[NOTE: I first worked on the CBS Collection 072 (Deed of Gift # 1) when it was officially opened to researchers, perhaps in May 1989. I did not make note of the exact day. On April 18, 1995 I had an unexpected opportunity to look at the Deed of Gifts document information dated July 1, 1991. Here Robert Drasnin, Head of Music CBS/MTM Studios in North Hollywood, stated that the music section will close soon, so he authorized to send the rest of the old CBS materials to UCLA. The 1st Deed of Gift was in late November/early December 1988. This 2nd Deed of Gift is dated November 1991. CBS Studios at that time was purchased by Sony Corporation that was initiating a belt-tightening policy. So manuscript music scores, timing sheets, log books of original recording sessions, business records, correspondence, reels, etc., were donated to UCLA. I believe there were 466 boxes in Deed of Gift # 2. Boxes 1-36 (the numbering is different now) had scores, timing sheets, etc. Boxes 37-300 had CBS records of recording sessions in three-ring binders. Boxes 326-8 are foreign library recordings. Boxes 329-342 had miscellaneous production correspondence & other documents. Boxes 343-347 had misc. scores with production documents. Boxes 348-9 had photocopies of scores in three-ring binders. Boxes 350-353 had mix productions, some scripts. Boxes 354-374 contained music on tapes in 10 inch hubs or 7 inch reels. Boxes 357-389 had production documents. Boxes 390-393 had published popular sheet music. Boxes 394-397 had business records and documents. Boxes 398-402 had music on tape cassettes. Box 403 had contained scripts of tv shows. Boxes 404-408 had business records. Box 409 had scripts therein. Boxes 410-428 had business records (Twilight Zone). Boxes 429-431 re: Morty Klein (music for shows 10” hubs). Boxes 432-436 contained scripts. Boxes 437-463 had various business records. Box 464 had cassette tapes. Box 465 had loose LP recordings. And Box 466 had misc. music & scripts.

Deed of Gift # 1 (December 1988) had 930 document boxes stored in SRLF. The cost to process Deed of Gift # 1 (I believe) was $12,845
The cost to process Deed of Gift # 2 (I believe) was $16,014
I will discuss more far more details about the collection of the CBS materials towards the end of this paper when I focus on SPFM’s involvement (in collaboration with UCLA Music Library).

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The document deeding the material to UCLA Regents stated, “I, we, Mr. Brian Higgins of Media Reports, Inc., 6605 Hollywood Blvd, 90028 are the owners of the property described as follows: 466 cartons of manuscript scores and parts, timing sheets, cue sheets…”[and so forth]…”I do hereby irrevocably assign, transfer, and give all our rights, titles and interests...to the Regents of the University of California.”

Harry Heitzer wrote a memo to UCLA on March 7, 1989 regarding a general permission to xerox: “This will serve as CBS’s permission for the UCLA Music Library
to make copies of materials in the CBS Collection and provide such copies to individuals and institutions for educational and/or personal purposes…” I happily took advantage of this opportunity in the first several months or so when the collection was open to the public. And I’m glad I did, because before you knew it, UCLA decided to ignore this permission from Harry, and change its policy to refuse photocopying of music scores unless you got specific permission from CBS to xerox a specific score. Normally documents such as cue sheets (words) were allowed to be xeroxed, but not music scores as a general rule. I managed to xerox much of Herrmann’s scores already identified and located in the boxes such as the Twilight Zone episodes, several of the old CBS radio scores from the Forties generally (Corwin, etc.), Gunsmoke episodes, some of the Outer Space Suite, Ethan Allen, and so on. The scores I discovered later on over the years that were un-inventoried (such as Police Force) I laboriously hand-copied.

As given earlier, towards the end of this paper I will insert several pages of my detailed personal account of the difficulties I had with the old SPFM management regarding the CBS transcription discs (and later Dats format) that it had in its possession (but not ownership). Read it if you want a short history of how I was instrumental in getting this music back to UCLA where it belonged.

************

Now: As a general rule, the CBS Music Library of cues are organized in the following seasons (fall thru spring) associated with a certain numeral classification:

<table>
<thead>
<tr>
<th>Numeral</th>
<th>Season</th>
<th>Binders</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII</td>
<td>1956-1957</td>
<td># 38-39</td>
</tr>
<tr>
<td>VIII</td>
<td>1957-1958</td>
<td>40-41</td>
</tr>
<tr>
<td>IX</td>
<td>1958-1959</td>
<td>42-43</td>
</tr>
<tr>
<td>X</td>
<td>1959-1960</td>
<td>44-45</td>
</tr>
<tr>
<td>XI</td>
<td>1960-1961</td>
<td>46-47</td>
</tr>
<tr>
<td>XII</td>
<td>1961-1962</td>
<td>48-49</td>
</tr>
<tr>
<td>XIII</td>
<td>1962-1963</td>
<td>50-51</td>
</tr>
</tbody>
</table>

At the long period of my research there, and until relatively recently, there were a series of binders for these Music Library cues (and other CBS materials). Normally the binders were stored in the B-425 Special Collectors Reading Room (cramped in there as it was already!). At the time, there were two binders for each Season/Numeral starting with CBS VII: the larger black binder systematically described each and every cue classified in specific reel numbers; and the smaller companion red binder that detailed cues under composers’ names. Relatively rarely in CBS cue sheets I would find references to CBS VI (6) cues, although I have never found a binder or otherwise series of listings derived from the VI season (ostensibly 1955-56). It would make sense that there should be because Gunsmoke started in 1955. I have never seen a Gunsmoke cue sheet of any episode from that first season, but I do have Twilight Zone cue sheets that occasionally indicate CBS VI cues. Here are most or all of the examples of such CBS VI cues listed in Twilight Zone episodes from the first three seasons:
Examples of CBS VI Cues (Twilight Zone episodes):

“Escape Clause” (1st Season) airdate November 6, 1959
9. Punctuation D2 & D 3 CBS 6-5 L. Moraweck :10
14. Comedy Tag # 4 CBS 6-21 Guy Luypaertz :04

“Long Live Mr. Jameson” (1st Season) airdate March 18, 1960
2. Gaudiamus Igitur CBS 6-18 Traditional :18

“The Mighty Casey” (1st Season) airdate June 17, 1960
6. Punctuation CBS VI-5 L. Moraweck :04
7. Knife Chord to Tail CBS VI-7 “ :03
12. Osgood CBS VI-12 M. Carlton :08

“The Night of the Meek” (2nd Season) airdate December 23, 1960
15. High String Tremolo CBS VI-22-5 L. Moraweck :41

“The Mind and the Matter” (2nd Season) airdate May 12, 1961
29. Little Fugue CBS VI-29-935 Fred Steiner :04

“The Whole Truth” (2nd Season) airdate January 20, 1961
34. Neutral Pleasant CBS VI-13-M-9 G. Luypaertz :05

“Nothing in the Dark” (3rd Season) airdate January 5, 1962
3. Eerie Theme CBS VI-5-14-OW-23 L. Moraweck 1:52

“Changing of the Guard” (3rd Season) airdate 6-1-62
2. Gaudiamus Igitur CBS VI-18-6 Traditional :16

***************************

Now: Here is an example (full page) of a black binder page classifications from Library X:

Library X

Reel 46

(Dramatic Backgrounds)
1. 1437                  “Fisticuffs”                        Dark intense percussive Bg          1:46  
   (take 1)          Rene Garriguenc  
2. 1437                  Ditto                                  Ditto                                              1:45  
   (take 2)  
3. 387-4                   “Dauber # 4”                     Full agitato leads to subdued            :37  
   (take 1)          Bernard Herrmann        intense chase; to tail  
4. 387-5                   “Dauber # 5”                     Full agitato bridge to strange            :29  
   (take 1)          Bernard Herrmann            dramatic Bg to tail  
5. 387-9                   “Dauber # 9”                    Dark punct. To intense                     :58  
   (take 1)           Bernard Herrmann           subdued motion  
6. 387-11                  “Dauber # 11”                  Dark intense agitato to tail;            :26  
   (take 1)           Bernard Herrmann           storm at sea; to tail  
7. 387-12                  “Dauber # 12”                  Fortissimo agitato bridge               1:10  
   (take 1)           Bernard Herrmann           (storm at sea or chase); to Soft agitato Bg  

************************************************
Here’s another example from Library VIII:

LIBRARY VIII

REEL  46-B

(DRAMATIC BACKGROUND)

1. 359-D   “Police Force Openings”   FF sharp brass with tympani      :41  
   (take 3)  Bernard Herrmann           accents—alt. with mp Brass  
2. 359-D   Ditto                       Ditto-last four measures       :18  
   (part 2)  (take 1)                    
3. 359-E   Ditto                       Low sinister tuba under sharp    :25  
   (muted)   Bernard Herrmann           muted brass, accented by tympani 
   (take 2)                    
4. 359-E   Ditto                       Ditto-entire cue faster         :21  
   (take 3)  

4
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>359-E Ditto</td>
<td>Menacing dark open brass</td>
</tr>
<tr>
<td></td>
<td>(without mutes</td>
<td>under knocking brass figure</td>
</tr>
<tr>
<td></td>
<td>(take 1)</td>
<td>accented by knocking tympani</td>
</tr>
<tr>
<td>6.</td>
<td>359-E Ditto</td>
<td>Ditto – entire cue faster</td>
</tr>
<tr>
<td></td>
<td>(faster,</td>
<td>(more urgent)</td>
</tr>
<tr>
<td></td>
<td>without mutes)</td>
<td>(take 2)</td>
</tr>
<tr>
<td>7.</td>
<td>359-E Ditto</td>
<td>Ditto – last three bars</td>
</tr>
<tr>
<td></td>
<td>(last 3 bars</td>
<td>:11</td>
</tr>
<tr>
<td></td>
<td>without mutes)</td>
<td>(take 2)</td>
</tr>
<tr>
<td>8.</td>
<td>359-F Ditto</td>
<td>Suspensefully dark brass</td>
</tr>
<tr>
<td></td>
<td>(take 3)</td>
<td>slowly descends chromatically</td>
</tr>
<tr>
<td></td>
<td></td>
<td>After each rumbling down beat</td>
</tr>
<tr>
<td>9.</td>
<td>359-F Ditto</td>
<td>Ditto – last four bars</td>
</tr>
<tr>
<td></td>
<td>(part 2)</td>
<td>:20</td>
</tr>
<tr>
<td></td>
<td>(take 2)</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>359-G Ditto</td>
<td>Crisp, muted, higher brass</td>
</tr>
<tr>
<td></td>
<td>(take 4)</td>
<td>alternating with low accented</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Darker brass, staccato tenseness</td>
</tr>
</tbody>
</table>

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Note: The series continues on another page or two. Here is one more page example:

Library VIII

REEL  43-D (Cont’d)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>26.</td>
<td>542</td>
<td>Exciting tremolando orchestral chord trails off as low</td>
</tr>
<tr>
<td></td>
<td>“Footsteps in the Night”</td>
<td>register instruments descend</td>
</tr>
<tr>
<td></td>
<td>(Bridge) *</td>
<td>To tail – faster</td>
</tr>
<tr>
<td></td>
<td>(take 1)</td>
<td>Lucien Moraweck</td>
</tr>
<tr>
<td>27.</td>
<td>542 Ditto</td>
<td>Ditto – without opening chord</td>
</tr>
<tr>
<td></td>
<td>(last 2 bars)</td>
<td>:12</td>
</tr>
<tr>
<td></td>
<td>(take 2)</td>
<td></td>
</tr>
</tbody>
</table>
28. 542 Ditto Ditto – faster :10
(last 2 bars Faster) (take 2)

29. 542 Ditto Ditto – last bar (2 chords only) :11
(last bar) (take 1)

30. 370 “The Jail” (XII) Brass and tymp alternate on 1:20
(Bernard Herrmann part 1) a telegraphic figure throughout entire cue, with heavy
(take 2) Unison notes supplying some Melody. Abrupt ending.

