

INTRODUCTION TO THE CBS CENTENARY CLIPS

First of all, I would like to extend my great appreciation to Roni Mueller of CBS for legal permission to put these CBS Herrmann Centenary Audio Clips online. And I especially thank Shirley Sadanaga, Director, Music Licensing for CBS Television Studios, for her support of this Herrmann Centenary Project, and for her pivotal role in making it happen in the crucial permissions area. Thank you!

Now: I have already written an eleven-page introduction to the Herrmann-scored CBS Centenary audio clips for the Bernard Herrmann Society site since it holds the overwhelming majority of clips. As of this writing (Thursday, July 28, 2011 at 5:24 pm PDT) the updated Herrmann Society site has not been uploaded yet (I suspect by this weekend), so I cannot give immediately below a specific url, but the general Society url will get you there:

<http://www.bernardherrmann.org/>

Since my paper *there* is fairly comprehensive in explaining the legacy of Herrmann left to CBS (and the world), and in explaining what is available within the actual Centenary audio clips, there is no need to repeat it *here* on my Film Score Rundowns site. What I can add here is that the 21 or more clips I am offering are not duplicated in the Herrmann Society site. You will only hear them here. Most of them, however, are culled from the various episodes of the old CBS series that were tracked in by the music editor. So you will occasionally hear some dialog and sound effects mixed with the music. The Society version will have several of these audio-culled tracks as well but most will be music-only mono tracks from the original tracks/transcription discs.

Also presented on this Film Score Rundowns site within the CBS Centenary Clips will be a few *Crime Classics* suites expertly compiled by Jim Doherty. He lifted only the music that luckily happened to have no dialog attached to it. One suite is “Blackbeard’s 14th Wife: Why She Was No Good For Him” originally aired on radio November 11, 1953. The instrumentation includes only three horns and the timpani. The suite opens with the first five bars of cue I (*Vivo marcato e pesante* in 12/8 time) that seques to the first four bars of cue II (*Moderato* in C time), and so forth. The audio fidelity is quite strong and vibrant and clear, so I am confident you will enjoy it! The next suite from *Crime Classics* is “The Younger Brothers (Why Some of Them Grew No Older)” dated January 6, 1954. Once again we have three horns (but no timp). First we hear the first five of six bars of cue II (*Allegro Modto* in 12/8 time) followed by all five bars of cue V (*Allegro* in 12/8 time) and then the first two bars of cue VI (*Slowly* in C time), and so on.

Also presented here are at least three cues from *Ellery Queen* that CBS radio aired way back in 1939. What you will hear are the synthesizer renditions of three cues since no surviving episodes survived as most-wanted “collector items.” David Ledsam performed on the synth for your listening pleasure (previously on this site he did synth renditions of three cues from *Endless Night*). Here David plays cues I & VII of the “Last Man Club” episode, and cue I of the “Impossible Crime” episode (dated July 16, 1939).

Also presented here are the Main Title and End Titles (and a few tags) for the short-lived CBS series, *The Americans*. The first episode, “Harpers Ferry:1861” aired 1/23/61; the 17th (and final) episode, “The Inquisitions” aired 5/15/61. The series regulars included Darryl Hickman and Ben Canfield, and the series context was the opposing sides of the American Civil War. One episode is currently known to be in circulation among collectors, “The Gun” (episode # 11, airdate 4/3/61), starring Susan Oliver and Jack Elam (Jeff Alexander wrote the music). All 17 episodes are available on 16mm prints at the Library Of Congress. It is unlikely that Herrmann composed an original score for any of the episodes, but the unverified rumor is that he may have wrote an original score for “The Regular” episode (however, this may simply mean Herrmann music was tracked into the episode by the music editor). The written score to Herrmann’s Main and End Titles have not been located at the present, nor do the Log Books mention them. Upon hearing the music, it is interesting to note that part of the theme was self-borrowed from his *Walt Whitman* cue, “Suspense Processional No. 4.”

Also presented are two original tracks of “Starlight” and “Space Drift” from Herrmann’s *Outer Space Suite*. These are the faster versions than the ones presented in the old Cerberus LP and the later Prometheus cd format. On the Herrmann Society site are two versions (one faster) of the rarely heard “Time Passage” cue from the *Outer Space Suite* that were not included in Cerberus LP and later cd. You can hear most of the cue in the stylistic, offbeat episode of the *Twilight Zone*, “Third From The Sun” (airdate January 8, 1960).

Also offered here is the "DRINK OF WATER" (Nov 10, 1938) suite. Herrmann re-recorded the old CBS radio score for CBS television in order for the music editors to track the music in various series, prominently *The Twilight Zone*. This music was never released on LP or cd.

Everything else, as given earlier, is culled from various CBS series. For example, the “Sandstorm” cue from Herrmann’s *Desert Suite* was taken from an excellent HGWT episode, “Treasure Trail” (airdate January 24, 1959). “The Chase” cue from *Police Force* was taken from premiere episode of *Perry Mason*, “The Case of the Restless Redhead.” The “Fade-In” cue from *House on K Street* was used twice in the *Twilight Zone* episode “One For The Angels” starring Ed Wynn (playing an old street sales pitchman trying to outwit “Mr. Death). The “Fade-In” cue was specifically (and famously) used to musically represent “Mr. Death.”

Once again, please refer to my larger paper on this subject matter, "Herrmann's Legacy Left To CBS (And The World)," located at the newly updated (late July 2011) Bernard Herrmann Society site.

Thank you for your time, and enjoy the audio clips!

Bill Wrobel

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