Richards

Alas, Lloyd Richards never again directly crossed paths with Jerry Goldsmith on a project, but they did share an interesting connection through actor Sidney Poitier: earlier in the '50s Richards and Poitier had met and become friends while the latter was still a struggling actor, at the Paul Mann Actors' Workshop in New York where Richards was teaching at the time. Poitier was so impressed with Richards that he later helped him become the director of a legendary play in which he played the lead role: Lorraine Hansberry's *A Raisin in the Sun*. Unfortunately, whereas Broadway gave the play standing ovations, Hollywood was not quite ready to hire an African-American director for the excellent 1961 film version in which Poitier reprised his role. Goldsmith of course scored two prominent Poitier film classics later in the decade, with 1963's *Lilies of the Field* (which became the young composer's first commercial soundtrack album) and 1965's *A Patch of Blue*, and it seems plausible that Poitier first took notice of Goldsmith on "The Committeeman", which his friend had directed.

Interestingly the episode's plot does not concern African-Americans, but rather Italian-Americans. Frederick H. Guidry in *The Christian Science Monitor* observed, "Curiously, the play was undertaken as a kind of period piece, laid in Philadelphia in 1934. There seemed to be no dramatic point to be served by this particular setting, although the economic depression provided a convenient explanation for the son's general hopelessness." But digging into a bit of background, the setting appears to be very carefully chosen by the writer: Stefano had been born and raised in Philadelphia, and his script appears autobiographical to some degree as Dominic Roma (the father character) is a humble tailor by trade, just like Stefano's own father. And in another parallel, Dominic's son threatens to drop out of school early — as a teenager, the writer dropped out of high school two weeks before graduation to pursue an acting career in New York, adopting the vanilla stage name of "Jerry Stevens" rather than keeping the more immigrant-sounding "Stefano". While trying to capture some memories of his own boyhood, Stefano no doubt also remembered the terrifying 1933 mass protest led by the Ku Klux Klan against Italian immigrants in Vineland, New Jersey, less than an hour's drive from his hometown of Philadelphia. He and director Richards likely found some common ground on which to commiserate for this project.



Lee J. Cobb

Jerry Goldsmith composed his original score in November of 1959. Over the course of a brief ***Main Title*** (Track 14), he introduces his primary theme over familiar Italian colors of strummed mandolin and lovely legato accordion, which will pervade the entire work. Dominic Roma (Lee J. Cobb) is humming at the dinner table as his son Buddy (Timmy Everett) attempts to concentrate on his homework, without success. "No gotta radio no more," Dominic laments because he had to pawn it for cash. "When you gotta hock the music, then you really know it's a depression." A fuller string treatment of the main theme plays as the episode title and credits appear, abruptly ending with a rising *pizzicato* flourish as Dominic forgets himself at the sink and bursts into full song for a moment, quickly catching himself and apologizing to his son for the distraction.

The strained father/son relationship is at the heart of this Depression-set drama, with Dominic holding onto a sense of hope and optimism which only seems to frustrate and antagonize his

son, trying to live in the real world. Though a tailor by trade, Dominic has been without work for some time and aspires to run for a local Committeeman position, which would not only mean some power and influence, but also much-needed income for the poor family subsisting on small government welfare checks week-to-week. His visiting brother-in-law Paulo (George Margo) doesn't understand or support his political aspirations, declaring to Buddy after Dominic departs, "I never seen anybody so crazy to be better than everybody else." As Buddy replies, "Trying to be better than yourself is what's crazy," Goldsmith re-enters to warmly underscore ***The Prediction*** (Track 15, 0:00-0:33) uttered to Paulo by Dominic's one supportive family member: his wife Gloria (Sylvia Sidney) is certain he's going to be nominated for Committeeman that evening.

Goldsmith later underscores ***The Victor*** (Track 15, 0:34-0:58) returning home with a spring in his step matched by the score, his main theme playing on lively strings over a bed of accordion, mandolin, and other strings playing *pizzicato*. Dominic's buoyant mood is soon deflated when he arrives home and Buddy informs him he's planning to drop out of high school and join the Civilian Conservation Corps. When Gloria learns of her son's plans she is even more upset than her husband, but Dominic interrupts with the good news that he's been nominated. Now it is Buddy's turn to be upset — he doesn't like the thought of his father spending time and money on his political campaign, neglecting his family only to face likely humiliation at the ballot box.

As his parents leave him alone to sulk, Dominic asks if he should turn off the light, and Buddy sullenly replies, "In this world it's already off." Goldsmith underscores ***The Dark Room*** (Track 15, 0:59-2:00) with somber accordion followed by repeated plucked notes on mandolin, and then brings back his main theme on accordion for Dominic musing to his wife afterwards that maybe their son would be better off with the CCC and he himself should continue searching for a job. He acknowledges that Buddy was right about something: a political campaign unfortunately requires money. For one thing, the most recent photograph he has of himself is his wedding picture, and he needs a new photo for his campaign posters. He has already pawned everything he can, and so after a moment's thought Gloria selflessly offers her gold wedding ring to her husband. One of the score's two most substantial cues, ***The Ring*** (Track 16) underscores their touching exchange ("I don't need a ring. God knows I'm married.") as well as Buddy eavesdropping and reacting to it, alternating between both warmth and somberness, featuring a heartfelt new melody over accordion and mandolin.

The campaign posters are in evidence at the subsequent campaign event where Dominic must make a speech. As he stumbles over the words his more educated son has written for him, Buddy can't bear to watch any more and departs, leaving his concerned-looking mother Gloria behind, with ***The Poster*** (Track 17, 0:00-0:40) and her husband in the background as Goldsmith accompanies with equally concerned strings and mandolin. Accordion and *pizzicato* strings enter as Buddy arrives home, removes his tie, and confronts another campaign poster of his father, shaking his fist in frustration exclaiming, "When are you ever gonna learn, you crazy Italian? You're gonna get smashed." Goldsmith accompanies with some violent musical jabs that bring the cue to a pained close.

