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No time like the past: Hearing nostalgia in *The Twilight Zone*

ABSTRACT

One of Rod Serling's favourite topics of exploration in The Twilight Zone (1959–64) is nostalgia, which pervaded many of the episodes of the series. Although Serling himself often looked back upon the past wishing to regain it, he did, however, understand that we often see things looking back that were not there and that the past is often idealized. Like Serling, many ageing characters in The Twilight Zone often look back or travel to the past to reclaim what they had lost. While this is a pervasive theme in the plots, in these episodes the music which accompanies the scores depict the reality of the past, showing that it is not as wonderful as the character imagined. Often, music from these various situations is reused within the same context, allowing for a stock music collection of music of nostalgia from the series. This article discusses the music of nostalgia in The Twilight Zone and the ways in which the music depicts the reality of the harshness of the past. By feeding into their own longing for the reclamation of the past, the writers and composers of these episodes remind us that what we remember is not always what was there.

KEYWORDS

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Nostalgia is one of the most universal human emotions. As Hans Baumgartner defines it, nostalgia is a 'yearning for the past and refers to the bittersweet memories people have of past personal experiences, frequently from the period of adolescence and early adulthood' (1992: 614). To some degree, we as humans have the tendency to idealize our pasts; often we purposely misremember this past in order to favour good memories. Sometimes we do this to

eliminate bad experiences from our memory, while other times to relive points in our history. Often, this latter type of nostalgia comes in the form of longing for our youth and childhood home, or it may be a desire for a simpler past that one may or may not have personally experienced. Nostalgia comes in many forms and is often represented in artistic genres such as literature and music. The use of nostalgia tropes in television and film is no different.

Several examples are found in Rod Serling's fantasy series *The Twilight Zone* (1959–64). Although Serling himself often looked back upon the past with a longing to return to it, he did, nevertheless, understand that we often see things in hindsight that were actually not there, causing an idealization of the past. In these episodes, the author evokes second-chance and redemption themes, but with the intention of demonstrating the implications and consequences of having the opportunity to return to one's past. Serling wanted to pull the heartstrings of the viewers, and intended for the show to prove that television could be simultaneously entertaining. By using elements of the human condition, such as emotions that we all somehow share and those that are timeless, Serling was able to do just that.

This article discusses the music of nostalgia in episodes of *The Twilight Zone* and the ways in which it depicts the reality of the past. While I do not have the space to discuss each instance from all of the episodes, I will examine the most representative of them, and show how Serling and the composers of these episodes remind us that what we remember is not always what was there.

ROD SERLING AND NOSTALGIA

It is no secret that Serling often looked back at his hometown with admiration. This desire to return to one's childhood can be felt in many of the episodes that he and others wrote for *The Twilight Zone*. The producer of the first three seasons of *The Twilight Zone*, Buck Houghton, remarked on what made the series so appealing to viewers:

It was about people with common problems who encountered fantasy. What would it be like if you could go back to the town where you were born and raised, and see that it's just the way it was at the time? That's something you can relate to very easily, and that was the key to the show's success.

(Houghton 1992: 177)

The trope of nostalgia is not unique to Serling's episodes for the series, however: it also can be found in episodes written by others. Unfortunately, no evidence exists that the other writers conceived of their episodes as 'nostalgic', but it is apparent that a number of episodes share the theme of desire for the past. Since Serling examined the scripts that were to be aired for the series, it is plausible that because so many episodes feature this trope, the scripts appealed to him for that – and likely other – reasons.

Like Serling, many characters in *The Twilight Zone* often look back or travel to the past. They do this for various reasons: most often either to escape from the hustle and bustle of their day-to-day lives or in an attempt to relive their youth. In these episodes, the accompanying music suggests the 'reality' of the past, showing that it was not as wonderful as the character imagined. Serling's nostalgia episodes, after all, did have a 'thematic nostalgia for a more

communal small-town culture' (Melbye 2016: 36). Often, music cues from these situations are reused within different episodes in the same or similar contexts, establishing a stock music collection of 'nostalgia music' throughout the series.¹ Although Rod Serling often dreamed of returning to his youth, he also tried his best to go back to 'where it all began': Binghamton, New York. His wife Carol once noted that he often would return to Binghamton and drive around in an attempt to relive his childhood, which she felt was unrealistic (Serling quoted in Grams 2008: 186). She remarked:

Every summer he took us back to Binghamton and he'd wander around the streets. I don't think he spoke to many people. There weren't that many people around that he knew. He'd walk up and down the streets, go to the park, walk by his old house. He longed for a simpler time. Looking back, he thought he had a pretty idyllic childhood.

(Simmons n.d.)

Thus, Serling did not simply want to return to his past, he actually *did* return to the best of his ability. Aside from his longing for his childhood, it is likely that this desire stemmed from his hectic life as a Hollywood writer, something upon which he often remarked. But this longing for the past was not always obvious to those closest to Rod. As his brother Robert recalled:

I didn't realize until 'Walking Distance' that nostalgia for his old hometown [...] played such a tremendous part in his life. How much he loved Binghamton, how much he wanted to go back to it, which in itself is kind of contradictory because he loved the glamour of Hollywood. He was always like two people. It was as if [...] he got his fill of the glamour every once in a while and had to go home.