31. 370 Ditto Ditto :52
(part 2) (take 5)

32. 370 Ditto Finale of “The Jail” similar :26
(part 3) to above without telegraphic (take 3)
ostinato figure. Plodding, Masculine
(take 3)

( * ) (Also see VIII 48-D)
(Melodically related to # 535,
VIII 47-D; #543, 46-D; #544,
VIII 46-D-ONE; #529, VIII 44-D;
And # 447, VIII 46-D-ONE)

********************************

Black binders were even-numbered while red binders were odd-numbered. Black
binders classifying the cues started in black binder # 38 (on the side of the binder was
“VII” or Library 7—the 1956-57 season). Its companion binder was red binder # 39 for
CBS VII. Black binder # 40 was for the VIII season (“57-’58) while its companion red
binder was # 41. Here are examples from red binder # 41 of CBS Library VIII that I
researched 4-30-99:

George Antheil:

City Night Suspense CBS cue # 181 8-56-D
Detective Investigation cue #180 8-46-D
Police Detectives cue # 153 8-46-D
1776 Countryside Pastoral cue # 160 8-27-C
1776 Dance cue # 161 8-27-C
1776 Flirtation cue # 157 8-27-C
1776 Menace cue # 158 8-27-C
1776 Romance cue # 162 8-27-C

Paul Baron:

Collector’s Item M-26 8-63-C
Comedy Intrigue M-26 A 8-51-C
Dodge Day cue # 286
Dodge Morning cue # 284
Dodge Night cue # 283
Dodge Street cue # 285
Main Street cue # 287
Missing Countess M-25 A 8-47-C
Neutral M-25 A
Suspense M-25

Alan Bristow:

Susan cue # 1053 8-42-D

B. Campbell:

Big Dipper cue # 1052 8-42-D
Chimney Corner cue # 520 8-57-D
Git Along cue # 1041 8-51-D2
Goldfish Bowl cue # 517 8-63-D
Landing Strip cue # 1041 8-29-D
Lonely Lady cue #1050
Natural Rock cue # 1048
Night Flight cue # 523
Robot Rock cue # 521
Rumberg cue # 1046
Soldiers on Strings cue # 522 8-33-D
Stalagmites # 1 cue # 514
Stalagmites # 2 cue # 515
Summer Scene cue # 516
Takeoff to Space cue # 518
Takeoff to Space # 2 cue # 519
Utility Cues # 1 cue # 1042

Maurice Carlton:
[ETC.] I will give many more examples of this sort towards the end of this paper…

M. Castelnuovo-Tedesco:
- “Passacaglia” cue # 85

Jack Cathcart:
- “Pantomime Drunk” cue # 195 CBS 8-52-C-1
- “Sweetheart Waltz” cue # 194

R. Challan:
- “Au Crepuscle” cue # 1003 CBS 8-56-2
- “Songe” cue # 1004 [Note: I believe these two cues are part of “Of the Twilight Dream”]

M. Constant:
- “Brouillard” cue # 1006 CBS 8-56-2
- “Light Rain” cue # 1005

Rene Garriguenc:
- “Action Background” cue # 476 CBS 8-46-D-1
- “Adventure Bridge” cue # 466 CBS 8-43-D
- “” cue # 470
- “” cue # 473
- “Adventurous Unison Bridge” cue # 466 CBS 8-67-D
- “” cue # 470
- “” cue # 473
- “Agitato Bridge” cue # 465 CBS 8-42-D-1
- “” cue # 468 & 471
- “Agitato Unison Bridge” cues # 465, 468, 471
- “Aupres de ma Blonde” (arr.) cue # 65 CBS 8-55-C
- “Bridge to Emotional Background” cue # 240-A CBS 8-56-D
- “Bridge to Neutral Suspense” cue # 238
- “Bridge to Western Panoramic” cue # 241
- “Confession” cue # 1040 CBS 8-23-D
- “Clutch of the Law” cue # 172 CBS 8-46-D
- “Dark Quiet” cue # 257 CBS 8-56-C-3
- “Desert # 1” cue # 178 CBS 8-56-C3
- “Desert # 2” cue # 189
- “Dream” cue # 264
- “Dramatic Finale” cue # 187 CBS 8-47-C
- “Dream Mood” cue # 260-B
-“Emotional” cue # 266 CBS 8-57-C
-“Emotional Bridge” cue # 467 CBS 8-43-D
-“Emotional Pathetic Sneak to Finale” cue # 166 CBS 8-47-C
-“Emotional Sneak to Finale” cue # 250

[ETC. There are about 70 more entries for this season]

Jerry Goldsmith:
-“Knife Chord” cue # 54 CBS 8-44-C
-“New England Countryside” cue # 53

[etc]

Leigh Harline:
-“Chase # 1” cue # 96
-“Chase # 2” cue # 97
-“Vaudeville Playoff” cue # 95

Howard Jackson:
-“Collector’s Item” M-33 CBS 8-57-C
-“Hoax” M-32

Rex Koury:
-“Finale # 3” cue # 1088-C CBS 8-58-D-2
-“Finale # 4” cue # 1088-D
-“Finale # 5” cue # 1088-E
-“Gunsmoke Composite” cue # 1088-L
-“Gunsmoke Minor Suspense” cue # 1088-K
-“Punctuation # 1” cue # 1088-F [thru # 5]
-“Sneak & Final # 1” cue # 1088-A
-“Sneak & Final # 2” cue # 1088-B

John Leipold:
-“Burglar Tag” cue # 86
-“Comic Burglar” cue # 87
-“Comic Burglar” cue # 88
-“Hollywood Fanfare” cue # 75 CBS 8-37-C
-“Newsreel March” cue # 74 CBS 8-64-C

Guy Luypaertz:
-“Spoutnik # 1” cue # 1001 CBS 8-66-2
-“ # 2” cue # 1002
L. Moraweck:
- “Anxiety # 1” cue # 58 CBS 8-56-C
- “Anxiety # 2” cue # 59 “
- “Arizona Trail” cue # 261 CBS 8-51-C
- “Aztec Music” cue # 90 CBS 8-39-C
- “Bridal Chorus” cue # 62 CBS 8-55
- “Buildup # 2” cue # 533 CBD 8-46-D-2
[etc]

Lyn Murray:
- “Deject Marie” cue # 148
- “Hollywood Hustle” cue # 55 CBS 8-45-C
- “Marie Final” cue # 151 “
- “Marie in Hollywood” cue # 149 “
- “Marie in New York” cue # 150

Frank Perkins:
- “Commercial # 1” cue # 69 CBS 8-26-C
- “Commercial # 2” cue # 68 “[etc]”

Fred Steiner:
- “Ambush” cue # 293 CBS 8-56-C-2
- “Ancient Fanfares” cue # 70 CBS 8-37-C
- “Big Boy” cue # 305 CBS 8-56-C-2
- “Cavalry Ambush” cue # 292 CBS 8-62-C
- “Cavalry March Tag” cue # 291 “
- “Fanfares # 1 & # 2” cue # 80 CBS 8-37-C
- “Lullaby” cue # 301 CBS 8-57-C
- “Mexican Suspense” cue # 320
- “Net Drag” cue # 78
- “On the Avenue” cue # 306
- “On the Beat” cue # 303
- “P.M. Call to Duty” cue # 310 CBS 8-46-D
  - “” cue # 309 “
- “” cue # 7 # 308
- “P.M. Detective Watch # 2” cue # 304
- “P.M. Horn cues” cue # 1091-A CBS 8-58
- “P.M. Night Effect” cue # 307 CBS 8-56-D
- “P.M. Romantic Detective” cue # 306
-“P.M. Sneak to Tag” cue # 311 CBS 8-47-D
-“P.M. Street Animation” cue # 305 CBS 8-45-D
[etc]

William Grant Still:

-“A City Scene” cue # 315 CBS 8-45-D
-“A City Speaks of Love” cue # 316 CBS 8-56-D
-“Bridge to Background” cue # 478
-“Cowpoke” cue # 393
-“Headin’ West” cue # 313 CBS 8-51-D
-“Plaintive Voice in Harlem” cue # 314 CBS 8-45-D
-“Romantic Scene for Strings # 2” cue # 439 CBS 8-57-D

As indicated, each Reel classification was meant for a certain type of music. Here are many examples:

- Reel 23-D “Orchestral Composites”
  - Reel 24 “Harp Effects” For example, in CBS VII, we have Miss Annie Challan as the harpist. # 3 is “soft, cascading glissando fantasy” :25. # 5 is “Hard, ascending, arpeggio chords” C-dim (:05). # 17 is “Gliss piano to forte” (:07).
  - Reel 26-C “Commercials”
  - Reel 27-C “Period Backgrounds”
  - Reel 28 “Miscellaneous Soli and Orchestral Effects”
  - Reel 29-D “String Effects” (for example, from CBS VIII, “Series progressions” by Wilbur Hatch). It is also indicated on other sheets as “Orchestral Musical Motion Effects.”
  - Reel 31 “Snare Soli”
  - Reel 32 “Miscellaneous Percussion”
  - Reel 33-C “Children’s Material”
  - Reel 34-A “Religious Materials”
  - Reel 35-D “Miscellaneous Tympani Effects”
  - Reel 37 “Fanfares”
  - Reel 39-C “Nationalistic Music—Ethnic” For example, “Mariachuchena” (take 1) 3:25 duration.
  - Reel 40 “Restaurant Music: Foreign, Piano, Solo Piano”
  - Reel 42 “Restaurant Music—Dance Band”
  - Reel 43-B “Dramatic Bridges” For example, #359-A “Police Force Opening” by Herrmann (:27). Reel 43-C (still Dramatic Bridges) has, as an example, “Mexican Arrival” by Fred Steiner, and “Neutral Suspense” (from Collector’s Item # 1) by Paul Baron.

- Reel 45-C “City Backgrounds” For example, in CBS VIII, included is “The Street” (HGWT) by Herrmann (1:05). Also “Mexican Street Tour” by Fred Steiner (:57).

- Reel 46-A “Dramatic Backgrounds” For example from CBS VIII, #361-A “Lead-In” by Herrmann for his Police Force series of cues.

- Reel 47 “Sneaks to Dramatic Tags” In Reel 47-C, cue #187 “Dramatic Finale” by Garriguenc is included (:30). So is M-37 “End Tag” (Have Gun Will Travel) by Herrmann (:12).

- Reel 48 “Dramatic Tags” For example, in CBS X, “Drink of Water No. 10” (take 1) by B. Herrmann (:28). In CBS VIII, Reel 48-A had #360-E “Middle Tag” (E) by Herrmann.

- Reel 50 “Descriptive Seascapes” (or simply “Seascapes”)

- Reel 51 “Western Bridges and Backgrounds and Western Curtains” It is also called “Western Material” in some sheets. For example, in CBS VIII, “Arizona Trail-Riding” by L. Moraweck (1:21).

- Reel 52 “Comedy Material” For example, in Reel 52-C is “Comic Burglar” (cue # 88) by John Leipold (:24). Also “Net Drag” (CBS cue # 78) by Moraweck (:27).

- Reel 54 “Comedy Tags”

- Reel 53-D “Western—Featuring Guitar: Gunsmoke Thematic Material”

- Reel 54 “Comedy Curtains”

- Reel 56 “Suspense Backgrounds and Bridges—Indian Suspense”

- Reel 57 “Romantic Material” Sometimes it is called “Romantic Bridges & Backgrounds.” For example, in CBS VIII in Reel 57-C, we find “Indian Romance” (cue # 295) by B. Herrmann (1:56). “Lyric oboe solo over soft sustained strings.” Take 6. In CBS IX it includes “Summer Love” (CBS cue # 1380) by Jerry Goldsmith (:56).

- Reel 58-D-Three “Dramatic and Anthology Main Titles: Restricted Thematic Material” For example, in CBS X “Twilight Zone Theme” by B. Herrmann.

- Reel 58-D-Six “Hotel De Paree Materials”

- Reel 58-E-One “Have Gun Will Travel”

- Reel 60 series “Comedy Main Titles”

- Reel 61 “Billboard Montages”

- Reel 62 “Military and Cavalry Bridges and Backgrounds” For example in CBS X, 387-16 “Dauber No. 16” by Herrmann (:43).

- Reel 63 series “Dramatic Landscapes”

- Reel 64 “Descriptive Pastoral” For instance, in CBS VIII, “Rural Grotesque” (take 7) by Herrmann (:45). “Droll, rural clumsy comedy brass only.” Also #389 “Monday Morning” by Herrmann (take 7) by Herrmann (:35). “Light cheerful winds & strings on western or English folk song; relaxed.”

- Reel 66 “Space Music and Fantasy” For example, in CBS X, “Spinozza” cues by Constant.
Reel 70 “Single Instruments”
Reel 71 “Progressive Jazz”
Reel 72 “Copyrighted Dance Music”
Reel 73 “Serious Source Music” For example, in CBS IX, “Symphony No. 5—1st Movement” L. van Beethoven (7:50).
Reel 74 “Panoramics”
Reel 75 “Indian Material” For example, in CBS X, “Mohawk Plot” (cue # 324).

I will discuss more of the contents of this collection after I have listed the 930 acid-free storage boxes below that constitute the bulk of the collection in Deed of Gift # 1. While this first part of the archive is not currently online for whatever reason (being updated??), you can access the old index of the 930 boxes from the Wayback Machine (web.archive.org):


[Note: As you can see, there is no great detail here regarding the specific contents of this box! After each box number (for example, [Box # 1]) in brackets, I will immediately encase the UCLA offering in quotation marks describing (or not!) the precise contents of that box. After that I will place in brackets “Note:” and then give the date (s) when I worked on that box (if I still have the dates noted by me). Then I will offer what I have personally researched. It will not be an exhaustive cue-by-cue or folder-by-folder rundown since I usually did not do that (not enough time!) but at least I can verify what was given (at least in part). The font size for the boxes I researched with be 16 (the normal font size of the paper’s text is 12). If I did not place a certain box in the 16 size that means I definitely did not work on it (never pulled it). There will be boxes I pulled but did not make personal notes on the contents (the contents not of interest to me or I lost my research notes, etc.) but will still put it on 16 font size for some, and not do so (leave them at 12 font size for series of other boxes such as the Hawaii 5-0 boxes). Now: There are indeed instances below (in quotation marks) where the boxes are given terrific, detailed treatment by UCLA (such as, for instance Box # 19), and then you get many boxes that are given mere one-liners.

At any rate, here are my own research contributions of the contents of this particular box (Box # 1) that I researched at least on January 13, 1998 when I hand-copied various Garriguenc cues. Of course I did not list every single item in the box (not enough time at the day of research). Note also that the term “Foreign Library” often refers to that period in 1957 when there was a musicians strike in the United States, and
recordings had to be done in foreign locations such as Mexico, London, Paris, Munich, etc. But even after that CBS apparently allowed recordings in foreign countries on the sly to save money. This was not technically legal (to avoid union fees, etc.) but I understand it was done nonetheless!]