A tense cue with more jabs and worried-sounding mandolin then follows for ***The Election*** (Track 17, 0:41-1:11) being underway. Paulo and Buddy sit glumly at a table, predicting a loss as the votes are being counted. Dominic approaches to ask Paulo who he's voted for, Paulo answering, "I love my sister so I voted for her crazy husband." As Dominic warmly embraces him with gratitude and affection and the two men reconcile, Goldsmith brings back his warm

familial theme from ***The Ring*** in his lengthiest cue of the score, ***The Boy*** (Track 18). Buddy is clearly still upset, and silently departs in the background as the scene fades into a worried Gloria knitting at home. Dominic returns home before the vote counting has finished but Buddy has already gone to bed, and in a moment of vulnerability the uncertain candidate opens up to his wife in a touching monologue while Goldsmith continues his cue underneath:

> "We got a beautiful son in that boy. Other kids, they'd be gloating, they'd be saying 'I told you!' Even that fun he can't have. Ah it's lousy times when they make a boy so smart up here, and in here the heart hangs like an old man's head. It's terrible when the world is so black even a kid can see it. You know, the real Depression ain't that we can buy him new clothes nor send him to school. The real Depression is when you can't give a beautiful kid like that a lousy little piece of hope!"

Goldsmith's moving cue then comes to a close as Dominic picks up Buddy's dinner from the table and brings it to him in his room. The two have a heart-to-heart about the importance of hope, Buddy revealing that he's been hoping for his father to win but fearing he will lose. As they embrace, Dominic says as long as his son holds onto hope, "Then even if I lost, I won."

A growing commotion outside then brings the news that Dominic has won the election! As realization slowly dawns on ***The Big Man*** (Track 19), Goldsmith plays a purely cheerful and celebratory version of his main theme, Dominic exclaiming to Buddy, "I guess you was a-hopin' pretty good, huh?" The idea is then developed further during the ***End Credits*** (Track 20), Goldsmith providing a new charming bridge section for accordion in the middle, ending his score with a flourish on the same note of hope being rewarded.

"The Legend That Walks Like a Man" (season 9 episode 20, aired February 12, 1961)

The sole extant Goldsmith-scored episode from the ninth season of *GE Theater*, this assignment fell in the midst of no less than seven episodes of the horror anthology show *Thriller* which Goldsmith scored in 1961 for the same director, Herschel Daugherty, including such gems as "Hay-Fork and Bill-Hook", "Late Date", and "God Grante That She Lye Stille". The final time Goldsmith and Daugherty appear to have crossed paths was at the end of the year, when Jerry recorded a score for Daugherty's "Shadow of a Hero" on December 15, 1961, though it didn't air until February 4 of the following year, as episode 20 of *GE Theater*'s tenth and final season. (Alas, to date neither that episode nor the written music for it have turned up.)

Ernest Borgnine & Zsa Zsa Gabor

The titular "legend that walks like a man" in the script by distinguished writer Budd Schulberg (*On the Waterfront*, *A Face in the Crowd*) is a fictional down-on-his-luck Hollywood director named Matty Moran, played by a boisterous and blustery Ernest Borgnine, in a very different turn from his later *GE Theater* role of David Orlovsky. While not a comedy per se, the tone of his performance and this episode on the whole is much more light-hearted. Even when times are tough for Borgnine's character, they are essentially brushed off moments later by the frustrating screenplay, ignoring the implications for his life as the man, because it's his status as a "legend" which matters more.

Jerry Goldsmith's score leans into and supports this lightweight treatment, with generally bright, energetic, and cheerful music, only occasionally hinting at the darker implications of the goings-

on. The tone is set by his sparkling ***Main Title*** (Track 21, 0:00-1:43), which accompanies a monologue by the character of Red Myers (William Schallert), an assistant director and old friend of Moran's who serves as the audience surrogate in the story. After a dramatic opening for trombones, tympani, and snare drum, this dense composition establishes in rapid succession a number of recurring musical elements important to the world of the score: an anxious two-step skipping rhythm at 0:07 as Red introduces "My town: Hollywood, USA", a repeating brass ostinato at 0:16 when Ernest Borgnine's credit appears on the screen in large letters, which seems to represent the blustery Hollywood "legend" side of his character, and at 0:24 the central theme of the score, initially playing over the ostinato in a carefree flute variant which cheerfully skips along with the bluster as the episode title appears in equally dramatic lettering.

From 0:36-1:00 comes a highlight of the score: a unique piano solo accompanied by ticky-tack percussion, which only appears here and during an End Credits reprise. Its appearance coincides with a shot of legendary silent film heartthrob Rudolph Valentino's star on the Hollywood Walk of Fame, soon followed by the stars for Douglas Fairbanks, Jean Harlow, and others whom Red describes as "the gods and goddesses of our modern mythology". Red laments, "it's sort of typical of my town that sometimes we start out looking up to them and wind up walking all over them"... and as the camera pans along the Walk of Fame we see countless feet do literally that! Goldsmith's unique music for this sequence riffs a bit on his main theme here and there, but primarily works to evoke the bygone era of the 1920s, when these stars were in their heyday. It bears a strong resemblance to some of his solo piano (with percussion) writing performed by a young John Williams in his powerful film score for *Studs Lonigan* (1960) the previous year — another story primarily set during the 1920s!

As Red stops at a star, explaining, "my feet just won't bring themselves to walk on Matty Moran" and likening his friend to D.W. Griffith or Cecil B. DeMille, Goldsmith returns to his main theme in a fresh new guise one minute into the cue: Returning on solo flute playing *legato*, the theme is now free of the blustery brass ostinato but retains its innate sense of optimism, accompanied by light strings and woodwinds as Red affectionately remembers his friend Matty. This version of the theme will recur throughout the story for the more earnest and heartfelt scenes involving Borgnine's character. When the blustery brass “Hollywood legend" ostinato isn't underpinning Matty's main melody, it takes on a sensitive and almost vulnerable nature, reminiscent of some of Elmer Bernstein's sensitive woodwind writing of the period.

Alas, this gentle mood is quickly dispelled only 20 seconds later as Red arrives at the star for successful actress Sari Sanine (Zsa Zsa Gabor), Moran's ex-wife whose career he had engineered, failing to recognize that it would eclipse his own. The Hollywood ostinato returns under the jaunty flutes from earlier, lending almost something of a circus atmosphere as Red quickly relays the ups and downs of the relationship between Matty and Sari before the cue ultimately winds down with the close of his monologue. After such a dense Main Title sequence, Goldsmith refrains from any musical comment during the next few scenes: Sari, frustrated by her young and inexperienced co-star Lance King (Sal Ponti, credited here as "Anthony Hall"), storms off the set of a Hollywood epic Red is working on. Red approaches the picture's director, Vic Flanner (Ralph Clanton) about hiring Matty Moran to direct second unit so the production doesn't fall further behind schedule, and then goes in search of his friend at one of his old haunts.