(quoted in Serling 2006)

Serling himself once commented that he would return to Binghamton in the summer to visit Recreation Park, a place that he connected to 'vivid and wondrous memories of growing up' (Rosenbaum 1987). He also stated: 'My major hang up is nostalgia, I hunger to go back to knickers and nickel ice cream cones' (Serling, quoted in Mandell 1988). In one of the recorded 'Conversations with Rod Serling' at Ithaca College on writing for television, Serling remarked on why he used time travel in his television shows such as *The Twilight Zone*:

Very often I find that within the framework of the science fiction and the fantasy genre, the use of travelling back in time is a very effective way of producing contrasts, of producing a kind of a freewheeling storytelling device, which is why I use going back in time. And there's another reason, which very much relates to in any discussion of creativity, and that is that every writer, I don't think there are any – I can't conceive of anybody not falling into this pattern who writes – has certain special loves, certain special hang-ups, certain special preoccupations and predilections. In my case, it's a hunger to be young again, a desperate hunger to go back to where it all began. And I think you'll see this as a running thread through a lot of the things that I write. And part of creativity, of course, is being able to have the capacity to convey that kind of hunger, that kind of nostalgia, that kind of bittersweet feeling, to those who have never had it.

(quoted in Serling 2006)

1. The re-use of previously composed cues in television shows produced by the CBS Network began in 1956, when the CBS Television Music Library was compiled, so that series could reuse music from previously aired television and radio shows in an attempt to remedy the problem of costs for composing and recording new scores. In order to do this, every score composed by a musician on the CBS payroll was recorded and placed in the library. This resulted in a labour strike by CBS musicians in 1957, and it became mandatory that any television series running a complete season of 39 episodes must use a minimum of thirteen original scores, and the remaining 26 or less could use music from the CBS stock music archives. Once the recorded pieces were in the library, CBS did not have to pay royalties to the composer, and as a result this became a money-saving tactic. Consequently, many episodes of *The Twilight Zone* and other television shows of the day do not contain original scores but rather feature a bricolage of stock music pulled from the CBS shelves, see Wissner (2013a: 2).

As we will see, many of his scripts that will be discussed here feature a main character either returning to his own past in an attempt to reclaim his youth or returning to a simpler past when things were more carefree and easy. By using the music, *The Twilight Zone's* nostalgia episodes reach those who actively feel nostalgia and those who, as Serling says, never experienced it.

MUSIC AND TELEVISION THEORY

In order to understand the depiction of something as non-tangible as nostalgia, we must first refer to both television music theory and nostalgia theory. As far back as the golden age of Hollywood, music was used to establish mood and create continuity between scenes, while also enhancing the story's emotional moments (Flinn 1992: 13). In her book on television theory, Milly Radice Buonanno writes:

In truth, stories narrated by television have important cultural significance, however unoriginal, banal, and repetitive they may seem (and sometimes indeed are). Television drama offers valuable material for understanding the world we live in. Without faithfully mirroring reality, and without actually distorting it, televisual stories select, refashion, discuss, and comment on problems of our personal and social life.

(2008: 72)

The genre of science fiction and fantasy is particularly adept at depicting nostalgia because it allows us to experience a return to the past that is otherwise deemed impossible. Indeed, there are strong ties between music and emotion, and the composer's primary responsibility is to write music that serves both the visual and emotional information on the screen, thus enhancing the narrative (Cohen 2001: 265).

Along similar lines, the role of the musical score is not only necessary to amplify what is on the screen, but also to add an additional layer of interpretation to what the viewer sees (Delson 2010: 10). Two camps of thought exist on the subject: one that music can simply evoke an emotion associated with a particular point in the past, and one that music can call to mind a memory itself (Delson 2010: 10). I argue here that the scores for *The Twilight Zone* do both, and as such, their use and style amplifies the feelings of the characters in order to create a connection with the viewer. This amplification of nostalgia through music is something that I find unique to television.

It is not simply the sound of a piece of music that renders nostalgia, but also its structure. As studies have shown, the very nature of music evokes strong emotions, while emotions enhance memory processes (Jänke 2008: 21.1). Musical scores that evoke nostalgia tend to gravitate towards an earlier moment in the music, through a series of passages that move away from the home key but ultimately return to it, thus conveying 'the attempt to return home and the return to origins that characterize the nostalgic experience' (Flinn 1992: 13). Indeed, some of the *Twilight Zone* scores purposefully avoid any return to the home key in individual cues, so as to suggest this inability to return 'home'. This places the nostalgic experience hand-in-hand with the utopian experience since we tend to think of our past as a perfect time and place.

As Ron Rodman (2004: 33), one of the pioneers of television music theory has noted, the role of TV music is to mitigate against open readings. Music

may be simultaneously representational and non-representational, but it still operates in television through a process of association or correlation with other texts: either other musical works, which serve as syntactical objects of comparison, or extra-musical texts such as images, words, or sounds from which a listener can draw common meanings (Rodman 2004: 39). It is especially important here to note that since nostalgia can be understood as a universal emotion, the sounds present in the context of nostalgia may create a similar effect for viewers, but the root of that nostalgia and the memory that the music evokes will differ from person to person.

I would argue that *The Twilight Zone* contains seventeen episodes that include some type of nostalgia trope, and of these episodes, Serling penned ten. I classify these into two categories: personal nostalgia and false nostalgia. The episodes that I classify as personal nostalgia are those where the protagonist(s) wish to return to their past to relive it, or to return to their youth either mentally or physically.