-#151 “Emotional (M.T. BG) CBS 7-46, 18 bars W.W. & strings
-#162 Patriotic (Theme) Rene Garriguenc CBS 7-46-1
-#163 “Riot & Battle” “ “ 3 minutes
-#164 Punctuations “ “ CBS 7-44
-#165 “Suspense Motion (Investigating) 7-46-1, 48 bars
-#166 “Patriotic” “ “ Rene Garriguenc CBS 8-46-1
-#167 “Riot & Battle” “ “ 3 minutes
-#168 “Punctuations” “ “ CBS 7-44
-#169 “Emotional Pathetic” “ 15 bars
-#170 “Minor Mood-Emotional” “ 19 bars
-#171 “The Law’s First” 8-46-D 32 bars
-#172 “The Clutch of the Law” 8-46-D
-#173 “Detective Watch # 1” Moraweck CBS 7-46-C
-#177 “Reunion” (Garriguenc) 8-57-C. 24 bars, 1:00. Andante con calmo in Cut time. Instrumentation: 4 horns and 3 trombones.
-#178 “The Desert” (Garriguenc) 25 bars, 1:21 CBS 8-56-C. Brass, timp, and optional piano.
-#180 “Detective Investigation” CBS VIII-46-D, George Antheil
-ETC. [Whatever else is within this box I cannot verify since I did not make further notes on them]

[Box # 2] “Garriguenc, Rene. Foreign Library : folders 181-260”

[Note: Once again, there are no details given, so researchers have to investigate for themselves to see what treasures are inside this box. Of course there are other composers represented in this box besides Rene Garriguenc. I researched this box at least several times, including November 1994 (when I hand-copied cues), October 14, 1996, January 9, 1998, 1-12-98 but also years earlier—I believe July 11, 1995. Another researcher that I’ll simply identify with initials (J. B.) pulled this box on or for March 9, 1995 according to an order slip still attached to the box. Here are the results of my own research (remember that I did not identify each and every cue in the box in my original researches):]

-#181 “City—Night Suspense” Antheil Dated 13/6/57. 3 pages, 11 bars.
-#181 [???] “Walla-Walla Series”
-#182 “Detective Watch # 1” Moraweck CBS 8-46-C
-#183 “Sneak to Curtain” Moraweck 00:37 duration
-#184 “Sneak to Curtain” Lucien Moraweck 00:35 duration
-#185 “Tension and Fight” Rene Garriguenc CBS 8-46-D. Brass and timp.
-#186 “Quietness (Country Scene)” Rene Garriguenc. 25 bars, 1:25. CBS 8-56-C. Brass only. I hand-copied this cue on 1-12-98.
-#188 “Journeying” Garriguenc CBS 8-56-C1. Brass only.
-#190 “Trouble No. 1” Garriguenc
-#191 “Trouble No. 2” CBS 8-46-D. Brass and timp. 21 bars, :35.
-#193 “Tough Going (Outdoor Scene)” Garriguenc CBS 8-46-C. 22 bars, 00:38 duration. Brass and timp.
-#210 “The Sleuth” M. Carlton
[Also in Box 2 are Herrmann cues (all pencil) from the so-called “Indian Suite” (not actually named as such. Note that #219 “Echo I” CBS 8-56-C2 Herrmann and #220 “Echo II (The Hunt)” are in Box 11. I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there]
-#221 Echo III CBS 8-56-C-2 Herrmann
-#222 Echo IV (The Chase) CBS 8-56-C-2
-#223 “Indian Suspense” 8-56-C-3
-#224 “Indian Ambush” CBS 8-62-C
-#225 “Indian Fight” “ “
-#226 “Indian Signal” CBS 8-56-C3
-#227 “The Journey” “ “
-#228 “Indian Romance” CBS 8-57-C
-#234 “Bunglers” M. Carlton
-#239 “Suspense Bridge & B.G.” Garriguenc CBS 8-56-D 00:37 duration. I hand-copied a portion of this cue on 1-13-98.
-#240 A “Bridge to Emotional B/G.” Garriguenc CBS 8-56-D 00:42 duration
-#240 “Bridge & Ostinato Suspense B/G.” Garriguenc CBS 8-56-D, 00:40. I hand-copied a portion of this cue on 1-13-98.
-#242 “Time Bomb” Part II L. Moraweck. 6 violins, 2 violas, etc.
-#234 “Burglars” M. Carlton
-#241 “Bridge & Western Panoramic (Suspense)” Rene Garriguenc CBS 8-56-D 1:18
-#242 “Night Vigil # 2” Lucien Moraweck
-#243 “Time Bomb” Lucien Moraweck
-#244 “Short Tags” Garriguenc CBS 8-48-C. Brass, harp, and timp. I hand-copied several of the tags on 1-13-98.
-#245 “Bridge & Ostinato B.G. No. 2” Garriguenc CBS 9-56-1, 21 bars. The piano plays Great octave Gb/small octave F/B/Line 1 D dotted 8ths (followed by a 16th rest and quarter rest marks) to Great octave A/small octave C/Eb/Ab dotted 8ths (followed by a 16th rest).

-#246A “Greensleeves, Scherzando” Lucien Moraweck CBS 8-55-C-3
-#246 B “Greensleeves, Quiet Evening” Moraweck 8-55-C-3
-#246 C “Greensleeves, Dream” Moraweck “ “
-#246 D “Greensleeves, W.W. & Strings” Moraweck
-#246 E “Greensleeves, Heavy Suspense” Moraweck “ “
-#246 F “Greensleeves, Suspense B” Moraweck
-#246 G “Greensleeves, Sneak to Finale” Moraweck
-#246 H “Greensleeves, Suspense (Dark version)” Garriguenc 8-55-C3 1:04 duration
-#246 I “Greensleeves, The Camp (Heroic version)” “ “ 1:36 duration
-#246 J “Greensleeves, Neutral Mood” Rene Garriguene 8-55-D 1:16 duration
-#248 “Romantic Sneak to Finale(new version)” Garriguenc CBS 8-47-C 00:39 duration

[Note: Set in ¾ time, flute I plays mp Line 1 F# half note to D quarter note to (Bar 2) Line 1 B half note to G#-A 8ths to (Bar 3) A quarter note followed by rests. In Bar 3, the oboe takes over the melody line on A half note to F quarter note up to (Bar 4) Line 2 D quarter note to C quarter note down to I believe B-B 8ths]

-#249 “Minor Emotional Ending” Garriguenc “ “ 00:47 duration
-#250 “Emotional Sneak to Finale (New)” Garriguenc 00:40 duration
-#250 [???] “Waiting # 1” Lucien Moraweck CBS 7-56-A
-#251 “Romantic Sneak to Finale in E Maj” CBS 8-47-C 00:35 duration
-#252 “Minor Emotional Suspense in D min” CBS 8-47 C 00:31 duration
-#253 “Religious Procession No. 1” Rene Garriguenc CBS 8-34-D. (great cue!). Modto in 4/4 time, 37 bars, 3:31 duration. 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, bassoon, 3 horns, trombone, harp, celeste, strings. I hand-copied this cue on 1-9-98.
-#254 “Religious Procession No. II” Rene Garriguenc (terrific cue!) CBS 8-34-D.

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, bassoon, 3 horns, strings.
-#256 “Trays” Maurice Carlton
-#257 “West Indies” Moraweck CBS 7-63-A
-#258 “Return from War” (Massacre River 1948) Moraweck CBS 7-62-A. [Note: The Pos play forte small octave Eb-Eb 8ths to D-D 8ths back to Eb-Eb-D-D, and repeated next bar]
-#260 B “Dream Mood” Rene Garriguenc CBS 8-39-D 1:17 duration
-#260 F “Suspense (based on Laiment Espanol) Garriguenc 8-39-D 1:03 duration. Lento

[etc. Note that I did not personally notate all of the existing cues of this series in this box…]

ETC [whatever else is contained in this box I cannot identify or verify at this writing]
[Box # 3] “Foreign Library : folders 261-300” [I worked on this box on 10-14-96, 1-15-98 and probably also another time]

-#264 “The Dream” Garriguenc CBS 8-56-C1 1:32 duration
-#265 “Scherzando (Indoors)” Garriguenc CBS 9-65 1:12 duration
-#266 “Emotional,” Garriguenc CBS 8-57-C 1:32 duration
-#268 “Neutral Suspense” Garriguenc CBS 9-56 31 bars, 2:22
-#270 “Forte Dramatico” Garriguenc CBS 9-46, 00:47 ½ duration
-#271 “Neutral Suspense” Garriguenc CBS 9-56. Flute, 2 oboes, English horn, 3 bassoons, harp.
-#273 [???] “Investigation # 4” Lucien Moraweck CBS 7-46-A1
-#274 “Dodge Night” Paul Baron CBS 8-51-C
-#275 “Dodge Morning” Paul Baron
-#276 “Dodge Street” Paul Baron
-#277 “Dodge Day” Paul Baron (guitar, pizzicato strings, etc).
-#278 “Main Street” Paul Baron
-#279 “Western Calvary Outbreak” Fred Steiner CBS 8-62-C-1
-#280 “Western Calvary # 2” Fred Steiner CBS 8-56-C-2. 10 pages, 41 bars.
-#281 “Western Calvary Ambush Playoff” Steiner. CBS 8-47-C
-#282 [???] “Impending Doom” Lucien Moraweck. CBS 8-56-A
-#283 “Tragic Suspense” Fred Steiner CBS 8-56-C-2 5 pages
-#284 “Mexican Suspense” Fred Steiner
-ETC. [Whatever else is contained in this box I did not note, so I cannot at this time list those cues]

[Box # 4] “Foreign Library : folders 301-340” [Note: I definitely worked on this box on 10-14-96, January 12 & 15, 1998, and probably other times]

-#301 “Lullaby” Fred Steiner CBS 8-57-C
-#302 “Sign on Door” Wilbur Hatch
-#303 “Detective Watch # 3” Lucien Moraweck CBS 8-46-D
-#304 “Big Boy” Hatch
-#305 “Fine One” Hatch
-#306 “Tension on the Trail # 1” L. Moraweck. 2 horns, trumpet, 2 trombones, piano, cello, bass, guitar.
-#307 “Heading West” William Grant Still CBS 8-51-D. 9 pages. 2:20 duration.
-#309 “A City Scene” CBS D 8-45-D [2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 2 Pos, tuba]
-“A Plaintive Voice in Harlem” Still 2:52 duration
- “A City Speaks of Love” Still. 4:40 duration.
- #318 “Rio Branco (Samba)” Rene Garriguenc CBS 8-42-D-One
- #319 “Pitiquito (Ramba-Mambo)” Rene Garriguenc CBS 7-60-A. Cut time. Six violins play Line 1 B half note in the grace bar (Bar 1) up to (Bar 2) Line 2 E/F/B dotted half notes on the down-bow to E/F/A quarter notes to (Bar 3) E/F/Ab dotted half notes down to Line 1 F/A/Line 2 Cb quarter notes on the up-bow up to (Bar 4) Line 2 D/F/G quarter notes down to Line 1 G/B/Line 2 D quarter notes to B/Line 2 D/F half notes on the down-bow. Etc.
- #322 “Magdalena Curtains” Lyn Murray CBS X-47-E. 1 thru 4. CBS X 47-E
- #323 “Portage (Mohawk Story)” Lyn Murray
- #323 [???] “Scherzando No. 1 (Adam & Eve Theme)” Garriguenc. CBS 7-52-A
- #324 “Mohawk Plot (The Mohawk Story)” L. Murray CBS X-75-E
- #324 [???] “Scherzando No. II” Rene Garriguenc
- #325 “Valley of the Mohawk Part I” L. Murray CBS X-56-E
- #325 [???] “Scherzando No. III” Garriguenc
- #326 [???] “Valley of the Mohawk Part II” Murray
- #326 “Scherzando No. IV” Garriguenc
- #327 “Log Haul” CBS X-51-E Lyn Murray
- #327 [???] “Scherzando No. V” Garriguenc
- #328 “The Mohawk” L. Murray CBS X-75-E
- #328 [???] “Scherzando No. VI” Garriguenc
- #329 “Suspense” Rene Garriguenc CBS VII-56-A
- #331 “Galop (Horses)” Garriguenc CBS 7-28-A
- #332 “Car Motion” Garriguenc CBS 7-28-A [Violins I and trumpets play in 2/4 time
Line 1 G 8th to G-G 16ths figure to F# 8th to F#-F# 16ths to (Bar 2) D 8th to D0D 16ths to C# 8th to C#-C# 16ths]
- #333 “Magdalena Legend” L. Murray CBS X-57-E
- #333 [???] “Small Town Motion” CBS 7-45-A
- #334 “Traffic (Big Town)”
- #335 “Prisoners’ March (Slow March)” CBS 7-49-A. 44 bars.
- “Search # 5” L. Moraweck CBS VIII-46-D-Three cuts 1-7
- “Search # 4” L. Moraweck CBS VIII-46-D-3 cuts 8-21
ETC. [whatever else is within this box I did not make notes on]

[Box # 5] “Goldsmith, Jerry. Foreign Library: folders 341-400; Garriguenc, Rene. Foreign Library: folders 341-400.” [NOTE: I worked on this box a few times, including 10-27-91, Oct 1994 (when I hand-copied) and 1-12-98. My direct verification research is as follows:]