Matty has clearly fallen on hard times, having not directed a picture for many years, but he still has his pride and tries to cover up his lack of employment and resulting financial troubles. The music re-enters as Red describes his story idea — "the comeback of Matty Moran" — and Borgnine's eyes light up with hope. He tells Red he might accept a loan, only on the condition that it count as a formal investment in ***A Neglected Genius*** (Track 21, 1:44-2:29). Solo flute plays a lovely, uncluttered version of the main theme, with only light vibraphone accompaniment. As Matty perks up and acts like he's providing Red with an opportunity rather than the other way around, the anxious two-step from the opening of the ***Main Title*** returns, soon followed by blustery trombones as the two men depart the bar and the first act of the story concludes with the plot set in motion.

Returning from commercial for a scene in Matty's living room, Goldsmith provides a brief cue which perfectly captures the dichotomy expressed in the episode's title: the vulnerable human being is captured by woodwinds, with clarinet gently taking up the main theme, punctuated by some lovely figures on flute with bassoon accompaniment as we open with Matty alone in the room. But Matty is also concerned with keeping up appearances, pouring out the last few drops from his liquor cabinet into a pair of glasses. The brass ostinato re-enters for this bit of show, albeit in a relatively subdued way, alternating back and forth with the return of the main theme on flute. As Red finally arrives in the room Matty hands him his drink saying, "***Here You Are***" (Track 22, 0:00-0:40).

Red eventually convinces Matty to take the job, "playing second fiddle to get a second start" as Matty puts it. A new rhythmic variant of the brass ostinato plays confidently at first in ***The Convincer*** (Track 22, 0:41-1:19) as Red bids Matty farewell, but as he also lets slip that he now has to go and convince the picture's director to hire Matty, Goldsmith introduces a unique passage featuring dissonant harmonies on woodwinds for Matty's temper tantrum as he yells after the already-departed Red. As his temper subsides and Matty becomes resigned, Goldsmith provides a brief passage for lonely solo trumpet to close the scene.

As it turns out, Matty does so well directing second unit that the film's primary director Vic Flanner feels threatened and moves to sabotage him by asking if he'll direct a scene involving Sari. After Matty and Red depart, the picture's male lead Lance King asks Flanner if he isn't being "***Unduly Generous***" (Track 22, 1:19-1:51), and the director explains his trap: "I'm counting on the old Sari Sanine to bring out the old Matty Moran." Goldsmith underscores this conversation with subtly threatening drawn-out variants of both the anxious two-step idea and the main theme in almost unrecognizable form, weaving trumpet in with the familiar flute for the first time, ending in a forceful to-commercial orchestral flourish.

Matty is resolved to get along with Sari, however, and when the two former lovers meet again after years apart, Goldsmith conjures up a musical ***Image of Desire*** (Track 23) to accompany the mutual feelings of attraction the two share. A choir of woodwinds led by the clarinets cast an almost Herrmannesque veil of romance over the scene, and when Matty's main theme appears subtly on oboe ten seconds into this magical atmosphere, it is completely transformed, as if Sari's beauty has cast a spell on him. The oboe continues with a new melodic line, possibly representing Sari herself, as the two characters seem to patch up their differences and hint at rekindling both their personal and professional relationship. Sari even goes in for a kiss, but Matty knows that he has to make good on his promise to film the scene, so shakes himself out of the spell, unfortunately cutting short not only his opportunity for romance but Goldsmith's opportunity to score it, and the cue ends unfulfilled.

At first everything goes smoothly. Sari cooperates so that scenes can be filmed efficiently, and Matty confides to Red that he can almost taste success. But when Sari insists on wearing an elegant gown for a scene when her character is supposed to be impersonating a kitchen maid, she and Matty get into an argument which eventually escalates into a full-on shouting match ending in a slap from Sari, accompanied by sharp stinging trumpets and a dramatic flourish from the woodwinds. After she storms off the set having sworn to ruin Matty, he tries to reassure Red that everything will be okay as a particularly forlorn version of his theme plays in ***That's a Wrap*** (Track 24, 0:00-0:46). The music continues through a transition back to Matty's favorite bar where Red is waiting, as a reprise of the material from ***Unduly Generous*** plays to indicate that Vic Flanner's plot to sabotage Matty was successful.

Matty puts on a cheerful face with Red but reveals he's off the picture because he refused to apologize to Sari. As he steps away to make a phone call (on Red's dime of course), Red muses aloud to the bartender that “comebacks are for ordinary people” but that Matty is rather “a legend that *walks* like a man”. He offers a toast to “both of them: ***The Legend and the Man***” (Track 24, 0:47-1:34) and Goldsmith accompanies him with a particularly solemn and poignant woodwind chorale version of Matty's theme. The episode and cue then conclude with one final reprise of the blustery “legend” brass ostinato, as we hear Matty begin to make his confident phone call to some other Hollywood executive. The subsequent ***End Credits*** (Track 25) bookends the score with a thrillingly sped-up (and slightly truncated) reprise of Goldsmith's opening ***Main Title*** cue, including a welcome return of the striking passage for solo piano which has been absent throughout the body of the score.

“My Dark Days”
“Prelude” (season 10 episode 25, aired March 18, 1962)
“Aftermath” (season 10 episode 26, aired March 25, 1962)

This was a special two-part episode of *The General Electric Theater*, the second of two such ever produced for the ten-season series. A pet project of regular series host Ronald Reagan, he also served on it as producer as well as playing an acting role for his final time on the series (though as contemporary *New York Times* reviewer John P. Shanley put it, he “was not kept busy in the role”). Jerry Goldsmith's involvement in the project is something of a mystery. This was the only time in his career that he scored something by director Charles F. Haas, or writer John Sheridan. The latter on-screen credit may have even been a pseudonym because credits for that name are scant and a news item in *The Hollywood Reporter* one month before airing referred to a “Richard Collins teleplay” based on the autobiographical book *I Was a Spy* by Marion Miller.