As Table 1 shows, some of the episodes contain original scores, while some feature stock music culled from the CBS Stock Music Library. Indeed, the use of the same cues in multiple episodes in various series is not uncommon, especially since, by the very nature of television, many episodes both within and outside of a series are frequently based on stock situations. As I discuss elsewhere (Wissner 2013a), the use of stock music in similar situations aids the viewer in understanding the extent to which a situation derives from a basic narrative and dramatic blueprint, even if they are not familiar with all of the episodes. It is important to note that, with a few exceptions, the music that I refer to in this article is non-diegetic.

Of the fourteen episodes featuring elements of personal nostalgia, or the desire to return to one's own past, eight use stock music from previous episodes, and it is important here to distinguish the various applications of this stock music. Many of these cues are re-used in contextually appropriate

Season	Episode title	Writer	Composer
1	'The Sixteen-Millimeter Shrine'	Rod Serling	Franz Waxman
1	'Walking Distance'	Rod Serling	Bernard Herrmann
2	'The Trouble With Templeton'	E. Jack Neuman	Jeff Alexander
2	'Static'	Charles Beaumont	Stock
3	'Deaths-Head Revisited'	Rod Serling	Stock
3	'Kick the Can'	George Clayton Johnson	Stock
3	'The Trade-Ins'	Rod Serling	Stock
3	'Young Man's Fancy'	Richard Matheson	Nathan Scott
4	'Of Late I Think of Cliffordville'	Rod Serling	Stock
4	'The Incredible World of Horace Ford'	Reginald Rose	Stock
4	'On Thursday We Leave For Home'	Rod Serling	Stock
4	'Passage on the Lady Anne'	Charles Beaumont	Rene Garriguenc
5	'In Praise of Pip'	Rod Serling	Rene Garriguenc
5	'A Short Drink From a Certain Fountain'	Rod Serling	Stock

Table 1: Personal nostalgia episodes of *The Twilight Zone*.

Season	Episode title	Writer	Composer
1	'A Stop at Willoughby'	Rod Serling	Nathan Scott
3	'Once Upon a Time'	Richard Matheson	William Lava
4	'No Time Like the Past'	Rod Serling	Stock

Table 2: *False nostalgia episodes of The Twilight Zone.*

places; so, by examining their use we can see not only how they were appropriated within episodes, but also their musical components and how they convey nostalgia. Appendix 1 features cues that were originally written for a specific *Twilight Zone* episode that featured a nostalgia theme, and were re-used for episodes featuring similar themes and events.

The second category is false nostalgia, or the longing for a past that one has not personally experienced, usually having occurred before one's own time. Table 2 features the episodes of the series that I classify into this category. Serling, too, experienced false nostalgia. When asked in his final interview what era he could live in if he could, Serling replied: 'If I had the means, I think I would like to be in Victorian times. Small town. Bandstands. Summer. That kind of thing. Without disease. [...] I think that that's what I would crave, a simpler form of existence. When you walked to a store and sat on the front porch' (Breville 1976). This is a topic to which Serling would often return in the series, 'somebody under intense pressure, an executive trying to return to a simpler time' (Glover quoted in Kadden 2005: CT1). This, however, was something that was found in both his personal and false nostalgia episodes.

Regardless of whether an episode expresses personal nostalgia or false nostalgia, there is no difference either musically or visually in the way the nostalgia is presented. There are four general styles of music that pervade the 'nostalgia' episodes of the series, with the first two types often intertwined: the waltz and calliope, and carnival music; popular songs; 1920s and 1930s jazz; classical music. I will examine each of these categories individually, exploring the ways that they work and reflect nostalgia in their individual contexts. This use of these musical types in these episodes coincides with Rodman's theory of television music:

[...] while style is somewhat a vague concept in music, it is one basis to create a discourse for television music: it creates categories that can be identified by audiences and compared with other like categories. These musical codes are based on the reality of everyday life or on the reality of our knowledge of the media.

(2004: 38–39)

While we may not be able to say exactly what makes a piece of music adept for, say, a western, by hearing different musical themes for westerns, our ears can detect its appropriateness for the context in which it is being used. The same is true in episodes that use music which depict nostalgia.

THE WALTZ AND CALLIOPE, AND CARNIVAL MUSIC

More often than not, the calliope and the waltz are paired together in film and television and focus on the nostalgia theme so prevalent during the 1950s and 1960s (Magdanz 2003: 62–63). The waltz tends to be associated with nostalgia for various reasons:

The modernity of the waltz rests on its combination of nostalgia and the sophistication of modern consciousness; on the yearning for eternity and the knowledge of the transitory and the fleeting. The waltz celebrates the moment, but has a melancholic understanding of time passing; the wisdom of the waltz anticipates the great fall. Consequently, the waltz can take on very different meanings, which is one of the reasons why it became such a prominent musical icon in cinema, especially in the 1920s, 30s, and 40s.