- #341 “Neutral # 3” Rene Garriguenc CBS 7-43-A
- #342 “Suspense Dramatic” Garriguenc “ “
-#342 A “Arizona Trail # 3 Bridge” L. Moraweck CBS 9-51
-#343 “Open Space” or “Sailing (Suspense)” Garriguenc CBS 7-43-A, 2 bars
-#344 “Neutral # 4” Garriguenc 3 bars
-#345 “Agitato # 1” Garriguenc 5 bars
-#345 [???] “The Search # 2” L. Moraweck
-#346 “Agitato # 2” Garriguenc 6 and 1/2 seconds.
-#346 [???] “The Search # 3” L. Moraweck, 44 bars
-#347 “Suspense Motion” Rene Garriguenc
-#348 “Suspense (Dramatic)” Garriguenc, 3 bars
-#349 “Neutral Suspense (Slightly Emotional)” Garriguenc
-#350 “Neutral Waiting” Garriguenc, 3 bars
-#351 “Suspense (some motion)” Rene Garriguenc CBS VII-43-A 00:07 duration
-#352 “Neutral (Susp. Motion)” Garriguenc CBS VII-43-A, 4 bars, 00:13 duration
-#353 “Neutral Suspense” Garriguenc 4 bars
-#354 “Dramatic Suspense to Calmando” Garriguenc CBS 7-43-A
-#355 “Dramatic (Heroic)” Garriguenc, 4 bars, 00:13 duration
-#356 “Emotional Dramatic” Garriguenc 3 bars, 00:13
-#357 “Suspense (Dramatic)” Garriguenc 3 bars, 00:09 ½
-#357 [???] “All Keys Ending” C maj/Db maj/Eb maj/E maj/F maj/F# maj/G maj/A maj/Bb maj/B maj) CBS IX-47-E
-#358 “Neutral # 5 Garriguenc 3 bars, 00:09
-#359 thru 372 Police Force cues (Bernard Herrmann) [Note: Please see my “Television Works of Bernard Herrmann” paper online in this site to learn the specific cue titles are reel locations. I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. I hand-copied them in November 1994. The following cue numbers are identical for some reason, all composed by Garriguenc:
-#359 “Neutral # 6” Garriguenc 3 bars, 00:08 duration
-#360 “Neutral to Emotional Suspense” Garriguenc 3 bars, 00:11
-#361 “Emotional Dramatic” Garriguenc CBS VII-43-A, 4 bars 00:16 duration
-#362 “Agitato” Garriguenc 5 bars, 00:09
-#363 “Investigations (Bridge)” Garriguenc 3 bars, 00:10 ½
-#364 “Street Scene No. 2” Garriguenc 27 bars, 00:50 duration
-#365 “Street Scene No. 3” Garriguenc 6 bars, 00:10 duration
-#366 “Street Scene No. 5” Garriguenc CBS VII-45-A, 21 bars, 00:42.
-#367 “Anxiety (Suspense)” Garriguenc CBS VII-23-A 22 bars
-#368 “Romantic (Sneak & Finale)” Garriguenc CBS 7-47-A, 6 bars, 00:15
-#369 “Patriotic Finale (Cavalry)” Garriguenc CBS 7-48-A 00:13 ½
-#370 “Emotional Dramatic (Final)” CBS 7-48-A
-#371 “Final (Dramatic Agitato)” Garriguenc CBS 7-47-A, 10 bars
-#372 “Pathetic (Final)” Garriguenc CBS 7-47-A
-#373 thru 386 Western Saga cues (Bernard Herrmann) [Once again, see my Television Works paper for details of the cues. Most of the cues are in Box 5 but some are in Box 11 and one 9”Street Music” in Box 150. I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. Also once again the same cue numbers were assigned to Garriguenc cues:
-#373 “Patriotic (Final)” Garriguenc CBS VII-48-A
#374 “Finale” Garriguenc CBS 7-47-A, 10 bars
#375 “Emotional (Final)” Garriguenc CBS 7-47-A
#376 “Pathetic (Final)” Garriguenc
#377 “Patriotic (Final)”
#378 “Finale (Patriotic)” CBS 7-48-A
#379 “Patriotic (Final)” Garriguenc CBS 7-48-A
#381 “Introduction Punct.” Wilbur Hatch CBS 7-61-A
#382 “Silent Flight” Jerry Goldsmith CBS 7-23-A, 24 bars (in ink).
#383R “Night Reflection” Goldsmith CBS 7-57-A, 5 bars
#384 “Rural Bounce” Goldsmith CBS 7-63-A, 14 bars.
#385R “Good Morning” Goldsmith CBS 7-63-A, 4 bars.
#386R “Up and At Them” Goldsmith CBS 7-63-A, 7 bars.
#387 “A Clever Trick” Goldsmith CBS 7-52-A, 8 bars
#388R “Hop and a Skip” Goldsmith CBS 7-52-A, 4 bars.
#389 “Knight’s Entrance” “Jerrald Goldsmith” CBS 7-37-A, 17 bars.
#390R “Knight’s Farewell” Goldsmith “
#391 “At the Fountain” Goldsmith CBS 7-59-A
#392R “Dragon’s End” Goldsmith CBS 7-48-A
#393R “Departure in the Fog” Goldsmith CBS 7-56-A, (oboe/bass clarinet/bassoon/2 horns/ timp/harp/strings)

#393 “Laredo” Suite CBS 8-51-D, master # 2, 6, 11, 12, 13 D. Wm. Grant Still. Series of cues: #393-1 = “Neutral”, CBS 8-63-D, 48 bars, 1:08 duration. #393-2 = “Premonition” 18 bars, 1:07 duration. #393-3 = “Romance” CBS 8-57-D, 32 bars, 1:13. #393-4 = “Cowpoke Visits Mexico” CBS 8-55-D, 11 bars, 00:10. #393-5 = “Radiant Heat” CBS 8-63-D 35 bars, 1:55 duration. #393-6 = “Humor” CBS 8-51-D, 16 bars, 00:26 duration. #393-7 = “Tragedy” CBS 8-56-D-1, 8 bars, 00:31 duration. #393-8 = “Frontier Fort” CBS 62-D, 16 bars, 00:40 duration. #393-9 = “Mysterious Night” CBS 8-56-D-1, 12 bars, 00:57 duration. #393-10 = “Open Spaces & Shimmering Heat” CBS 8-56-D-1, 11 bars, 00:25. #393-11 = “Shindig” CBS 51-D, 16 bars, 00:58 duration. #393-12 = “Lonesome Cowboy” CBS 51-D, 16 bars, 00:58 duration.

#393-1 “Neutral” (Laredo Suite). Moderately in 2/4 time, key signature of one flat. Piccolo, flute, 2 clarinets, horns, guitar, strings.

#393-2 “Premonition” Moderato in C time. Piccolos (change to flutes), 2 oboes, 2 clarinets, 3 horns, trumpet, 2 Pos, timp, susp cymbal, strings.
#394R “Drunk at G” Goldsmith CBS 7-56-A-1
#397R “Leaping Sneak” Goldsmith CBS 7-56-A
#398R “Sleeping Cr[rest unreadable] Goldsmith “
#397 “Glum” M. Carlton CBS 8-65-D-1
#399 “Figures in the Fog” Goldsmith

#400R “Mist Lifts” Goldsmith CBS 7-56-A-One
#401R “Leap From the Mist” Goldsmith CBS 7-56-A-One (flute/oboe/clarinet/bassoons/4 horns/2 trumpets/2 Pos/timp/strings)
#402 R “Lurking Figure” Goldsmith (trumpet, trombone, piano)
#403R “Thrust in the Dark” Goldsmith
#404R “Run Afoal” Goldsmith
- #405R “Released” Goldsmith
- #406R “Run to the Sea” Goldsmith
- #407R “Gray Morning” Goldsmith
- #408R “Autumn Mist” Goldsmith (flute/oboes/2 clarinets/vibe/harp)
- #410 “Nocturnal Interlude” Goldsmith
- #412R “Dirge” Goldsmith
- #413 “Autumn End” Goldsmith
- #414 “Calvary Patrol” Goldsmith CBS 7-62-A (snare drum, 2 horns)
- #415R “Quince Wince” CBS 7—51-A
- #416 “Dry View” CBS 7-51-A Goldsmith
- #417R “Gallop Ho” CBS 7-62-A-1
- #418R “Lament” CBS 7-57-A Goldsmith (oboe/vibe/violins solo/violas/VC/CB)
- #419R “Indian Ambush” CBS 7-56-A-1 Goldsmith
- #420R “Calvary Overture” Goldsmith
- Dauber Horn I part [Note: This actually belonged in Box 597 but somehow got in here. I believe I eventually put it in the proper box]
ETC. [whatever else is contained in this box I did not include in my notes]

[Box # 6] “Hatch, Wilbur. Foreign Library : folders 401-460; Schrager, Rudy. Foreign Library : folders 401-460” [NOTE: I worked on this box more than once]

- #453 thru 460. Western Suite cues (B. Herrmann). Recorded in Paris in 1957. I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. I hand-copied the cues in November 1994. Note: See my Television Works paper to get specifics on these cues.
ETC. [I did not make notes of other contents in this box, or perhaps I lost them]

[Box # 7] “Carlton, Maurice. Foreign Library : folders 461-540 Garriguenc, Rene. Foreign Library : folders 461-540” [I worked on this box a few times, including (according to my notes) January 15, 1998]

- #554-3 “North Horizon” Herrmann. CBS 8-56-D-5. Note: Part of the so-called Desert Suite series of cues. The rest of the 16 cues are in Box 8.
- Several “Western Suite cues by Herrmann were placed in this box, including # 461 “Sun Clouds”; #462 “Rain Clouds”; #463 “Dramatic I”; and # 464 “Dramatic II.”
- Studio One Bernard Herrmann (Dec’ 57) autograph score. See my Television Works paper for details. I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. Sample cue immediately below:
- #464 “Dramatic II” (aka “Gunfight”). Moderato in C time, 34 bars. Recorded in July 1957 in Paris. CBS VIII 56-One, master Reel IV. The score is in ink.
- #465 “Agitato Unison Bridge” Rene Garriguenc CBS 8-43-DX
- #466 “Adventurous Unison Bridge” Garriguenc
- #468 “Agitato Unison Bridge to Ostinato Suspense B.G.” Garriguenc CBS 8-43-DX
- #469 “Emotional Unison Bridge to Ostinato Suspense B.G.” Recorded 8-30-57
- #472 “Emotional Unison Bridge to Action B.G.” Garriguenc CBS 8-67-DX “:07 ½

-#478 “Heading West # 1” CBS 8-56-D2, 48 bars, 1:31 duration

-#500 “Romantic Montage No. II” Garriguenc CBS 8-67-D-1 1:00 duration


-#502 “Love Song(Montage)” Garriguenc CBS 8-67-D

ETC. [I did not make notes of the other contents in this box]

[Box # 8] “Foreign Library : folders 541-660” [NOTE: I worked on this box more than once since important Herrmann cues were contained therein.

-#554-1 thru 554-16 *Desert Suite* (B. Herrmann). Note: #554-3 is in Box 7. I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. I hand-copied the cues in October 1994.

ETC. [Note: I did not make notes of other contents in this box or lost them]

[Box # 9] “Carlton, Maurice.” Foreign Library : folders 661-800; *Green, Bernard.* Foreign Library : folders 661-800” [I worked on this box at least once on 10-14-96]

-#800 “Western Side Kick” Bernard Green CBS 11-65-D

[Box # 10] “Cook, Eric.” Foreign Library : folders 801-850; *Green, Bernard.* Foreign Library : folders 801-850; *Camarata, Tutti.* Foreign Library : folders 801-850; *Campbell, Bruce.* Foreign Library : folders 801-850; *Dankworth, John.* Foreign Library : folders 801-850; *Jeanjean, Faustin.* Foreign Library : folders 801-850; *Constant, Maurice.* Foreign Library : folders 801-850” [NOTE: I worked on this box at least once on 10-14-96]

-#850 “F-Story” M. Constant. CBS 7-66, also CBS XII-66, Master # 32.

ETC. [I did not personally verify the other contents in this box]


[I worked on this box several times, including in Sept 1994, Nov ’94, 10-25-96 & 1-13-98]


-#216 *Climax* Middle Tag (Herrmann) CBS 8-48-C. I hand-copied this cue on 1-30-98.