Reagan exerted so much control over the final product as producer that it's possible the writer wished to distance himself from it. The future president later told a friend, “I had to fight right down to the wire to make the communists villains.” Apparently, the series producing staff disagreed with the near-cartoonish level of villainy depicted, considering it a fantasy “dreamed up by right wingers”. But Reagan ultimately had his way with the production, and for any readers with the stomach for what amounts to a HUAC propaganda film that fell through a bit of a time warp, at the time of this writing both parts are available joined together for easy viewing on YouTube, to judge for themselves. A *Boston Globe* reviewer at the time clearly shared Reagan's politics to a degree but opined, "This story was too bald and hysterical and blunt to count as a true measure of the insidiousness of the communist menace." Earlier that same year during

filming, the *Globe* ran a short interview with Reagan which hinted at behind-the-scenes drama at CBS during production:

> "We haven't been renewed for next season yet. CBS is doing all sorts of shuffling of schedules and feels we should move to another day. At the moment we're living in hopes that we'll stay where we are. We've been in this spot for eight years."

As it turned out, fewer than ten additional episodes of *The General Electric Theater* aired following "My Dark Days" in the 35-episode tenth and final season of the show — and at least one of these (the Goldsmith-scored western "Mister Doc") was an unsold pilot produced over a year before and simply "folded in" as an episode of the anthology series to fill out the season.

It seems likely that members of the series production staff weren't the only ones offended by the content of this special two-parter. In a 2011 piece for *Investors Business Daily*, Michael Reagan (adopted son of Ronald Reagan and Jane Wyman) remembered:

> "Dad explained that CBS hadn't canceled the highly rated show. Instead, GE had pulled the plug. As the company was negotiating some government contracts, Bobby Kennedy, the attorney general of the United States, bluntly informed GE that if the company wished to do business with the U.S. government, it would get rid of *General Electric Theater* and fire the host. Dad had criticized the Kennedy administration in some of his speeches, and the administration fought back through the president's brother. Within 48 hours of Bobby Kennedy's call, Ronald Reagan was out of a job. So, in a backhanded way, Bobby Kennedy launched Ronald Reagan's political career."

It was probably fortunate that the once-greylisted Elmer Bernstein had long departed *The General Electric Theater* series by this point! Whatever his colleague Jerry Goldsmith's political feelings on the piece, he was a consummate professional and he turned in an effective score filled with suspense and tension.

Jeanne Crain & Ronald Reagan

The first half of the story opens not with a typical main title sequence, but with a striking musical ***Intro*** (Track 26, 0:00-0:09) for the establishing shot of Washington, D.C., demonstrating his talent for economy and efficiency. After an arresting opening figure for woodwinds and xylophone, this extremely brief cue introduces his primary thematic idea of the entire score: an ominous rising three-note motif on French horns which trails off over the fade to a courtroom. As a female witness refuses to testify, invoking the 5th amendment and saying that the court has "no right to pry into [her] mind and conscience", she is promptly excused and the next witness is called: Marion Miller (Jeanne Crain), the protagonist of our story. While she makes her way to the witness stand, dark tympani paired with low strings and piano establish a dirge-like tread underneath a sinister line for muted French horns, returning to the score's central rising three-note motif as the Part 1 episode title ***Prelude*** (Track 26, 0:10-0:45) and primary credits appear on screen over the action of Marion being sworn in before the court.

Her initial testimony is prompted by the familiar chilling words "Are you now, or have you ever been, a member of the Communist Party?" As she begins narrating her tale over a dissolve, Goldsmith employs an uneasy four note figure on clarinet over low strings for the beginning of the ***Flashback*** (Track 27, 0:00-0:13). This quickly makes way in the episode for some solo piano Marion is practicing, as she is a professional pianist. Her playing is interrupted by her

neighbor Hazel Valance (Alice Frost) inviting her to attend a meeting of the local Alien Protection Committee.

When Marion returns home from the meeting she comes upon her husband Paul (Ronald Reagan) already in conversation with an FBI agent, Bill Edwards (Patrick McVey). He tells them about the darker side of the Committee and its associations to the Communist Party, asking if she would be willing to join the organization to spy on the Party on behalf of the U.S. government. As Edwards prompts Marion for her answer, Goldsmith re-enters with his tympani and French horns over a dramatic closeup of her face, dissolving to the ***Early Days*** (Track 27, 0:14-1:43) of her beginning to work for the Alien Protection Committee. The earliest opportunity in the score to really develop his material, Goldsmith builds momentum with changing tympani rhythms, and new answering woodwind phrases which follow the familiar rising three note horn motif. That motif then transitions to a sequence of statements on woodwinds instead, with strings answering, leading to a lonely clarinet solo elaborating on the motif a bit as Marion bids farewell to her work colleagues, and a final ghostly remnant of the motif on vibes as she is cornered by a female superior at the organization, Doris Lane (Virginia Gregg).

She begins by praising Marion for being a good worker, but says she needs more discipline. And then she reveals she is a member of the Communist Party, exhorting Marion to "***Join Us***" (Track 28), punctuated by Goldsmith with almost a stinger of sorts, on vibes followed by flutes and muted horns, before the relentless tympani return under a new line for very serious-sounding bassoon as Marion describes being made to take "classes in Marxism and Leninism" followed by attendance of her first Party meeting. As she is welcomed by her friendly neighbor Hazel, Goldsmith punctuates with a flute figure which repeats over the remainder of the meeting in very Herrmannesque fashion, each statement lower than the one before, ending as John Mason (Lance Fuller), the Party's local youth leader, offers to drive Marion home.

Mason enlists her in an attempt to convince his girlfriend Jane (Patricia Huston) to be more open to his membership in the Community Party. Marion's half-hearted attempt to connect with Jane is unsuccessful to say the least, as she grows extremely hostile to the point of calling Marion "filth" and telling her hatefully, "I'll wash the walls when you're gone!" As Marion narrates to the court, "I made up her mind right then that somehow I'd help her if an opportunity ever arose", Goldsmith returns with an emotional string figure for the upset Jane embracing her beau. But then on the dissolve back to present day in the courtroom, the relentless tympani and tense low strings and piano come back, building as Marion herself gets emotional about her memories and a ***Recess*** (Track 29) in the court is called. As people file out, uncertain flutes touch on the main motif and build up to a loud dramatic swell in the entire ensemble as Mrs. Lane calls out Marion, approaching her and slapping her across the face for betraying the Communist Party!