(Seibel 2009: 265–66)

As a genre, the waltz was considered as an embodiment of both stability and disorder (Schroeder 2012: 74). The triple-meter rhythm is significant, as the 'the movement of the waltz remains open and fragmentary and never comes to an end' (Seibel 2009: 265). But this rhythm, however, both conveys 'the transgression of time', and 'stylizes eternity' (Weigel 1965: 41, quoted in Seibel 2009: 265). Indeed, the waltz 'signifies a deeper wisdom of life [...] a yearning to make time stand still, to hold on to the brief moment', and 'carries the motif of replaceability, seriality, and loss of the original' (Seibel 2009: 273). As David Schroeder notes, with particular relevance for these episodes under discussion, the waltz 'allowed the Viennese to avoid dealing with reality' (2012: 77); waltzes are often heard in the programme in relation to characters escaping to the past as an avoidance of current reality. In the cases I explore below, we hear the waltzes but do not see them; this represents the idealness of memories that generally have no substance. Indeed, as exemplified in episodes that deal with the falsification of memories, it demonstrates the character's inability to deal with their own reality.

Waltz cues can be found in 'The Sixteen Millimeter Shrine', 'In Praise of Pip' and 'Walking Distance', and cues from the latter are re-used in 'The Man in the Bottle', 'The Lateness of the Hour', 'Kick the Can', and 'The Incredible World of Horace Ford'. In the majority of these episodes, the waltz occurs during a protagonist's reflection upon their past and is played by a calliope or steam organ, which I will address shortly. In some instances, the characters actually re-enter their past: in episodes such as 'The Lateness of the Hour' and 'The Man in the Bottle', the waltz conveys a figurative return to the way that things used to be.

In 'The Sixteen Millimeter Shrine', an aging actress named Barbara Jean Trenton (Ida Lupino) longs to relive her youth and does so daily by watching all of her old films in her home theatre. The episode is a short remake of *Sunset Boulevard* (Wilder, 1950) and so it is no coincidence that Franz Waxman composed the score for both the film and this episode. The style of both the episode and film score, which Waxman intended to be similar, is significant, for both harken back to the 'golden age' of Hollywood Cinema. In her first appearance, Trenton emerges from behind her theatre screen, acting out the part she played as a younger actress in the movie. When she returns to her viewing room, the accompanying music is a waltz. The dream-like music that precedes this scene blends seamlessly with the waltz music, showing that even her recollections of the past are illusory.

One of the most famous episodes of the series is also a personal nostalgia episode. 'Walking Distance' serves as the prime example of an episode illustrating the impossibility of returning to one's childhood. As Tony Albarella argues, the episode's protagonist Martin Sloane (Gig Young) is Serling's most autobiographical character, with Homewood as an allegory for Binghamton (2008: 68).

2. The nostalgia film is a form of filmmaking that is meant to take place in a certain point in history, one that many people would equate with a better time in the past, and typically has a rock n'roll soundtrack. These films are thought to produce nostalgia in the viewer. Some examples are *The Graduate* (1967) and *Dirty Dancing* (1987).

In this episode, the score not only evokes constant feelings of nostalgia but also complements the protagonist's literal and metaphorical journey to find himself again. It was a simple event that inspired Serling's idea for the episode. While walking on MGM's lot one day, he was suddenly reminded of Binghamton. He later noted that: 'feeling an overwhelming sense of nostalgia, it struck me that all of us have a deep feeling to go back – as we remember it. It was from this simple incident that I wrote the story' (Mandell 1988). However, in a letter to Charles Beaumont dated 5 December 1960, he tells a different story:

Walking through the streets of my hometown (which I do each summer) and then taking an evening stroll to a place called Recreation Park three blocks from my old house and seeing the merry-go-round which was condemned years ago and remembering that wondrous, bittersweet time of growing up. I drove back to our cottage and told my wife all about it. About that feeling I got. The mood of the summer night. The remembrance of the time before. And I wrote a script called 'Walking Distance'.

(Serling 1960)

What we see in 'Walking Distance' is a reflection of Serling's desire to return to his own past. Sloane, a business executive from New York City, is on a road trip to escape from his hectic life. Upon stopping for maintenance on his car, he realizes that he is within walking distance of his hometown. He walks into town while waiting for his car, and enters into a soda shop, where he orders his childhood favourite – a chocolate soda with two scoops of ice cream – for a dime. Martin finds this price incredulous and at that point, we realize that Martin has somehow found his way back into his childhood. Upon seeing himself as a child (Michael Montgomery), the older Martin embarks upon a quest to speak to his young self, and also comes into contact with his long-deceased parents (Frank Overton and Irene Tedrow). After a series of events in which Martin tries to talk to both himself as a child and his parents, he tracks young Martin down at a merry-go-round that plays a diegetic calliope version of *Kuenstlerleben (An Artist's Life) Op. 316 (1867)* by Johann Strauss. Here we see once again the use of the waltz at the most likely of places – a carousel: the central object of memory in small-town childhood. We may infer that, given Serling's tendencies to place hidden autobiographical details in his episodes, there is a specific reference here to his own nostalgic desires.

For many people, of course, carnivals figure as a favourite childhood memory and go hand in hand with calliope sounds. A calliope, also known as a steam organ, is a musical instrument that produces sound by sending steam or compressed air through whistles, and it is the instrument that frequently produces the music in carousels. The original Recreation Park carousel of Serling's youth was donated by George F. Johnson and constructed in 1925 by Allan Herschell. It did not use a calliope, but rather a Two-Roll Frame Wurlitzer Band Organ with bells (West Side Neighborhood Association of Binghamton, NY Inc. n.d.). We know that rolls for the machine played Strauss' waltzes, but it is impossible to know whether this particular waltz was one of the pieces that the carousel played.