-#217 *Climax* Middle Lead-In (Herrmann) CBS 8-56-C2. I hand-copied this cue on 1-30-98.
-#218 Climax Close (Herrmann) CBS 8-48-C. Note: I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. I hand-copied it on 1-30-98.
-#219 “Echo I” Bernard Herrmann (beige paper). CBS 8-56-C 2
-#378 “Comedy Curtains” Herrmann (several comedy curtains (not all) in this box, part of the so-called Western Saga suite of cues. CBS VIII 54-D. I hand-copied these series of cues in November 1994.
-#380 “Short Curtains” Herrmann (part of the so-called Western Saga suite of cues).
-#381 “Lead-Ins” Herrmann (part of the Western Saga series of cues)
-#856 “F-Story 8” M. Constant
-#866 “Perry’s Problem” Fred Steiner, dated May 1961. 30 bars, 2:45. Slow in C time. 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, bassoon, 2 horns, 2 trumpets, 2 Pos, timp, vibe, piano/celeste, harp, 4 VC, 2 CB. Harmon mutes for the trumpets and trombones.
-#1007 thru 1018 Outer Space Suite Bernard Herrmann, CBS VIII-66 (see my Television Works paper). I discovered these Herrmann cues in the collection since they were not identified by UCLA as being there. In this box is also cue # 1001 “Spoutnik No. 1” and # 1002 “Spoutnik No. 2” by Guy Luypaertz with the exact same instrumentation as Herrmann’s Outer Space Suite series of cues. Since Guy’s cue was written first, I suspect Herrmann had looked at it as a guideline before composing his own set of cues.
-#1035 “Emotional Pathetique (HGWT) Garriguenc CBS 9-58-D-Six
-#1038 “HGWT Buildup # 1” L. Moraweck. 3:00 duration. CBS IX 58-D Six
-#1039 “HGWT Buildup # 2” “ 2:35 duration
-#1040 “Confession (Emotional Pathetic)” Garriguenc CBS 8-23-D. 2:01 duration. In 2/4 time, violins play “3” triplet value 8th notes Line 1 C-Db-Eb to D quarter note tied to half note next bar, and so forth.
--Studio One” Bernard Herrmann (Dec’ 57). I believe this is a xeroxed copy of the score.
-“Reflection” # 1 thru # 4 L. Moraweck CBS IX 70
-“Until Today” CBS VIII 42-D-2
-NOTE: A xeroxed 8 ½ x 11 copy of Studio One (Herrmann) is in this box (the autograph score is in Box # 7).
-Never Come Monday (Herrmann) Cue(s) # 389-1 thru 3. Columbia Workshop dated 7/13/39. CBS VIII 63-D.
-Hitchhiker (Herrmann) Suspense radio show dated 9/2/42.
-Thomas Wolfe (Herrmann) Cue(s) # 388. CBS 9-34-A. Corwin radio episode dated 6/13/44. Dated June 8, 1944. Herrmann signed another contract for this score on June 1, 1957.
[Box # 12] “Cook, Eric. Foreign Library : folders 1051-1150, some missing

:Garriguenc, Rene. Foreign Library : folders 1051-1150, some missing; Steiner, Fred. Have Gun Will Travel. TV Series. Foreign Library : folders 1051-1150, some missing; Garcia, Russ. Rawhide. TV Series. Foreign Library : folders 1051-1150, some missing; Moraweck, Lucien. Gunsmoke. TV Series. Foreign Library : folders 1051-1150, some missing.” [NOTE: I worked on this box on 10-14-96 and 1-6-98, 1-12-98 at least]

-#1051 “George’s Bar” Cook CBS 8-42-D
-#1052 “Big Dipper” Bruce Campbell CBS 8-42-D
-#1053 “Susan” Alan Bristow CBS 8-42-D
-#1054 “Turkish Delight” Eric Cook CBS 8-42-D-1 10 am, April 1, 1957
-#1055 “No Tricks” Bruce Campbell
-#1056 “Fanfares” Cook (no score) [???] CBS 8-33-D
-#1058 Charm (2 versions)” R. Schrager CBS 8-52-D-4
-#1059 “Play (2 versions)” Schrager
-#1066 “Suspense Motion (GS)” Garriguenc CBS 9-58-C 2:19 duration
-#1067 “Punct. & Passing of Time No. 1” Garriguenc CBS 9-43-C; 00:07 duration
-#1068 ““““ No. 2 ““““00:07 1/2
-#1071 “Punct. & Passing of Time No. 5” Rene Garriguenc CBS 9-43-C
-#1072 ““““ No. 6” Garriguenc
-#1073 ““““ No. 7” Garriguenc CBS 9-43-E
-#1074 ““““ No. 8” Garriguenc ““00:06 1/2 duration
-#1077 “Ostinato Suspense Motion” Garriguenc CBS 9-46-E, master tape # 25, 3:55. Instrumentation: Oboe, 2 clarinets, bass clarinet, bassoon, 2 horns, 3 trumpets, 3 Pos, tuba, strings, piano and timp. I hand-copied the first 18 bars of this cue on 1-12-98 in Room B-425 Reading Room at UCLA (music library).
-#1078 “City Melancholy” CBS 9-45-C, 9-45-E Garriguenc 82 bars, 21 pages, 2:30
-#1083 “Western Sneak & 1st Act Finale” Garriguenc CBS 9-51-E, master # 26; :20
-#1084 “Adventurous Sneak & 1st Act Finale” CBS 9-47-E
-#1085 “Sidewalk Serenade” Fred Steiner CBS 9-45-C. 13 pages, 50 bars
-#1086 A “R.H. Main Title” Russ Garcia. “Incident at Barker Springs” episode Rawhide
-#1086 “The Herd # 2” Garcia
-#1086 E “Nite Herd” from “Incident at Barker Springs” episode Rawhide by Russ Garcia. CBS IX-58-C1, oboe solo, strings. 4 bars.
-#1086 F (Rawhide) “Night Herd” 4 bars [???]
-#1089 G “H.G. Sneak & Finale No. 1” Garriguenc.
-#1120 “Ghost Town, Sneak to Curtain” L. Moraweck CBS 9-58-E1, 00:25
-#1121 “Ghost Town #1” Lucien Moraweck CBS 9-58-E- master # 25, 1:05 duration
-#1122 “Ghost Town # 2” “ “ 1:25 duration
-#1125 “Punctuation & Background Theme” (HGWT series) Rene Garriguenc. 20 bars, :31 duration. CBS 9-58-E-1. I hand-copied this cue on 1-8-98.
-#1128 “Neutral Mood—Bridges & Background” Rene Garriguenc. CBS IX 58-E-1. 18 bars, 28 seconds and a half. 2 flutes, E.H., 2 clarinets, bass clarinet, bassoon, 3 horns, 2 Bb trumpets, harp, piano, vibe. I hand-copied this cue on 1-8-98.


-#1130 “The Prairie” Rene Garriguenc CBS 9-58-E-1, master # 24


-#1132 “Heavy Suspense” Garriguenc. Modto Pesante in ¾ time, 20 bars, :50 duration. I hand-copied this cue on 1-12-98.

-#1145 “Suspense Motion No. 6” Garriguenc CBS 9-46-A, 14 pages,02:38 duration In 3/4 time, violins play in Bar 13 small octave Bb/Line 1 Eb tenuto and rinforzando-marked 8ths sounded twice (followed by an 8th rest) to two more such 8ths (followed by an 8th rest) to (Bar 14) small octave Ab/Line 1 Db 8ths in that same pattern.

-Gunsmoke; “Minor Suspense” L. Moraweck. Rerecorded 11-10-64, revised by H.B. Gilbert. 4 pages, 21 bars.

-#1146 “Western Pastoral Sneak & Finale No. II” Garriguenc CBS 9-47-A, master # 33

-#1159 “Desert Scene (Rawhide scene)” Rene Garriguenc CBS 9-58-A

-#1164 “Fringe” M. Constant CBS 9-57-A

-#1165 “Poetry” M. Constant “ “

-#1246 “Western Pastoral Sneak & Finale No. II” Garriguenc CBS 9-47-A, master 33

-#1639 “Dog Eat Dog” (“Fair Haired” episode) Jerry Goldsmith, etc.

-#1821 “# 1—The Committee Man” (G E Theater) Jerry Goldsmith CPN 5840


-#1146 “Western Pastoral Sneak & Finale No. II” Garriguenc CBS 9-47-A, master # 33

[Box # 13] “Constant, . Foreign Library : folders 1151-1200, some missing; Garriguenc, Rene. Foreign Library : folders 1151-1200, some missing; Moraweck, Lucien. Foreign Library : folders 1151-1200, some missing.” [NOTE: I worked on this box a few times, including 10-14-96, but I only listed several of the cues below]

-#1146 “Western Pastoral Sneak & Finale No. II” Garriguenc CBS 9-47-A, master # 33

-#1159 “Desert Scene (Rawhide scene)” Rene Garriguenc CBS 9-58-A

-#1164 “Fringe” M. Constant CBS 9-57-A

-#1165 “Poetry” M. Constant “ “

-#1246 “Western Pastoral Sneak & Finale No. II” Garriguenc CBS 9-47-A, master 33

-#1639 “Dog Eat Dog” (“Fair Haired” episode) Jerry Goldsmith, etc.

-#1821 “# 1—The Committee Man” (G E Theater) Jerry Goldsmith CPN 5840

-#1822 “#2—The Prediction” “ “ “ “ “ “

[Box # 14] “Goldsmith, Jerry. Sergeant and the Lady, The. Foreign Library : folders 1261-1350, some missing; Garcia, Russ. Foreign Library : folders 1261-1350, some missing; Steiner, Fred. Pursuit 2. Foreign Library : folders 1261-1350, some missing; Shindo, Tak. Foreign Library : folders 1261-1350, some missing; Alexander, Van. Foreign Library : folders 1261-1350, some missing; Herrmann, Bernard. Brave New World. Foreign Library : folders 1261-1350, some missing; Garriguenc, Rene. Foreign Library : folders 1261-1350.” [I worked on this box at least twice, once on 1-6-98]

-#1266 A “Lady Detective” Rene Garriguenc CBS 9-58-E

-#1298 B “Pursuit” Alex North

-#1269 Lady & the Sergeant Main Title by Goldsmith. CBS 9-58-D-1. CPN 5727

-#1312 thru 1320 “Pursuit II” Fred Steiner “Joe Jupiter” etc.

-#1321 – 1323 “Pursuit III” Fred Steiner CBS 10-56-A

25
-#1326 “Bel-air Outdoors” Garriguenc. CBS 9-46-E 88 bars (ETC)
-#1339 Russ Garcia cue
-#1343 “Melodie” Garriguenc CBS 9-57-A
-#1345 Brave New World (Herrmann) copyist version
-#1469Sergeant & the Lady “Main Title” score by Jerry Goldsmith CBS 9-58-D1. CPN 5727

[Box # 15] “Shindo, Tak. Foreign Library : folders 1351-1400; Goldsmith, Jerry. Summer Love. Foreign Library : folders 1351-1400; Moraweck, Lucien. Foreign Library : folders 1351-1400; Cook, Eric. Foreign Library : folders 1351-1400; Moross, Jerome. Foreign Library : folders 1351-1400” [NOTE: I pulled this box at least once and hand-copied part of the Moross score]

-#1397 (M-10) “Theme I –Forward” Jerome Moross. CBS X-58-D-1. 3Bb trumpets, 3 Pos, timp, snare drum, vibe, piano, bass. 28 bars, :34 duration.

[Box # 16] “North, Alex. I Am a Lawyer. Foreign Library : folders 1401-1490; Garriguenc, Rene. Foreign Library : folders 1401-1490; Goldsmith, Jerry. Fair Hair. Foreign Library : folders 1401-1490; Hatch, Wilbur. Rocket Roll. Foreign Library : folders 1401-1490; Herrmann, Bernard. Pursuit. Foreign Library : folders 1401-1490” [NOTE: I worked on this box a few times at least, especially since Herrmann material is contained therein]

-1402 I Am A Lawyer Main Title CBS X-58-D-1
-#1404 “ “End Title, Credit” “
-#1462 :The Big Time” Goldsmith CBS 9-71-D-4
-#1464 Hopes
-#1467 “Too Many Ideas” Goldsmith [etc. for these series of Goldsmith cues]
-#1471 “Just One of Those Things” (Cole Porter) orchestrated by L. Moraweck. CBS X-72
-#1472 “Easy Love” (Cole Poter) orchestrated by Moraweck
-#1474 “Punct. Into Inquiry # 3” L. Moraweck. CBS X 43-A
-#1477 “Rock and Roll” Bill Hatch CBS X 42-D-1
-#1478 pt. 1 “Punct & Finale # 1” Rene Garriguenc CBS X 61-E
-#1479 Pt. 1 “Punct & Finale # 2”
-#1480 “Punct & Finale # 3” CBS X 61 A
-#1481 “Jazz Main Title # 1” Rene Garriguenc CBS X 42-D-1
-#1484 “Punct & Curtain” L. Moraweck CBS X 61-D
-#1485 “The Law # 3 (Adventure)” L. Moraweck CBS X 43; CBS X 56-D
-#1488 “Opening # 1” L. Moraweck CBS X 43
[Box # 17] “Moraweck, Lucien. Foreign Library : folders 1491-1570; Garriguenc, Rene. Foreign Library : folders 1491-1570; Herrmann, Bernard. Twilight Zone. TV Pilot. Foreign Library : folders 1491-1570” [NOTE: I worked on this box at least once and very early in the public access to the CBS Collection because I managed to xerox the pilot score (piano-reduction type).

-#1561 “Twilight Zone Theme” (Herrmann) CBS 10-58-D3
-#1561-A “Twilight Zone Credits” (Herrmann)
-#1562 “Twilight Zone Finale” (Herrmann)
-#1563 thru 1577 Twilight Zone, “Where Is Everybody?” CBS 10-56-D & D1 (see my Television Works paper for details). Note: This is simply a two-stave copyist version. No full score was ever found in the collection (so far).


-#1741 HGWT, “Spotted! To the Hideout” by R. Garriguenc. CBS X-58-E.
-#1742 “Have Gun Will Travel Series (Impact Punctuations). Rene Garriguenc. Oboes, 2 clarinets, bass clarinet, bassoon, 4 horns, 2 trumpets, 3 Pos, 4 celli, bass, piano, timp, drums.
-#1743 “Have Gun Will Travel Series –Sneak & Finale I-II” Rene Garriguenc etc.

Foreign Library: folders 1901-1910; Goldsmith, Jerry. FS. Foreign Library: folders 1911-1920

[NOTE: I looked into this box on 4-18-95]
Benjamin Franklin score indeed (Goldenberg). Flute, oboe, bassoon, lute, strings.