After the commercial break Goldsmith re-sets the courtroom scene with a brief ***Bumper*** (Track 30, 0:00-0:11), featuring the familiar rising motif combined with a descending line for flute. Marion returns to her story concerning John Mason and his girlfriend, Goldsmith providing a short cue for ***The Visitor*** (Track 30, 0:12-0:33) that John and another Party member bring by to meet Marion at her home: Comrade Albert (Robert Emhardt), an especially sinister Communist leader. Goldsmith impressively packs in several interesting new variations of his central rising three note motif over the course of these transitional 21 seconds, but the visit itself is unscored. Comrade Albert is in town for just a few hours to check up on Party security because the FBI seems too informed of Party activities. Marion decides to solve two problems at once, deflecting

suspicion from herself by casting it towards John because of his girlfriend's hostility towards the Party. Her hope is that John might be cast out of the Party because of her being a security risk, presumably thinking that if the man is removed from the Communist Party, the virus of Communism might be removed from the man, and he and Jane can have a happy ending together.

Unfortunately, this plan has tragic consequences. Comrade Albert insists on immediately visiting Jane with John and Marion, and her hostility results in Albert deeming her “unstable” and insisting that John choose between his girlfriend and remaining in the Party. In a scene full of pathos, Jane pleads with John but his mind is made up and he tells her, “The Party is my whole life.” Goldsmith enters with solo cello for their final scene together, soon joined by solo clarinet in a mournful duet as Jane says, “You can't live without love. I can’t.” (Foreshadowing!) Oboe and clarinet then enter as John explains that leaving the Party would be like cutting out a piece of himself, telling her that she just doesn't understand. Plaintive flute joins for her final desperate outburst and then French horns join in as John leaves her, the whole orchestra dramatically swelling to a climactic crescendo. The rising three note motif briefly appears in piano chords as John exits the building and makes eye contact with Marion and Comrade Albert, but the cue then takes a sudden turn towards outright horror with an obsessive building flute figure over increasingly queasy strings, as Jane appears at her apartment window, clearly preparing to commit suicide. As ***The Jumper*** (Track 31) ultimately jumps, to the horror of John and Marion, sinister muted horns follow her down to her final doom.

Marion is wracked with guilt, but a visit from her friendly neighborhood FBI handler perks her up as he reveals she is off the hook and can stop spying: Comrade Albert is “a big one” and she now needs to testify in court about her whole experience — “Then Comrade Marion becomes Mrs. Miller again.” To ***Exit Flashback*** (Track 32, 0:00-0:16) Goldsmith provides a new melody for woodwinds over a bed of horns, expressing her total relief. Back in the present-day courtroom, the judge thanks Marion for her service to her country, which is immediately followed by a noble Goldsmithian French horn solo, under the final note of which the strings and woodwinds appear with a variation on the melody from the preceding cue, just after her husband hugs her and says, “***Let's Go Home”*** (Track 32, 0:17-0:45), a final flourish of tympani bringing this first part of the story to a close. (At this point Goldsmith's ***End Credits*** cue plays just as it does at the end of Part 2, if any listeners wish to program in a repeat here. Likewise, the beginning of Part 2 opens with the same brief ***Intro*** cue which opened Part 1 — over the exact same Washington, D.C. establishing shot no less — but similarly not duplicated here in this program.)

As the Millers are leaving the courtroom, Goldsmith enters over the main title sequence just before the Part 2 episode title appears on screen: ***Aftermath*** (Track 33, 0:00-0:11) features a dramatic opening for woodwinds before the familiar rising three note motif rears its head on French horns. As the scene dissolves to the Miller family home, Goldsmith's music dissolves into Marion once again practicing piano — her career as a concert pianist will form a central part of this second half of the story, all about the personal consequences of her giving testimony. Marion's tribulations begin with a nasty letter and a mail delivery of putrid-smelling garbage in a box. Later while walking home she is accosted by her neighbor and onetime friend Mrs. Valance, who physically confronts her for "stooging for the FBI" and asks if she is ***Ashamed*** (Track 33, 0:12-1:06), finally threatening her as she walks away: "We'll *drive* you out!” Goldsmith accompanies this sequence with low clarinets at first, and then the whole woodwind section playing uneasily as Mrs. Valance notices Marion, and the fuller ensemble engaging in rising

tension for the confrontation itself, finally ending with the horns intoning the three-note motif as Marion enters her home.

Paul briefly speaks with her about a concerto audition she has in the afternoon, but then Marion answers the phone and is told by the sinister anonymous caller, "Your little girl won't be coming home today." As Marion panics and realizes her daughter Betsy (Susan Gordon) should have been home ten minutes earlier, she and Paul rush out of their home to a brief burst of Goldsmith action. Marion notices the girl not far away, but her momentary relief is replaced by concern as she and Paul realize Betsy has been held up in her return home from school by ***Bullies*** (Track 34, 0:00-0:42) who are harassing her. Goldsmith's music turns serious and somber, horns lending weight to the situation as the upset girl is retrieved by her parents.

Later at the audition, Marion is turned down for the concerto solo part by the orchestra's musical director, despite playing well. She strongly suspects she is being passed over for some reason other than her performance, and somber low strings underscore her deep disappointment, occasionally punctuated subtly by a ghost of the three-note motif on piano as she returns home to Paul to explain that yet again, ***Something Unpleasant*** (Track 34, 0:43-1:11) has happened, likely another result of her Communist Party infiltration work for the FBI. She is both hated by the Communists for betraying them and shunned by her old friends and connections because of her public connection to them.