As I discuss elsewhere (Wissner 2013b), music in *The Twilight Zone* often conveys the 'reality' of situations that could not otherwise be decoded simply by watching or listening to the dialogue. This is particularly applicable in relation

to the 'truth' of nostalgia. Much of the score for 'Walking Distance' is also used in 'The Incredible World of Horace Ford', where the eponymous character has an obsession with his childhood, briefly returns to it, but then realizes that it is not exactly the way he remembered. His memories have covered up his abuse by his playmates in favour of better times. At the moments where Horace (Pat Hingle) relives his past, such as when he talks about his third grade teacher Mr. Corry, the cue 'The Park', a waltz-like string cue from 'Walking Distance', is played; this is one cue which does not end in the home key, refuting what one might interpret as the inevitable return 'home' (Figure 1). Only when Horace relives a beating by his childhood friends, induced by him not inviting them to his birthday party, does he realize that he has misremembered his past as idyllic rather than traumatising.

'In Praise of Pip' is another episode that features a calliope waltz. The episode concerns a father, Max (Jack Klugman) whose son Pip (Bobby Diamond) is dying in the Vietnam War. Wishing to have been a better father, he encounters the young Pip (Billy Mummy) in an amusement park and gets to spend time with him. When this Pip's 'time' is up, Max wishes to give his own life in exchange for that of his son, and we find out at the end that Pip has survived, whilst Max has died. The episode employs stock cues by both Johann Strauss II and his father; this is the only instance in which both father and son composers have their cues within a single episode. The music

The image displays a musical score for the cue 'The Park' from the film 'Walking Distance'. The score is arranged in three systems, each featuring a Violin (Vln.) part and a Harp (Hrp.) part. The time signature is 12/8. The Violin parts consist of block chords and melodic lines, with some notes beamed together. The Harp parts feature a rhythmic pattern of eighth notes, often with a grace note, creating a waltz-like feel. The key signature has one sharp (F#).

Figure 1: Bernard Herrmann, 'The Park' from 'Walking Distance', mm. 1–8.

director was likely cognizant of this connection, thus offering commentary on the father and son relationship that figures so prominently in the episode (as Pip says, 'you're my best buddy, pop') and, as the music is diegetic in the carnival scene, both father and son hear the calliope music of the father and son composers.

In 'Passage on the Lady Anne', there is a waltz by Johann Strauss, 'Roses from the South' (1880), to which the characters dance before the Ransomes are put off their ship. What precedes this moment is a discussion of the voyages that the Lady Anne took, and the youth of the couples who traveled on those trips. In fact, the entire episode is concerned with nostalgia; the ship, which is on its final voyage, has a unique set of passengers: the Ransomes, who are young and attempting to save their marriage, and all of the elderly passengers who spent countless months cruising around on the ship during its tenure, ready to say their goodbyes to it.

POPULAR SONGS

As David Shumway writes, in relation to the use of popular music in the context of the 'nostalgia film':² 'the music in these films is meant to be not merely recognized but often to take the foreground and displace the image as the principal locus of attention. Moreover, the music in these films secures a bond between consumer and product while also arousing a feeling of generational belonging in the audience' (1999: 37). Since these episodes under discussion were initially broadcast during the late 1950s and early 1960s, it is likely that these popular songs were those that the audience grew up hearing. The employment of popular song in these episodes is therefore twofold: used to comment on the narrative action, and to create a sense of retrospection both on the part of the characters involved and the audience.

By using popular music from the past, the composer causes a temporal resituating of the character(s), especially since the majority of cues in these instances are diegetic. These cues can serve an even more nostalgic function, mainly because of the memories and emotional baggage that may be stirred. Since we tend to have our own memories that are associated with specific songs, we then ascribe our own reading to their context on the show or even ascribe the context of the show to our own lives. In this way, the music allows us to amplify the feelings of those on the screen by evoking our own emotions. Especially with the false nostalgia episodes, 'the songs need not literally bring the past to life for the viewer but give the impression of such an experience, creating a fictional set of memories that, especially when taken together with other such representations, may actually come to replace the audience's "original" sense of the past' (Shumway 1999: 40).

Here, the unfamiliar becomes familiar to both the characters and the viewer; it is this familiarity that aids the feeling of nostalgia. Yet a tangible and temporally accurate manifestation of this nostalgia appears in the *Twilight Zone* episodes that use popular song: either via a jukebox, a Victrola, a radio, or a brass band. In these cases, the use of diegetic popular music does not simply provide the narrative context for the scene, but rather it pervades the scene entirely and is sometimes what prompts the dialogue between the characters. This is evident in episodes such as 'No Time Like the Past' and 'A Stop at Willoughby' in which brass bands in the town square play songs popular at the time such as Stephen Foster's 'Beautiful Dreamer' (1864), 'Camptown Races' (1850) and 'Oh, Susanna' (1848), and Richard Milburn's 'Listen to the



Figure 2: 'A Stop at Willoughby' (Image Entertainment).

Mockingbird' (1855), allowing the protagonists to converse with the friendly townspeople who are complete strangers to them. What we see (Figure 2) as the strains of the diegetic band music fade out and Nathan Scott's non-diegetic underscoring enters is the overlapping of what Gart sees in his head and the impossibility to return to Willoughby in reality, though for him Willoughby is his respite in death.