[NOTE: I looked into this box on 4-18-95]
Benjamin Franklin by Goldenberg

[NOTE: I looked into this box on April 18, 1995]
Baileys of Balboa confirmed


[Box # 26] “Adam at 6:00. Th. Feature. Score no: CCF.; Monty Walsh. Th. Feature. Score no: CCF.” [NOTE: It appears I worked on this box briefly and even took notes on Monty Walsh but I’ll check some other time if I indeed have hand-copies.]

27 Royal Hunt of the Sun, The. Th. Feature. Score no: CCF. PT.

[Box # 28] “Schifrin, Lalo. Reivers, The. Th. Feature. Score no: CCF. Main Title; Hazard, Richard. Reivers, The. Th. Feature. Score no: CCF. PT. Main Title” [NOTE: It appears I glanced inside this box as well and confirmed The Reivers being there. According to the old Binder # 29, Reivers had the (I believe recording) date of 8-10-68]

[Box # 29] “Williams, John. Reivers, The. Th. Feature. Score no: CCF. PT.” [NOTE: Same as above when I also looked in Box # 28]

[Box # 30] “Rosenman, Leonard. Man Called Horse, A. Th. Feature. Score no: CCF.; Scott, Kay. Revengers, The. Th. Feature. Score no: CCF.” [NOTE: It appears I at least looked into this box and confirmed Man Called Horse being there but I did not do hand-copying work.]
31 “**Hamlisch, Marvin. Junior Frisbee.** Th. Feature. Score no: CCF.; **Mancini, Henry. Me, Natalie Theme.** Score no: CCF.”

32 “**Parker, John Carl. Amber.** Score no: CCF.”

33 “**Hamlisch, Marvin. April Fools.** Th. Feature. Score no: CCF. FS. Title song by Burt Bacharach, music score by Hamlisch; **Bacharach, Burt. April Fools.** Th. Feature. Score no: CCF. FS. Music score by Marvin Hamlisch, title song by Bacharach “


36 “**Parker, John Carl. Spanish Portrait.** TV Film. Show no: 6004. Score no: CED.”

[Box # 37] “**Glass, Paul. Sole Survivor.** TV Film. Score no: CC100.; **Rosenman, Leonard. Man Called Horse, A.**” [NOTE: I believe I also looked into this box as well. Release date is marked as 1-9-70. Paul Glass is indicated but also Morton Stevens and perhaps other composers. This is according to the old Binder # 23 (probably UCLA took the binder off and put it somewhere in Deed of Gift # 2). The cost of musicians was $22,183.63. Copying was $3,993.64. The arranging was $1,122.50. Etc. Apparently this was the first made-for-tv movie for CBS, and it starred Richard Basehart, Vince Edwards, and Wm. Shatner. ]


39 “**Drasnin, Robert. Raging Rivers.** TV Film. Score no: CED.; **Snow, Mark. Anxious Pumpkin.** TV Film. Score no: CED.; **Holdridge, Lee. Paper Castles.** TV Film. Score no: CED. “

[Box # 40] “**Butler, Artie. Misc. scores.** TV Film. Score no: CED.” [NOTE: I glanced in side this box on 4-28-95]

-**Artie Butler** (MacWeil Theme)

41 “**Rackin, Martin. Revengers, The.** TV Film. Score no: CED.; **Matz, Peter. Drop Out Father.** TV Film. Score no: CED.; **Butler, Arnie. Misc. scores.** TV Film. Score no: CED.”
There was no mention of Herrmann above but in fact the rest of the \textit{Cimarron Strip} episode “Knife in the Darkness” (scored by Herrmann) is in this box (cues 14 thru 22). The other half is in an adjacent box below. See my “Television Works of Bernard Herrmann” for specifics. Herrmann dated the “Wardrobe” cue on Dec 16, 1967. I hand-coyed this and other cues on June 9, 1995.

-Scores/cues include “Big Jessie,” “Cattle Camp,” “The Noose,” “Pay-Off,” etc.


-\textbf{Cimarron Strip}, “Knife in the Darkness” (Herrmann) first 13 cues.


-\textbf{Cimarron Strip}, Jarre’s full score theme of the series.

46 “\textbf{Cimarron Strip}. TV Series. Score no: CM 051-082. Various comps.: Shores, Geller, Mercer, Stevens, Mockridge”


- **Playhouse 90. “The Tunnel”** Jerry Goldsmith, score dated 12-10-59 (also, strangely, the airdate is 12-10-59) starring Richard Boone and Jack Weston. Sample cues:
  - #1 “Inspection” (tpt, 2 horns, 2 Pos, snake drum, field drum, timp). 16 bars, 1:20
  - #3 “The Bargain”
  - # 4 “The Tunnel”
  - #5 “Hard Ground”
  - #6 “The Forge”

- **Man on the Beach (Pilot II) dated 12-14-59**

- **G.E. Theater “Sarah’s Daughter”** Fred Steiner (with script). Note: This score was not used.

- **G.E. Theater “Sarah’s Daughter”** Jerry Goldsmith dated 11-24-59. Note: This score was used.

- **House on K Street “Last Bomber Story”** Leith Stevens, dated Nov 17, 1959. CPN 5841. Note: This is the second pilot. The first pilot was entirely scored by Herrmann. In this second version only the Main and End titles of Herrmann’s original score were used. Sample cues:
  - M11 “Last Bomber Intro”
  - M12 “Parkhurst Leaves”
  - M13 “Someone Aboard”
  - M14 “The Lab”
  - M15 “The Flower Shop”
  - M21 “Jarrett Slugged”

- **Gunsmoke“Hinka-Do” music by Fred Steiner, dated November 1959. Production # 154-177. Sample cues:**
  - #2815 (M-7711) “Boot Hill Walk” 10 bars, :48 1/3 duration. CBS 11-78-E6
  - #2822 “Old Vest” Scene: Matt states, “Well, let’s go.”


[Box # 52] “Rosenman, Leonard. Man Called Horse, A. Theatrical Film. Score no: CCF. FS. Format: MS. Mancini, Henry. Me, Natalie. Theatrical Film. 02/69 . Score no: CCF. FS. Format: OZC.” [NOTE: Looked into this box as well at some date undisclosed]

53 “Moross, Jerome. Hail Hero. Theatrical Film. Score no: CCF. FS. Format: MS,OZC. Includes sketches “


55 “Bricusse, Leslie. Scrooge. Theatrical Film. Score no: CCF. FS. Format: MS. Reels 1-9”


60 “Shifrin, Lalo. Christian Licorice Store. Theatrical Film. Score no: CCF.”

61 “Legrand, Michel. Le Mans. Theatrical Film. Score no: CCF. RS,FS. Format: OZC.”


63 “Mancini, Henry. Me, Natalie. Theatrical Film. 02/69 . Score no: CCF. FS. Format: MS.”

64 “Bricusse, Leslie. Fraser, Ian (a). Scrooge. Theatrical Film. 01/29/69. Score no: CCF. FS,PT. Format: MS,OZM,OZC. “
65 “**Rosenman, Leonard.** *First Steps.* TV Movie. Score no: CED. FS. Format: MS, CPY.  
**Fox, Charles.** *He's Not Your Son.* TV Movie. Score no: CED. FS. Format: MS, CPY.  
**Di Pasquale, James.** Clausen, Alf (o). *Concert Score (?)*. TV Movie. Score no: CED. FS. Format: MS.”

66 “**Alexander, Jeff.** *Wild Wild West Revisited.* TV Movie. Score no: CED. FS. Format: OZM, OZC.  
**Alexander, Jeff.** *More Wild Wild West.* TV Movie. Score no: CED. FS. Format: MS, CPY.”

67 “**Fox, Charles.** *He's Not Your Son.* TV Movie. Score no: CED. FS. Format: CPY.  
**Kane, Artie.** *Million Dollar Infield.* TV Movie. Score no: CED. PT. Format: CPY.  
**Prince, Robert.** *Violation of Asarah McDavid.* TV Movie. Score no: CED.”

68 “**Kane, Artie.** Nestico, Sammy (a). *Million Dollar Infield.* TV Movie. Score no: CED. FS. Format: MS, CPY.”

69 “**Bell, David.** *Killing at Hell's Gate (?).* TV Movie. Score no: CED0162-0183. FS. Format: MS.  
**Goldenberg, Billy.** *Gift of Life.* TV Movie. Score no: CED0278-0314. FS. Format: MS.  
**Lawn Party Source.** TV Movie. RS. Format: MS.”

70 “**Morley, Angela.** *Threesome.* TV Movie. Score no: CED1112-1143. RS. Format: CPY.  
**DiPasquale, James.** Clausen, Alf (a). *Quarterback Princess.* TV Movie. FS. Format: CPY.”

**Waxman, Franz.** *16mm Shrine.* Foreign Library: folders 2091-2100  
**Stevens, Leith.** *Dancing Death.* Foreign Library: folders 2511-2550  
**Garriguenc, Rene.** *Barren Soil.* Score no: CPN5905. Foreign Library: folders 2591-2610  
**Steiner, Fred.** *Fallen Sparrow.* Score no: CPN5904. SS. Foreign Library: folders 2631-2640  
**Stevens, Leith.** *Hotel de Paris.* TV Series. Score no: CPN5819. RS. Foreign Library: folders 2641-2670  
**Steiner, Fred.** *Nancy Pearson.* Score no: CPN5847. FS. Foreign Library: folders 2621-2630  
**Murray, Lyn.** *Have Gun Will Travel.* TV Series. Score no: CPN5843. FS. Foreign Library: folders 2621-2630 “[I pulled this box on 5-30-95]

-Twilight Zone, “16mm Shrine” Franz Waxman. CPN 5825, Start on cue # 2093. CBX XI 78-D-2.  
-Millionaire, “Elizabeth Tander” Wm. Lava. CBS XI 78-D-9  
-Hotel de Paree episode CPN 5819. Leith Stevens. Sample cues:  
 -#2648 “Opening Theme” CBS XI 78-1  
 -#2662 “Murder” CBS 78-E-1

**[Box # 72]** “**Van Cleave, Nathan.** *World of Difference.* Score no: CPN5879. FS. Foreign Library: folders 2714-2729  
**Camarata, Tutti.** *Oh Those Bells.* Score no: CPN5902. FS. Foreign Library: folders 2729-2740  
**Garriguenc, Rene. Gunsmoke.** Grate's Grudge (ep). TV Series. Score no:
CPN5842. FS. Foreign Library : folders 2761-2770 Garriguenc, Rene. Gunsmoke.
Speak Me Fair (ep). TV Series. Score no: CPN5893. FS. Foreign Library : folders 2771-
2790” [NOTE: I worked on this box at least once on 4-28-95]

-Gunsmoke, “Speak Me Fair” Rene Garriguenc. CBS XI 78-E-3. Airdate May 7 ’60 (5th
season). Sample cues:
-#2771 “Three Cheerful Hunters
-#2772 “Chester Is Pleased”
-#2773 “Wounded Indian Boy”

-Twilight Zone, “World of Difference” Van Cleave

FS. Foreign Library : folders 2791-2800; Steiner, Fred. Gunsmoke. Bobsy Twins (ep).
TV Series. Score no: CPN5875. FS. Foreign Library : folders 2801-2810; Steiner, Fred.
2811-2830; Steiner, Fred. Gunsmoke. Unwanted Deputy (ep). TV Series. Score no:
CPN5871. FS. Foreign Library : folders 2831-2850; Stevens, Leith. Gunsmoke. TV
Series. Show no: 0154-0187. Score no: CPN5872. RS. Foreign Library : folders 2851-
2860; Stevens, Leith. Gunsmoke. Big Tom (ep). TV Series. Show no: 0154-0180. Score
no: CPN5854. RS. Foreign Library : folders 2861-2870; Scott, Nathan. Gunsmoke. Old
Flame (ep). TV Series. Show no: 0154-0190. Score no: CPN5881. FS. Foreign Library :
folders 2871-2890; Goldsmith, Jerry. Gunsmoke. TV Series. Score no: CPN5863. FS.
Foreign Library : folders 2891-2900” [NOTE I worked on this box on 4-28-95 and on
another date but not noted by me on my research paper for a series of boxes that day—
and also on 2-21-97]

-#3049A Line Up “Main Title” Jerry Goldsmith, CBS XI 58-D.
-#3049 “S.F. Blues (LineUp Theme)” CBS XI D master # 36 CPN 5810
-“CBS Eye # 1” Goldsmith CBS XI 61-D. 2bars; duration is 6 seconds. 3 “C” trumpets.
4 horns, 3 Pos, 2 tubas, timp.
-#2952 “Gunsmoke Closing Theme” by Rex Koury (arr. F. Steiner). CBS XI 58-E
-#2888 “Judge” Jerry Goldsmith. Series of cues for an episode follows.
 cues:
-#2878 “Shoot First”
-#2879 “Dinner Invitation”
-#2880 “Matt Returns”
-#2881 “Leave Town”

-Gunsmoke, “Unwanted Deputy” Fred Steiner. CBS XI 78-E-4. Airdate March 5,
1960. Sample cues:
-#2839 “Daytime”
-#2840 “Hanging Offense”
-#2841 “Farmhouse”
Note: This music and that of “Colleen So Green” are on a transcription disc at the Gene Autry Western Museum.


-#2816 (M-7712) “Dodge Street” Allegretto in 6/8 time, key signature of 4 sharps.
-#2819 (M-7721) “Dodge Night” Andante in 12/8 time, key signature of two flats, 9 bars, :46 duration. Muted horns and bassoon are highlighted initially.


-Gunsmoke, “Colleen So Green” Fred Steiner CBS XI 78 E-3. Airdate April 2, 1960. Sample cues:

-#2783 “Western Depot—Coffe”
-#2784 “Colleen”
-#2785 “Bull Smitten”

ETC.