Later on, Marion's FBI handler Bill Edwards makes a house call to inform her and Paul that thanks to her testimony, Comrade Albert is up for deportation. As Edwards is preparing to take his leave, a thrown rock suddenly breaks ***The Window*** (Track 34, 1:11-1:59) nearby, punctuated by tense flutes, horns, and strings from Goldsmith. Edwards rushes out to try and apprehend the perpetrator, while bassoons ominously play a low variant of the three-note motif. As Marion finishes reading a threatening note attached to the rock, a final cadence for French horns and rumbling tympani dramatically leads into a commercial break. In the following scene Edwards interrogates the vandal he has caught, asking him ***Why*** (Track 35, 0:00-0:10) he threw the rock. It turns out he's been influenced by his father, an immigrant who doesn't like the Communists but who shames Marion for being a "fink", an informer — the kind of person he fled his home country to avoid.

Marion finally reaches her ***Breaking Point*** (Track 35, 0:11-1:15) from the cumulative abuse and hostility she's encountered, and after Paul finally bids Bill Edwards good night, he returns to find his wife in tears. Low strings return to their somber material from earlier, but Goldsmith surprises with a new element: a bluesy piano response figure which sounds right out of one of his film noir scores. This plays as Paul embraces Marion and comforts her, assuring her that they can move and find a fresh start somewhere else. Goldsmith's cue ends with a sequence of increasing tension as Paul sends Marion to bed and answers a persistent ring at the door. A newspaper reporter and photographer effectively barge their way inside, asking questions and snapping pictures, receiving an angry monologue from Paul in response. The reporter having taken notes, the men depart back the way they came. Goldsmith provides upward slithering woodwinds to accompany them before Paul angrily shuts and locks the ***Door*** (Track 35, 1:15-1:37), the cue ending with the rising three note motif on piano once again as Marion comes upon Betsy examining their broken window.

Later Paul returns home to tell Marion he's already put their house up for sale, but their conversation is interrupted by someone fiddling with the window glass from outside. It turns out

that some workmen have arrived to fix it on their own initiative, inspired by an article in the paper that morning — it turns out Paul's frustrated words to the newspaper reporter the night before affected the entire angle of the article, and Marion has been publicly vindicated and defended by the press. Right on cue, Bill Miller shows up with a copy of the paper and more good news, soon followed by all the housewives in the neighborhood arriving simultaneously, coming to apologize to Marion for their earlier poor treatment of her. After she gives an inspiring speech to the gathered neighborhood populace about overcoming the divisions sown by the Communist Party, she invites everyone into her home for coffee, Goldsmith reprising the orchestral second half of his Part 1 finale cue ***Let's Go Home*** (everything except the French horn solo passage) for this happy ***Reconciliation*** (Track 36).

The plot is mercifully over, but Goldsmith's ***End Title*** (Track 37) makes a powerful final statement: Over a persistent percussive ostinato with bass drum joining tympani and piano, Goldsmith grows his repeated three note motif into a fully fleshed out idea, French horns carrying the motif into a longer-lined theme for the first time. Halfway through he even adds an ominous countermelody for the woodwind section, finishing his score with every instrument of the ensemble featured for a powerful final commentary on this tale of an American spy.

"The Bar Mitzvah of Major Orlovsky" (season 10 episode 28, aired April 15, 1962)

Theodore Bikel, Cloris Leachman, & Ernest Borgnine

Directed by Ted Post, with whom Jerry Goldsmith would later collaborate on *Escape from the Planet of the Apes* (1970) and *Do Not Fold, Spindle, or Mutilate* (1971), this was Goldsmith's final work for *The General Electric Theater*. "Bar Mitzvah" is of particular historic and artistic significance: It is the earliest known example of Goldsmith composing in what would later become recognized as his Jewish idiom, employed most famously in his Emmy-winning scores for the miniseries *QB VII* (1974) and *Masada* (1981), but also earlier in the obscure TV movie *The Going Up of David Lev* (1973) and an episode of *The Waltons* entitled “The Ceremony” (1972). It is striking just how many musical elements "Bar Mitzvah" shares with these fine scores, even though it pre-dates them by more than a decade, and just like those later works it is clear that Goldsmith treated it as a special assignment due to his Jewish heritage, which he cared deeply about despite not being particularly religious.

The script was penned by Morton Wishengrad and Shimon Wincelberg (the latter of whom co-wrote 1965’s Goldsmith-scored “Jonah and the Whale” episode of *Voyage to the Bottom of the Sea* with series creator Irwin Allen). Their story concerns a former fighter pilot, Major David Abramovich Orlovsky (Ernest Borgnine), and his journey to accept the Jewish faith he rejected as a teenager. After deserting from the Russian Air Force due to anti-Jewish persecution, Orlovsky is making his way as a janitor in America, and the episode begins with him visiting an employment office. Goldsmith underscores the ***Main Title*** (Track 38) sequence by quickly introducing two important recurring ideas to represent the title character: a short, repeated motif on woodwinds which seems to represent Orlovsky's questioning nature is followed by a more extended and solemn theme on strings, and the two briefly intertwine. More tentative fragments of these two ideas continue through the remainder of the cue as he approaches the front desk

of an employment office and begins speaking with the woman who works there, a widow named Miriam Raskin (Cloris Leachman). Goldsmith wisely chooses to leave most of this conversation unscored: He soon reveals that he is not looking for a job, but for a *wife*, boldly asking her to marry him on the spot!

Goldsmith returns with ***The Listener*** (Track 39, 0:00-0:42), a mournful solo cello intoning the solemn string theme as Miriam rejects Orlovsky's marriage proposal, but thanks him for the compliments he has given her. He is clearly heartbroken, but still thanks her for listening. At this point Goldsmith transitions his theme to delicate flute and bassoon, accompanied by gentle harp and hushed string trills — some of the loveliest writing in the entire score, which marks the passage of time and connects to a second conversation between the two characters when they meet at a deli. Orlovsky's persistence ultimately overcomes Miriam's resistance, and she surprises him with a dinner invitation to her home. Goldsmith acknowledges Orlovsky's happiness at winning a ***Date*** (Track 39, 0:42-0:59) with a brief cheerful development of his short woodwind motif.

After arriving at the appointed time bearing flowers, however, Orlovsky quickly discovers that the dinner Miriam invited him to was not a romantic one: her son Joshua (Charles Herbert) and her father, the Rabbi Halevy (Theodore Bikel), are also there. When Orlovsky asks why he was invited, she answers, "What better time to invite a guest than for the Sabbath?" Clearly reluctant to participate but not wishing to be rude, Orlovsky resigns himself to a different evening than the one he had expected, placing a yarmulke on his head (because he "does not want to be out of uniform") before meeting Miriam's family. Joshua, an aviation enthusiast, immediately bombards Orlovsky with questions about his experience as a fighter pilot, before continuing a conversation with his grandfather: Joshua questions why he must study so hard for his bar mitzvah, exclaiming, "You said even God got to rest on the seventh day!"