In 'Young Man's Fancy', the diegetic music that appears several times throughout the episode is 'The Lady in Red' by Allie Wrubel and Mort Dixon (1935). This popular song is one that Alex Walker (Alex Nicol) associates with his mother, and also becomes an aural indicator that she is somehow present in the house. In this episode, there are no lyrics on the record that plays; rather, it is simply an orchestral arrangement. The words of the song, however, hint at the singer idolizing the woman of whom he sings: the lady in red. Here, this can be interpreted as analogous to Alex's idolization of his mother, of whose physical manifestation he refuses to eliminate. Nathan Scott arranged the version of the song specifically for this episode, with instructions on the score reading 'Eddy Duchin Style' (1962). Eddy Duchin was a 1930s pianist known for a romantic style of playing that coincides with Alex's romanticized memories of his childhood and his mother. Alex's reluctance to sell the house – or even alter it – after his mother's passing results directly from his nostalgic tendencies. His home looks exactly as it did when he was a child, and it is filled with physical manifestations of the past: copies of old magazines, a vintage vacuum cleaner, and the turntable that plays his mother's favourite song, 'The Lady in Red'. Throughout the episode, these visual and aural relics of the past confront Alex and his new wife Virginia (Phyllis Thaxter). We even see Alex going through his childhood chest as 'The Lady in Red' plays (Figure 3). At the end, we find that Alex's mother (Helen Brown) has somehow returned from her death and that Alex has now morphed back into a child (Ricky Kelman), who tells Virginia to go away: she is no longer needed now that his mother has returned.



Figure 3: 'Young Man's Fancy' (Image Entertainment).

In 'Static', like 'Young Man's Fancy', most of the music is both diegetic and popular and emanates from both the television and the radio. Even the radio that Ed Lindsay (Dean Jagger) uses is a relic from the past, one that he brought up from the boarding house basement, as shown in Figure 4. Only Ed can hear the music from the radio; in the company of others, everyone – including Ed – can only hear static. It may seem that the prevalence of the newly invented television set is causing Ed's longing for the 'good old days' of the radio, but we soon find out that it is an underlying symbol of his longing to correct his past relationship with his ex-fiancée Vinnie (Carmen Matthews) with whom he lives in the boarding house. The diegetic music at the end of the episode – Ed and Vinnie's song, 'I'm Getting Sentimental Over You' (1932) played by Tommy Dorsey and His Orchestra – helps them to right the wrongs of the past and come to terms with their relationship. Like 'Lady in Red' from 'Young Man's Fancy', the words here are eliminated and we only hear the orchestra. Many associate sentimentality with nostalgia, and therefore this is an apt musical selection. Vinnie remarks to Ed that he does not love the past, but the memory of it: 'You love what we were, what we could have become. When you hear those programs, you're like a young man again, with your whole life ahead of you. We missed our chance, Ed, and we can't go back'. This maintains a close affinity with one of the two most poignant lines of the song: 'I thought I was happy/ I could live without love/ Now I must admit/Love is all I'm thinking of' (Washington and Bassman 1932). But, as can often happen in *The Twilight Zone*, Ed and Vinnie do go back and find themselves once again young and in love with each other at the episode's close, to the accompaniment of 'I'm Getting Sentimental Over You'.

In 'Passage on the Lady Anne', the old characters muse about the past and their earlier voyages on the ship when they were all young and first married, accompanied by classically styled string versions of folk songs such



Figure 4: 'Static' (Image Entertainment).

as 'I Dreamt I Dwelled in Marble Halls' (1943) and 'The Last Rose of Summer' (1913). Here, these stylized versions serve two purposes: to evoke an impression of sophistication and elitism on the part of the ship's passengers and to remind the elderly passengers of their youth.

JAZZ AND CLASSICAL MUSIC

As mentioned earlier, romantic music, with its over-exaggerated, lilting melodies, often symbolizes idealized memories of the past in *The Twilight Zone*.³ For many viewers, both classical music and 1920s and 1930s jazz may have represented a 'simpler time' when technology was not as sophisticated. In some episodes, such as 'The Trouble with Templeton', the musical instruments that play the classical or jazz music are seen on-screen. As Nicholas Laudadio has noted, 'musical instruments can remain powerful signifiers across significant temporal/discursive divides [...] in part because they remain nexus points for broader anxieties about the rapidly changing place of material technology' (2012: 175). This is especially appropriate for the 'nostalgia' episodes since they often refer to times that had no musical technology other than instruments.