[NOTE: Somewhere in this collection is Nathan Scott’s core for “Old Faces” (Gunsmoke), airdate 3-18-61. It starred James Drury before he became the principal star of The Virginian series. Unfortunately I forgot to note the box. Sample cues:


[Note: According to old Binder # 46 (red), Goldsmith’s “Mysterious Storm” score included various cues:

-#3059 “Mysterious Storm” CBS 11-39-D
-#3058-1 “The Camp” CBS 11-39-D
-#3058-3 “Village Death”

35
"Knife Fight"

ETC.


-Have Gun Will Travel, “Quiet Night in Town” Fred Steiner. Excellent score! And I hand-copied a lot of it. Cues #3220 thru 3244. Sample cues:
-#3220 (M-4211) “Pearly Blonde” Modto in ¾ time. Oboe, 2 clarinets, bassoon, 3 horns, 2 trumpets, VC, CB.
-#3221 (M-4212) “HGWT Theme”
-#3222 (M-4213) “Easy Gallop” E.H., 2 clarinets, bassoon, 3 horns, 2 trumpets, celli, bass. 18 bars, :43. Rather Herrmannesque cue.
-#3223 (M-4214) “Easy Capture” Adagio in ¾ time.
-#3224 (M-4215) “Jose Kincaid”
-#3225 (M-4216) “End of Trail”
-#3226 (M-4221) “Girl With Tray”
-#3227 (M-4222) “The Captive” 29 bars, 2:15 duration
-#3228 (M-4223) “Angry Men” 16 bars, :56 duration
-Buick-Electric, “The Gambler, the Nun & the Radio” Fred Steiner, dated May 1960. CPN 5911. A sample cue:
-#3007 “Mexi-Western” CBS XI 39-D

I am not sure if this score is a copy or the autograph because it is also in Box 105, as I will indicate below in the appropriate box contents.


-Gunsmoke, “Harriet” Bernard Herrmann dated October 23, 1960. Cues # 3766 thru 3778. Note: I am not sure which box has the autograph score and which one has the copy (# 77 or 112).
-I xeroxed several pages of “The Wake” episode of Gunsmoke (airdate Dec 10, 1960) by Goldsmith. Although “The Visitor” is listed as the episode, this is incorrect since there is no such episode in the series. There is “The Wake” having those cue numbers. Sample cues:

-Gunsmoke, “The Blacksmith” Jerry Goldsmith. Airdate Sept 17, 1960 (Sixth season) starring George Kennedy as the German blacksmith who greets a mail-order bride. Sample cues:

-#3708 (0622) “The Warning” Andante in 4/4 time. The english horn is now part of the mix. Wood mutes are used by the horn players starting in Bar 3.
-Gunsmoke, “Love Thy Neighbor” Goldsmith. Sample cues:

-#3792 “Quiet Night—Love”
-#3793 “The Thief—Part 1”
Note: Tracks of this score and Herrmann’s “Harriet” and also “Long Hours, Short Pay” are on a transcription disc at the Gene Autry Western Museum.


-Gunsmoke episode, “Stolen Horses” music by Jerome Moross, starting cue # 3851. CPN 5963, XII E Master # 17, and XI-78-E-Eight. Starts with cue # 3851.
-“Western Man Alone” music by Van Cleave. CBS XII-57-E.
-“Busy Big Town” by William Lava.#3859, CBS XII D master 41, & 11-45
-“Cute Capers” # 3860 by Wm. Lava, CBS XII D master 41, XII 65-D.
-Gunsmoke, “Little Girl” Wm. Lava. Sample cues:
   -#3864x “Ashes”
   -#3865x “Poor Fella”
ETC.

-cues # 3891-3900 by Rene Garriguenc
-#3892 “Tragic Loss” Rene Garriguenc CBS 56-E & 43-E
-#3893 “Dead End (Dark neutral build to curtain)” 33 bars, Garriguenc. CBS XII 56-E, XII E master # 22
-#3894 “Final Issue (Dark Neutral Builds to Curtain)” XII 47-E” Garriguenc. CBS XII 47-E, 8 bars.
-#3895 “Tragic Revelation (Shock Chord & Tail)” Garriguenc
-#3896 “Death” by Garriguenc
-#3899 “Hammer Blows of Fate (Tragic Chord & Tail)” Garriguenc
-#3900 “The Empty Hour Glass” by Garriguenc

NOTE: This specific cue by Garriguenc was used quite frequently as part of the “Fate” music sequences in the openings of The Fugitive series. Instrumentation: flute, oboes, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 trombones, 4 violins I, 4 violins II, 1 cello, 2 basses, timp. Violins I play ff Line 3 Bb sforzando-marked dotted half note in 3/4 time tied to (Bar 2 in 4/4 time) whole note decrescendo to (Bar 3) same Bb whole note p tied to whole note next bar (silent in end Bar 5). Violins II play this pattern on Line 3 D/F# notes. The cello and contrabasses play Great octave A sforzando dotted half note tied to half note in Bar 2 (then silent). Pos play this VC/EB pattern on small octave F/G# notes, and trumpets on Line 1 E/G, and horns on Line 1 C# [written G#]. The bassoon plays it on Great octave A dotted half note tied to half note in Bar 2, and clarinets on Line 2 C/Eb, oboe on Line 2 B, and so also the flute. The timp is rolled on Great octave A dotted quarter note to A-A-A 8ths to (Bar 2), after an 8th rest, A-A-A sforzando 8ths (followed by an 8th rest) to A-A-A 8ths (repeated in Bars 3-4). After a quarter and 8th rest in Bar 3, the flute sounds mp Line 2Eb 8th up to B 8th down to C 8th tied to quarter note (repeated next bar). At the end of Bar 3, the clarinets sound mp Line 1 E [written F#] up to (Bar 4) G 8th down to C# 8th tied to quarter note (followed by two quarter rests) to (end Bar 5) E/G whole notes sounded p and held fermata. After two quarter and an 8th rest in Bar 4, the English horn plays mp < > Line 1 E [written Line 1 B] 8th up to G 8th down to C# 8th tied to whole note held fermata in end Bar 5. The bassoon in Bar 5 plays p Great octave A whole note held fermata. Horns here play small octave F/G# [written Line 1 C/D#] whole notes held fermata.

-cues # 3881-3890 most by Van Cleave. For example:
-#3884 “Rural Bridge” CBS XII 51-E, E master 20
-#3887 “Suburbs Bridge # 2” CBS XII 45-E
-#3888 “Big City Bridge #1” CBS XII 45-E, E master 22
-#3889 “Big City Bridge # 2”

-cues # 3871-3880 by William Lava. For example:
-#3876 “Tension-Dramatic-Crescendo Thru Chords-Repetitive” by Van Cleave CBS XII 45-E, XII E master 21
-#3878 “Passing Thru Country” by Dominic Frontiere. CBS XII 45-E, E Master 20. 30 pages, 118 bars. With Spirit in 6/8 time, key signature of one sharp. 2 flutes, oboe, 2
clarinets, bass clarinet, bassoon, 2 horns, bells, traps, piano, 12 violins A-B-C, 4 VC< 2 CB.
-Yuman Indian Legends by Moraweck


-HGWT episode “Monte Bank” music by Rene Garriguenc, starting #3186
-HGWT episode “Head of Hair” music by J. Goldsmith starting cue # 3163. CPN 5923
-HGWT episode “Fatalist” music by Goldsmith starting # 3124. CPN 5915
-HGWT episode “Poker Fiend” music by Leith Stevens CPN 5920. Sample cues:
   -#3153 “Sarah”
   -#3154 “Neil’s Room”
   -#3155 “Brown & Sturge’s”
   Note: Various tracks of this music along with Steiner’s “Quiet Night in Town” and “My Brother’s Keeper” are on a transcription disc at the Gene Autry Western Museum.
   -#3122 “Romantic Melody # 1” and # 2 by Fred Steiner
   ETC.


-HGWT, “Long Way Home” Fred Steiner, starting # 3374 CBS XII 78-D-9. Sample cues:
   -#3375 “Last Chance”
   -#3376 “Bounty Hunters”
   -#3377 “Isham Goes”
-#3378 “Isham’s Body”
-#3379 “Paladin’s Sorrow”

Note: A transcription disc of this music is available at the Gene Autry Western Museum, donated by SPFM.

-HGWT “Last Judgment”  L. Rosenman, CPN 5970, CBS XII 78-E-Six cues # 3316 thru 3325
-HGWT, “Bearbait” Jerome Moross, CPN 5972, starting # 3327. CBS XII 58-E. Starting cue is #3327. Sample cues:
-#3328 (M-12) “Riding” 7 bars.
-#3329 (M-13) “Sally”
-#3330 (M-14) “The Café”. Flute, oboe, clarinet, bass clarinet, bassoon, 2 horns, piano, VC/CB.
-#3331 “The Boys”
-#3332 (M-21) “The Restaurant”
-#3333 (M-22) “The Goulash” Bassoon, 2 horns, timp, piano, VC/CB.

-HGWT, “Sanctuary”  L. Moraweck, CPN 5941, start #3197. CBS XII 78-E-One, master # 12.
-#3334 “The Hotel Room”
-#3335 “Let’s Run Away”
-#3336 (M-31) “Up In Sally’s Room”
-#3337 “The Tell”
-#3338 “The Trial”
-#3339 “The Ending”


-Twilight Zone, “Nervous Man” Jerry Goldsmith. CPN 5924. Sample cues:
-#3394 (M-12) “The Phone” Flute, xylophone, piano.

-Big City Moods by Fred Steiner dated April 1961.
-#3659 “Rural Settings” CBS XII E master # 11. *Andante* in 12/8 time, 5 bars. 2 flutes, oboe, 2 clarinets, bassoon, 2 trumpets, 2 trombones, glock, wood block, harp, piano, 8 violins, CB.
-#3660 “Western Wanderer” CBS XII E master #27


-#3655 “Chisholm Trail Bridge # 3 (Dark)” L. Moraweck. CBS XII E master 21.
-#3656 “Chisholm Bridge # 4 (Happy Ride)”
-#3657 “Chisholm—Parrie Stars”
-#3659-1 “Rural Settings” *Andite* in 12/8 time, key signature of one sharp. 5 bars. 23. 2 flutes, oboe, 2 clarinets, bassoon, 2 trumpets, 2 Pos, glock, wood block (not used here), harp, 8 violins, CB.

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-#3660 “Western Wanderer” Fred Steiner, 10 pages, CBS XII E master 27. Dated March 1961. Andte in ¾ time, key sig of two flats. Flute, piccolo, oboe, English horn, 2 clarinets, bass clarinet, bassoon, 2 horns, 2 Bb trumpets, 2 Pos, percussion, harp, 4 VC, 2 CB. I hand-copied the first 13 bars of this cue in the fall of 1994.
-#3661 “Commanche Trail” Fred Steiner, 9 pages, dated April ’61. Duration is 2:50.
-#3671 “Indian I” L. Rosenman (timp, piano, celli)
-#3672 “Indian II” L. Rosenman
-#3673 “Lonely Man” Rosenman
-#3675 “Love Theme” Rosenman
-#3676 “Big City” Rosenman
-#3678 “Comedy Inserts” W. Hatch
-#3679 “Tag: Off & Running” (I believe Hatch)
-#3680 “Tag: Stuttering Fool” 
-#3681 “Tag: Going Up” 
-#3682 “Tag: About to Explore” 
-#3684 “Tag: March Breve” 
-#3851-I “Chords Montage # 1 (Neutral)” L. Moraweck
-#3851-II “Chords Montage # 2 (Major)” L. Moraweck
-#3851-III “Chords Montage # 3 (Minor)”
-#3852 “Relentless Chords” (A thru J) by Fred Steiner, dated April 1961.
-#3853 “American Gothic” Fred Steiner
-#3854 “Nasty Sneaks” Fred Steiner
-#3861 “Western—Man Alone” Van Cleave
-#3873 “Country Wayside” Wm. Lava
-#3874 “Suburbia—USA” Wm. Lava
-#3877 “Riviera Beach City” Dominic Frontiere
-#3878 “Passing Thru Country” D. Frontiere
-#3880 “Short Sneak to Punct.(re Short Dissolve)” Van Cleave
-#3886 “Suburbs Bridge # 1” Van Cleave
-#3887 “Suburbs Bridge # 2” Van Cleave
-#3888 “Big City Bridge #1” Van Cleave
-#3889 “Big City Bridge # 2” Van Cleave
-#3890 “Threatening Anger” Rene Garriguenc
-#3891 “Hidden Anger” Rene Garriguenc
-#3893 “Dead End” Garriguenc
-#3895 “Tragic Revelation (Shock Chord & Tail)” Garriguenc
-#3996 “Death (Sting & Tail)” Garriguenc
-#3899 “Hammer Blows of Fate” (Garriguenc)

cues; Steiner, Fred. New Horizons. Foreign Library: folders 4400-4499; Moraweck, Lucien. Foreign Library: folders 4400-4499. Misc. cues; Murray, Lyn. Foreign Library: folders 4400-4499. Misc. cues” [NOTE: I looked at this box at least once (date not noted on my research sheet) but probably two times since I have a separate research sheet (undated) on this box.]