Surprised, Orlovsky cannot help but ask, “You allow him to question everything?” -- to which Rabbi Halevy answers, “Of course. How else would he learn?” Orlovsky then reveals that his own religious upbringing was very different, as his father answered such questions with slaps. He confesses to Miriam's family that he ran away from home just before his bar mitzvah, and joined the war effort against Germany. But his pride would not allow him to reject his Jewish heritage entirely, even after his father died, World War II ended, and anti-Semitism reared its ugly head again in Russia. After sharing these painful memories leads to an emotional outburst from Orlovsky, he exclaims “***Forgive Me***” (Track 39, 1:00-1:43) and abruptly departs, ashamed, even as the Rabbi entreats him to stay. Goldsmith underscores this moment with a brief viola solo before tentatively introducing his third major recurring idea in the score on clarinet with harp accompaniment. Bearing a strong resemblance to the “Kaddish for the Six Million” melody he would later compose for *QB VII*, it similarly represents the Jewish faith and likewise communicates a profound sadness and loss, but on a more intimate, personal scale.

A brief back-from-commercial ***Bumper*** (Track 39, 1:44-2:00) based on the questioning woodwind motif leads into a second, deeper conversation between David Orlovsky and Rabbi Halevy, in which the Rabbi deftly convinces David that he should learn more about the Jewish faith before rejecting it. "Before I vote against the musicians, I should know how to dance,” David decides, using the Rabbi's own metaphor. ***“Teach Me”*** (Track 40, 0:00-0:45), underscores this with a lovely extended cello solo (and subtle harp accompaniment) based on the Jewish theme, before ending on a poignant high note and directly transitioning into ***Lessons*** (Track 40, 0:45-2:55), which accompanies a key montage sequence with voiceover from the

Rabbi explaining the Jewish faith. Visuals depict several months of David studying privately with him, gathering with other Jewish men, sharing meals with Miriam and her family, and also growing closer with her as they spend some time alone. Opening with strings playing David's questioning motif, and solo oboe taking on the longer-lined solemn main title theme, this highlight piece essentially swaps the instrumental assignments of the score's opening cue for these two elements. As the Rabbi's voiceover ends, rising woodwinds transition to an almost unrecognizable slowed down version of David's questioning motif, as he declares his love to Miriam and asks, "Can we make plans?" Goldsmith then uses a reprise of the Jewish theme to bring the cue to a close, when Miriam answers that she must think of her son and his Jewish upbringing, answering, "Let's give it time."

The next scene opens with Joseph and Rabbi Halevy presenting David Orlovsky with a tallit prayer shawl for his birthday, which he is touched to receive, signifying his acceptance of Judaism. Unfortunately, just afterwards he and Miriam get into an argument and essentially break up, with David intimating that all his work to embrace Judaism has been for nothing. As she admonishes him with, "You don't pretend to be interested in religion when all you're after is a girl," Goldsmith re-enters to dramatically punctuate this with a fragment of his Jewish theme, as David asks Miriam to say ***"Goodbye"*** (Track 41, 0:00-0:10) to Joshua for him.

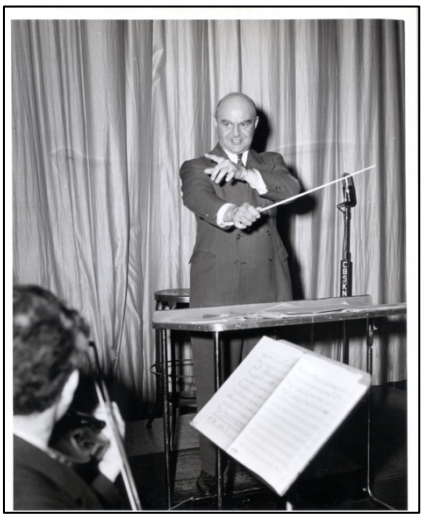
Encountering Rabbi Halevy in the hallway outside, David quarrels with him as well. Another fresh variation of the questioning motif plays as the Rabbi asks him to come join a gathering so they can have a full ten man quorum. David replies to ***The Request*** (Track 41, 0:10-2:06) with, "What foolishness is this? What difference does it make to your God if there are nine people or ten?"" Goldsmith then employs a distant variant of David's solemn theme on low woodwinds, as the crestfallen Rabbi wonders if he has failed David just as his father did. Finally, a particularly poignant and tragic rendition of the Jewish theme on solo violin and cello plays as David departs down the stairs, and he encounters Joshua who has brought him the forgotten tallit. At this point the theme grows fuller, extending to the remaining strings as David holds the tallit in his hands, begins to weep, and ultimately returns back up the stairs to partake in the Jewish quorum.

After the quorum concludes in prayer, Rabbi Halevy thanks David. With Miriam listening in from the top of the stairs, Orlovsky then asks the Rabbi, "Could I be bar mitzvah?" Goldsmith accompanies this with a tentative viola solo through the Rabbi's answer: "It's highly unusual… but it's not *illegal*." As a slight smile begins to appear on Miriam's lips hinting that she is reconsidering their future together, this ***Finale*** (Track 41, 2:07-2:34) cue wraps up with a final joyous dance variant of David's questioning motif for woodwinds and tambourine, bringing the score full circle. For the ***End Credits*** (Track 41, 2:35-3:15), Goldsmith reprises his earlier treatment of the Jewish theme from ***"Teach Me"***, but arranges it for all of the strings rather than only solo cello, and gives it a more resolute finish.

"Autumn Love" (late 1950s, CBS Music Library)

This work appears to be something of an anomaly among Goldsmith's output: No extant CBS radio or TV episodes of the era bear the title, and most signs indicate it having been written "wild" (not to accompany set images or even a specific story) for the CBS Music Library at some point during the late 1950s. But while Goldsmith did on several occasions write groups of wild library cues linked by a common melody, within his library music this is the only clear example of such sustained thematic development over so many pieces.