In 'The Sixteen Millimeter Shrine', the music that accompanies Barbara sounds very similar to the theme of Claude Debussy's *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*) (1894), a symphonic work based on a poem by writer Stéphane Mallarmé about a dream. The music here uses the whole-tone scale, which has long carried connotations of sleep and dreaming.⁴ Whenever Barbara talks about the past, a lilting romantic theme is played on strings, reflecting her romanticized memories; she cannot handle reality, stating that she will always believe that it is the 1930s, saying: 'That was a carefree world, Danny. And I'm going to make it that way again'. Barbara's agent, Danny (Martin Basalm), takes care to remind her about the frailty of

3. Here I use romantic not in the nineteenth-century historical sense, but rather as a descriptive tag for the type of sentimental music used here.
4. For more about the evocations of dreams and the whole-tone scale, see Rosar (1983: 401).

her memory, reminding her that: 'It's nostalgic, it's nice, but it's not true. It's phony'. During Barbara's wishing and musing, harps play in the background, so low that they are drowned out by the other music above. Since the dream-like music is overtaken by the low harp music that represents the power of wishes, they represent her dreams. Finally, Danny tells her that she is 'wishing for things that are dead', and when he reminds her that some of the actors with whom she has worked have died, heavy percussion overtakes the lyrical theme, suggesting the gravity of the situation. Finally, Barbara's wish comes true and Danny soon tells her that one of her former co-stars, Jerry Herndon (Jerome Cowan), is in town and would love to see her, the lyrical theme begins again. When Barbara comes downstairs, the lyrical theme plays until she finally realizes that Jerry is there; at this moment, a dissonant chord in the brass cuts off the music abruptly, jolting her back to reality and interrupting her fantasy, immediately followed by silence, suggesting her disbelief. Jerry is like her – older. Upon overcoming the shock of seeing Jerry, Barbara says: 'Isn't it odd we always picture people the way they were; not as they really are?'

Waxman takes a similar approach in the film and television scores he composes, using the music as an additional narrative voice. Waxman's use of a large number of strings in *Sunset Boulevard*, for instance, depicts Norma's feeling of emptiness. 'The Sixteen Millimeter Shrine', for example, features a cue called 'The Penthouse', a sumptuous romantic melody for strings emerging out of a jazzy waltz for saxophone, trumpet, and brushed snare drum, to describe the aging actress' sentiment for the past. Jazz, like the saxophone, also represents the fallen woman in classic film scoring (Kalinak 1981: 76). The saxophone also characterizes a seductress, one here in various capacities, whether she is trying to gain a younger man as her lover or charm her agent (Gorbman 1987: 83). This cue plays at the moment that Barbara reflects on her past career as a movie star and repeats with augmented rhythms in the subsequent cue, 'A Visitor'. These adjacent cues use the same melodic material. In their individual contexts, their melodies serve as an associative musical theme for Norma or even her past, then her past resurfacing in the form of Jerry (See Figures 5 and 6).

Classical music, too, inspired the score for 'Walking Distance'. The composer, Bernard Herrmann, frequently borrowed musical ideas from existing pieces, transforming them in a way that remained identifiable yet decidedly new. The cue that plays throughout Martin's monologue, 'Martin's Summer' (Herrmann 1959) is remarkably similar to the closing section of



Figure 5: Franz Waxman, 'The Penthouse', Theme.



Figure 6: Franz Waxman, 'The Penthouse', Theme in 'The Visitor'.



Figure 7: George Friederic Handel, *Closing of 'L'Allegro'*, No. 23, Piano reduction.

Lento tranquillo

Figure 8: Bernard Herrmann, *'Martin's Summer'*, mm. 18–30.



Figure 9: The two Martins in 'Walking Distance' (Image Entertainment).

the first part of George Frideric Handel's pastoral ode, *L'allegro, il penseroso e moderato*, HWV 55 (1740) (Figure 7). There are, however, several differences between the two pieces, including the prolongation of Herrmann's music through the addition of sequences to Handel's music. The text to the part of Handel's piece that Herrmann used is quite poignant in the context of its usage: 'Thus past the day/ To be they creep/ By whisp'ring winds/ Soon lull'd asleep' (Handel 1740).

The lyrics refer to both the fleeting of the day and to rest. At the moment when the music plays, the older Martin has just altered his past by re-entering it, and as a result, his second-chance, or the 'fleeting day', has now been put to rest, and he must live with the consequences of his actions. Right before this music plays, we see the older Martin watch his younger self get carried off the carousel after injuring his leg (Figure 9).

Similarly, in 'The Trouble with Templeton', the protagonist dwells on his longing for his first wife, but her return contradicts the past that he remembers. Booth Templeton (Brian Aherne) not only pines for his deceased wife Laura (Pippa Scott) when things go sour with his current wife, but also for his youth. A music box, complete with childlike, yet sentimental music and a twirling ballerina, accompanies Booth's reminiscence of Laura as he says: 'Eighteen when I married her, twenty-five when she died. You know there are some moments in life that have an indescribable loveliness to them. Those moments with Laura are all I have left now'. As Serling says in his introduction to the episode: 'Yesterday and its memories are what he wants. And yesterday is what he'll get'. By running through the stage door of the theatre during the rehearsal of his current production, Templeton escapes into 1927. Where he encounters Laura and her friend Barney – both deceased – in the speakeasy that they all frequented after Booth's shows, we can see a small jazz band. Jeff Alexander composes the jazz here as stylized 'roaring 1920s'



Figure 10: Jeff Alexander, 'New York Locale', Piano Solo, mm. 1–4.



Figure 11: Jeff Alexander, 'New York Locale', Clarinet Solo, mm. 5–7.



Figure 12: Jeff Alexander, 'Cerebral', Harps only, m. 7.

jazz that can be read as a misremembering of Booth's past. Booth's longing for the past causes the ghosts of those for whom he longs to put on a play to persuade him to return back to his own time; the harp music conveys his state of reflection. In putting on the play, Booth's best friend Barney (Charles S. Carson) tries to persuade him that he misremembered the past so that he will return to where he belongs and no longer dwell on it. When Booth asks Laura why she is so different, she answers: 'Well, that's the way I am, Booth. That's the way it is'.