Another unusual aspect of this set of cues is that they do not have individual titles beyond "Part 1", "Part 2", etc. Other (unrelated) Goldsmith cues in the CBS Music Library have titles such as "Autumn Mist" and "Autumn's End"; another extant two minute library cue he wrote and recorded is titled "Summer Love" and uses a similar string ensemble, but entirely different melodic material. (For those wondering, so far there are no Goldsmith-scored "Winter Love" or "Spring Love" pieces of any length which have turned up in searches.) There is some chance this score may have been written for a lost radio program, as the written manuscripts are catalogued with radio materials in the CBS Collection at UCLA. To lend a bit of additional weight to this theory, the only other example of an extant written Goldsmith score held in the Collection which simply uses Part numbers rather than actual titles for individual cues is his radio score for "The Prophecy of Bertha Abbott", an episode of *CBS Suspense*, but that score consists of over 20 cues, most of them extremely brief which was common for radio scores at the time. So if "Autumn Love" was composed as a radio score, it was for a very unusual radio program indeed to require such lengthy and sustained cues, perhaps something along the lines of what was being produced for *The CBS Radio Workshop*.



Lud Gluskin, CBS music director

The cues are also labeled as being included in the "Foreign Library", meaning they were selected for new library music recording overseas, a cost-saving effort (recording in L.A. would often cost three times as much) spurred by Lud Gluskin, the music director of CBS who gave Jerry Goldsmith his first job in the industry. Sometimes recordings for the Foreign Library were wild cues, but other times selected individual cues from original TV and radio scores might be tackled, shorn of their original context. For example, the excerpts from Goldsmith's feature length *Playhouse 90* scores "Tomorrow" and "A Marriage of Strangers" which were included on the Prometheus Records album *Jerry Goldsmith: The Early Years* were taken from these Foreign Library recordings and do not match the performances within the programs themselves. These library recordings often varied greatly from their original context of being performed live to actors, with tempos changing substantially and sometimes even the instrumentation being noticeably different, either because more unusual instruments were unavailable overseas or perhaps because these more distinctive elements were less desirable for versatility in later tracking. Similarly, many cues would be simply omitted from the Foreign Library revisits because they were deemed less versatile for tracking in on future programs. Sometimes this process would also include the re-titling of cues, which makes present day sleuthing out their origin virtually impossible. It's therefore possible that the seven cues constituting "Autumn Love" on this new recording are only a fraction of a longer score excerpted for later library re-use, which might explain why each of them has such a consistently even mood, the cues with more dramatic tempo changes having been removed. The hourlong live anthology series *Studio One in Hollywood* supplied a number of cues to CBS's Foreign Library, including around five minutes of material from Jerry Goldsmith's 1958 score to "The Fair-Haired Boy", some of which was later tracked into episodes of *The Twilight Zone*, ending up on soundtrack albums for that series as "Jazz Theme #2" by Goldsmith.

On the other hand, the total combined length of these seven cues is approximately 9 minutes, similar to the length of many scores written for the half hour *General Electric Theater* program.

Since Jerry Goldsmith told Jon Burlingame that he began work on the series in the mid-'50s while it was still broadcast live, and many of these episodes are apparently lost to time, it is even within the realm of possibility that "Autumn Love" has somehow returned home at last, by being included in this present collection.

Whatever mysterious purpose prompted Jerry Goldsmith to write these pieces, they are surely among the most lovely works from the first decade of his career. The long-lined theme at the heart of all seven pieces bears clear musical fingerprints which immediately announce his authorship — the opening four note phrase, which often plays on its own, is the same musical kernel which forms the basis of both the new central action motif and sweeping romantic theme at the heart of *Rambo III*, composed three decades later. As a final bonus score at the end of this album, it serves as a strong reminder of just how early on in his career Jerry Goldsmith had developed his mature compositional voice.

Goldsmith begins ***Part 1*** (Track 42) with a light repeating harp ostinato, over which strings play a straightforward rendition of his lovely theme. At three-quarters of a minute long (compared with the middle five cues which are each more substantial, at least half a minute to a minute longer) this was probably envisioned for Main Title sequence use on television, or perhaps for a special radio broadcast that was more music-heavy than usual.

Part 2 (Track 43) opens with conversational question-and-answer between low and high strings, playing with fragments of the main theme. The music soon settles into a more comfortable, contemplative mood before getting a bit more wistful in the latter half. The longest cue ***Part 3*** (Track 44) brings back the harp outlining the shape of the main melody for a moment with the strings, before it returns to its familiar opening ostinato. Strings continue to develop the theme both as an ensemble and, occasionally, with solo players adding their own musical filigree. For the final stretch of the cue strings and harp trade back and forth with the opening four note figure of the theme, before joining in a peaceful final cadence.

A more subdued ***Part 4*** (Track 45) feels like the most poignant and internal of the seven cues, with the opening four notes building up as tentative fragments on strings and vibes, before the remainder of the long-lined melody finally comes forth almost reluctantly, hesitating to fully flower. ***Part 5*** (Track 46) is a sharp contrast as the most strident and confident variation of the full theme on high strings, played over a repeating ostinato on lower strings which gives the cue a great deal of momentum. About a third of the way in, Goldsmith introduces a new element with some of the strings sliding down a note at the beginning of their phrase as the momentum continues. The final section is in some ways a reprise of the confident opening (giving this cue an ABA structure), but even more forceful, busy, and developed, before the ostinato slows down to bring the cue to a close.

Part 6 (Track 47) feels like a well-earned cooling off after its more active and lively predecessor, with soft and drawn out rising string notes underlying the harp plucking out the main theme subtly and delicately above. Halfway through the strings take over for a final warm exploration of the melody's potential, ending with more delicate harp playing the opening four note figure. At only half a minute long, ***Part 7*** (Track 48) was probably intended for the role of End Credits, a final farewell wave of the theme on strings and a last wisp of harp as its journey comes to a satisfying close.

Yavar Moradi has worked for performing arts organizations such as the L.A. Philharmonic and Santa Fe Opera for most of his professional career. In his free time, he has acted as a film music historian, and producer and co-host of *The Goldsmith Odyssey* podcast, a chronological journey through Jerry Goldsmith's entire surviving output since its inception in February 2018.

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