Roaring 1920s jazz permeates the score of this episode and is notable for two reasons: for the representation of the time to which Booth has returned, but also because television scores of the era often used jazz to represent the hectic element of city life (Parker 1987: 319–20). The jazz music works in counterpoint to the simplicity and serenity of the life that Booth thought that he had, whilst also situating both Booth and the viewer within the past. Serling's 'outro' remarks on the episode's exploration of the human condition: 'Mr. Booth Templeton, who shared with most human beings the hunger to recapture past moments, the ones that soften with the years'. When Booth is in his current time, the cue 'New York Locale' plays and is comprised of two melodic fragments, as shown in Figures 10 and 11, while when he is 1927, the only non-diegetic music that sound is the cue 'Cerebral', shown in Figure 12.

5. Only the re-used episode title is mentioned in this appendix – many of these cues were used multiple times within the same episode. Any personal nostalgia or false nostalgia episode that is not mentioned here is comprised of stock music. For a synopsis of any episode not discussed in this article, please see (Zicree 1992). I mean here that they can find the synopsis of any episode that they need in his book, that it's not any one specific page.

MUSIC, NOSTALGIA, AND THE TWILIGHT ZONE

The moral of each of the *Twilight Zone* episodes that feature 'nostalgia' topics is identical: the past can be evoked but not re-entered, which runs the risk of inflicting harm on ourselves and our future. On the contrary, in other episodes, such as 'The Sixteen Millimeter Shrine', 'Young Man's Fancy' and 'Static', the characters return to their past with assumed permanence. But what exactly does nostalgia sound like? In general, there are several answers to this question. Music that is both diegetic and popular, such as 'I'm Getting Sentimental Over You' in 'Static', and 'The Lady in Red' in 'Young Man's Fancy', or music in the style of the 1950s and 1960s such as the music emanating from the jukebox in 'Walking Distance', can be nostalgic for both the characters and the audience in the first two instances, or just the audience in the last instance, as discussed earlier.

For another answer to this question, it is useful to turn to the score of 'Walking Distance', since so many of its cues were re-used in subsequent and similar contexts. Many of the cues are versions of a waltz which, as we have seen earlier, typically evokes the past. Much of this has to do with the waltz itself, which represents a simpler time and way of life. Many of the 'nostalgia' cues have a sentimental type, thus representing the romanticized conception of the past. Additionally, many of the cues begin and end either on different notes or in different keys, to show the longing for one's home and the impossibility of returning.

As one can observe, many episodes of *The Twilight Zone* have elements of nostalgia, and many of these elements are expressed by the music. The presence of music that reminds us of our past, either in style or through the use of a particular song, can affect us emotionally. Not insignificantly, the same type of music – even in some instances the same music – occurs throughout these episodes. In each of these episodes, the process of historical recreation through both atmosphere and sonic codes produces nostalgia. By examining these brief examples, my hope has been to contribute to a better understanding of the way that music is used to amplify and portray emotion on the small screen.

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APPENDIX 1: REUSE OF PERSONAL NOSTALGIA AND FALSE NOSTALGIA MUSIC IN *THE TWILIGHT ZONE*⁵

Season 1:

- 'The Sixteen Millimeter Shrine':
No reuses in any other *Twilight Zone* episode.
- 'Walking Distance':

Cue	Reuse 1	Reuse 2	Reuse 3	Reuse 4
Intro	'The Lateness of the Hour'	'Kick the Can'		
The Drug Store	'The Lateness of the Hour'	'Kick the Can'		
Memories	'Kick the Can'	'The Trade-Ins'	'Death Ship'	
The Park	'The Man in the Bottle'	'The Lateness of the Hour'	'Kick the Can'	'The Incredible World of Horace Ford'
The House	'The Lateness of the Hour'	'Nothing in the Dark'		
Curtain	'The Lateness of the Hour'	'Nothing in the Dark'	'No Time Like the Past'	
The Parents	'The Lateness of the Hour'			
The Merry-Go-Round	'Kick the Can'			
Martin's Summer	'The Lateness of the Hour'	'The Incredible World of Horace Ford'		
Finale	'Kick the Can'	'The Trade-Ins'		

- 'A Stop at Willoughby':

Cue	Reuse 1	Reuse 2
Board Meeting	'No Time Like the Past'	
Shut Your Mouth!	'No Time Like the Past'	
Alone in 1888	'No Time Like the Past'	
The Ice Bucket	'Long Distance Call'	
Very Odd Dream	'Long Distance Call'	
Full Measure	'Long Distance Call'	
This Stop is Willoughby	'Long Distance Call'	
More Push-Push	'He's Alive'	'No Time Like the Past'
Fed Up	'No Time Like the Past'	

Season 2:

- 'The Trouble With Templeton':

Cue	Reuse 1	Reuse 2
Cerebellum	'Death Ship'	'Probe 7, Over and Out'
I Like My Wife, But...	'Cavender is Coming'	
'It' Girl	'The Dummy'	

Season 3:

- 'Once Upon a Time':
No reuses in any other *Twilight Zone* episode.

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- 'A Stop at Willoughby' (6 May 1960).
- 'The Trouble With Templeton' (9 December 1960).
- 'Static' (10 March 1961).
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