-“The Enemy” (documentary) David Buttolph. #4486, CBS XIII B # 3. 4 stave sketch and full score. Note: This may actually be New Horizons with “The Enemy” being the first cue…Sample cues:
  -#4486 “The Enemy” 9 pages
  -#4487 “A Study for Credits” 12 pages
  -#4488 “The Mirage”
  -#4489 “Documentary—Serious Moment”
  -#4490 “Documentary—[???]”
  -#4491 “Documentary—Suspense”

-“March Seriouse” Fred Steiner [Note: My notes state Perry Mason scored by Steiner…]
  -#4434 “Onslaught” CBS XIII B # (??)
  -#4435 “Skyline”
  -#4436 “Iron Curtain” dated May 1962
  -“New Horizons—Documentary-Inspirational” dated May ‘62

  -#4500 “Generic No. 7—Noble Deeds” Rene Garriguenc

[Note: I also just found a research page of mine showing that I also worked on this box May 30, 1995:]
#4519-1 “Sneak & Punct. No. 1” by Garriguenc CBS XIII E-34
#4526 “Transition # 1” Wm. A. Barnett, CBS XIII E-29 [thru # 7]
#4538 “Pleasant Lead-In # 1” by Barnett [thru # 4]
#4542 “Somber Lead-In # 1” by Barnett [thru # 4]
#4546 “Neutral Suspense # 2” Barnett CBS XIII E-32
#4548 “Perry Mason Lay-Over (for Bridge to Neutral Suspense)” Barnet, E-31 [etc]


[NOTE: I looked into this box on 5-30-95 and also an unspecified day in April 1995 when I hand-copied a cue:]

-Rawhide cue # 4586 “Light Stuff” by Tiomkin
-Rawhide #4585 “Low Dramatic”
-Rawhide #4584 “Suspense”
-Rawhide #4583 “Across the Plain”
-Rawhide #4582 “Day Street to Nite Camp”
-Rawhide # 4581 “Cattle Drive”
#4587 Paladin’s Anger, Punct. Bridge, sneak to Curtain” by L. Moraweck
#4589 “Paladin’s Lonely Ride” music by Moraweck
#4591 “Paladin # 2 (Carefree Paladin)” CBS XIII B # 9
#4592 “Paladin # 3 (Paladin Waits)” CBS XIII B # 10
=#4593 “Paladin # 4 (Not A Worry)”
#4594 “Pensive Paladin” music by Fred Steiner dated July ’62, CBS XIII B # 9
#4595 “Paladin Prowls” music by Fred Steiner
#4596 “Paladin’s Pony” by Fred Steiner
#4597 “Paladin’s Trek” by Fred Steiner. 16 bars, 1:05 duration. Dated July 1962. Concert score. Key signature of three flats. Flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 Pos, timp, 4 VC, 1 CB.
#4598 “Paladin’s Peril” by Fred Steiner
ETC.


-Storming Home, Bruce Broughton
-Games Mother Mark Snow


-Muggable Mary Earle Hagen
-Wicked Ways Ken Thorne.


-First Steps Leonard Rosenman
-Brotherly Love, Jonathan Tunick


-Twilight Zone, “Lonely” (instrumental Parts only). Bernard Herrmann

-#1561 “Twilight Zone Theme” (B. Herrmann). CBS 10-58-D-3
-#1561 A “Twilight Zone Credits” (B. Herrmann) “ “[Note: Both cues are full autograph cues. Moreover, these two cues are the only surviving full score versions of the pilot episode score for “Where Is Everybody?” The rest of the music for that episode was not located in this box, and I could not find it in any of the other boxes I researched. Perhaps those full cues are located in a box that I did not personally inspect, but I looked into the majority of relevant or likely boxes]


-Twilight Zone, “Perchance to Dream” Van Cleave, score dated 11-5-59
- *Perry Mason*, “Paul Drake’s Dilemma” Goldsmith, score dated 10-21-59. Airdate 11-14-59 (third season). Sample cues (note: the cue numbers are not the official CBS Music Library sequences for the following series of cues since they are too high):
  - #8812 (1922) “The Key” 8 bars, 35 seconds. 2 clarinets, oboe, bassoon, 2 trumpets, 2 Pos, bass.
  - #8814 (1924) “The Killing” 8 bars, :28. 4 clarinets, 3 trumpets, 3 Pos, bass, piano, timp. xylophone.
  - #8815 (1925) “New Boss” 2 bars, :09 ½ duration.
  - #8816 “The Payoff” 8 bars, :44.
  - #8817-21 “The Visit” 9 bars, 21 seconds.
  - #8822 “Old Alex” 14 bars, 1: 20 ½.
  - #8823 “The Lobby” 4 bars, :19.
  - #8825 “The Fight” 7 bars, :15. Flute, 3 clarinets, 2 trumpets, 3 Pos, bass, piano, timp. Allegro in C time.
  - #8843 & 28 “Courthouse” 1 bar, :06.
ETC.

- *Twilight Zone*, “Time Enough at Last” Leith Stevens


-Hotel de Paree, “Gold Fever” A. Courage. CPN 5822.
-G. E. Theater, “Last Dance” Jerry Goldsmith. CPN 5824. The first cue is “Newlyweds” (strings), then “Problems” and then “Burnt Shirt” and then “New Dress,” etc.

TV Series. Score no: CPN5818. FS. Format: MS. (2426-2439) ; **Tiomkin, Dimitri.**


-HGWT “Fragile” W. Hatch. CPN 5815.  
-Man From Riviera Jeff Alexander (pilot) CPN 5817  

[Box # 99] “**Suckman, Harry. Dog Face.** TV Pilot. Score no: CPN5813. FS,PT. Format: MS,OZM,OZC.” [NOTE: I pulled this box on July 12, 1995]

-Dog Face Harry Sukman (pilot show) dated 4-22-59.


-Twilight Zone, “World of Difference” Van Cleave  
-HGWT, “The Search” Bill Hatch  
-HGWT, “Hatchet Man” Lyn Murray. CPN 5870. Note: I delineated a cue or two of this cue on one of my Potpourri rundowns, I believe. Sample cues:  
-#2297 (M-1011) “Crotalis”  
-#2298 (M-1013) “Have Gun Theme”  
-HGWT, “Misguided Father” Wm. Lava CPN 5867.  
-Hotel de Paree, “Sundance & the Best Soldier” Wilbur Hatch CPN 5865. Airdate 2-5-60.


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- “Suspense” Opening and Closing sketches penned by Bernard Herrmann. CPN 5914
- “New Suspense Opening and Closing” by Lucien Moraweck
- Nero Wolfe Alex North. CPN 5912
- Buick-Electric “Gambler, Nun & Radio” by Fred Steiner, dated May ’60. CPN 5911.
Sample cues:
  - #3007 “Mexi-Western”
  - #3008 “The Gambler”
- Playhouse 90, “Shape of the River” Jerry Goldsmith. CPN 5908. Sample cues:
  - #2906 “Hartford # 1”
  - #2907 “Bend of the River”
Millionaire, “Maggie Dalton” Wilbur Hatch


-Buick episode “Snows of Kilimanjaro” by Fred Steiner

-Millionaire episode “Susan Johnson” by Jeff Alexander

-Gunsmoke “Closing Theme” and “Opening Signature” CPN 5313


-HGWT “Jonah & the Trout” William Lava. Sample cues:

-M-6712 “Gold Card” Andte in ¾ time.
-M-6713 “Trout Fisherman”
-M-6714 “Gold River”
-M-6721 “First Attempt” Andante in 2/4 time initially.


-Gunsmoke, “Wagon Girls” Fred Steiner. Sample cues:

-#4098 (M-1812) “Bad Boys” 14 bars. 4 violins, 2 violas, etc. Concert score.
-#4099 (M-1813) “Doc’s Tune” 11 bars
-#4100 “Easy Galop” 28 bars. Concert score. Allto in ¾ time, 28 bars, 1:18.7 duration. Flute, oboe, 2 clarinets, bassoon, 2 muted horns, muted trumpet, trombone, timp, 4 violins, 2 violas, 1 cello, and 1 contrabass.

-#4105 (M-1831) “More Bad Boys” 9 bars (copy M-1812)
-#4106 (M-1832) “Wagon Girls Pt I, 38 bars.
-#4108 (M-1833) “Injun Chase” Bass clarinet, bassoon, 2 horns, trumpet, trombone, timp, 4 violins, 2 violas, 1 VC, 1 CB.

ETC.


[NOTE: I definitely pulled this box quite early in 1989 because of the Herrmann material]

-#3055 “CBS Fanfares” Bernard Herrmann dated August 1960. CBS 11-61-D.
-#3056 “New Twilight Zone Theme. Herrmann. CBS 11-58-D.
-#3056 A “Twilight Zone Themes (2nd revision) Opening” Herrmann

-Gunsmoke, “Head of Hair” Goldsmith. Sample cues:
-#3163 “The Hotel”
-#3165 “The Fort”
-#3166 “The Proposition”
-#3167 “The Watchers”

Note: This music is available as a transcription disc (11 7/7 diameter) as Side B along with the HGWT “Long Way Home” cues (Side A).

-Gunsmoke, “Unloaded Gun” by Lyn Murray. Sample cues:
-#3742 (M-13) “Blood Fever-I” Two clarinets, 4 horns, piano, 4 celli.
-#3736 (M-24) “Slowest Gun in Dodge”


-Gunsmoke, “Kitty Shot” Bernard Herrmann, dated October 3, 1960. Cues # 3754 thru 3765. Note: I believe the Parts are contained here as well.


Score no: CPN5993. ;Steiner, Fred. Gunsmoke. Squaw, The (ep). TV Series. Score no:
CPN5989.; Hatch, Wilbur. Pete & Gladys. Crosswires (ep). TV Series. Score no:
CPN5991. ;Van Cleave, Nathan. Twilight Zone. Two (ep). TV Series. Score no:
CPN5987.

Score no: CPN5965.; Moraweck, Lucien. Have Gun Will Travel. Brother’s Keeper (ep).
TV Series. Score no: CPN5967. ;Rosenman, Leonard. Have Gun Will Travel. Last
Purple Testament (ep). TV Series. Score no: CPN5868.” [NOTE: I worked on this box on
a date I forgot to annotate on my sheet]

5970. Specific cues as follows:
-#3316 “Enter Paladin” 12 bars, 1:25 duration. CBS XII E master # 24.
-#3317 “Mistreated Prisoner” 11 bars
-#3318 “Summons Help” 4 bars
-#3319 “Convening Jury” 7 bars
-#3320 “Jury Drinks” 7 bars.
-#3322 “Paladin Shot” Clarinet, bass clarinet, horn, 2 “C” trumpets, 2 Pos, timp,
celli.
Etc.
Complete cues:
-#3327 (M-11) “San Francisco” Bright in 4/4 time, 53 bars, 13 pages. Flute, oboe
(to E.H.), 2 clarinets, bassoon, 2 horns, timp, piano, 4 celli, CB.
-#3328 (M-12) “Riding” Bright in 4/4 time, 7 bars.
-#3329 (M-13) “Sally” fast in ¼ time.
-#3330 “The Café”
-#3331 “The Boys”
-#3332 (M-21) “The Restaurant”
-#3333 (M-22) “The Goulash”
-#3334 “The Hotel Room”
-#3335 “Let’s Run Away”
-#3336 (M-31) “Up in Sally’s Room”
-#3337 “The Tell”
-#3338 “The Trial”
-#3339 “The Ending”
-Gunsmoke, “Chester’s Dilemma” by Fred Steiner dated Feb 1961. Airdate 5-20-61
-cue # 3875x (M-3211) “Ground Bass” CBS XII E master 18. 8 violins, 2 violas,
2 VC, 1 CB, guitar.
-ends on cue # 3890z (M-3234A) “Coda”
-HGWT, “My Brother’s Keeper” by L. Moraweck
-1st cue #3380 (M-11) “The Chess Board” CBS XII E master # 24
-#3381 “Injured Rider”
-#3382 “Small Town”
-final cue #3392 (M-34) “Topaz Regrets”


- The Defenders “Main Title” Leonard Rosenman. Flute, clarinet, bassoon, horn, 2 trumpets, trombone, piano, bass drum, 4 violins, cello, D.B. (contrabass).
- “The Theme from the Andy Griffith Show (The Fishin’ Hole)” Earle Hagen & Herbert Spencer. Modto with a Beat in Cut time. Two-stave reduction.


- Gunsmoke, “Perce” by L. Moraweck CPN 5986. Original airdate September 30, 1961. This was the opening episode of the seventh season (now an hour format still in B/W). Production # 31004.
- HGWT “Knight To Remember” by Lyn Murray dated July 1961 (original airdate not until December 9, 1961). CPN 5984. Sample cue:
  - #4345 “The Fencer”


TV Series. Score no: CPN6036. **Almeida, Laurindo. Twilight Zone.** Gift, The (ep). TV Series. Score no: CPN6041. **Morgan, Tommy. Twilight Zone.** Hocus-Pokus & Frisby (ep). TV Series. Score no: CPN6039. **Steiner, Fred. Gunsmoke.** Summons, The (ep). TV Series. Score no: CPN6037. ’’ [NOTE: I pulled this box several times, once in 1989 when xeroling was allowed, and another time on 5-24-95. I also looked in this box on August 1, 2003. It was also at this session that I pulled from the General Music Corp. Collection Box 8 that held Malcolm Arnold’s **Cowboy in Africa** score (what cues were available, that is). Cue 1-M-1 has 4 flutes, 2 oboes, bass clarinet, 4 horns, 3 trumpets, 3 trombones, 1 violas, 1 cello, 1 CB, 2 guitars, 4 percussion, piano, celeste.

-**Twilight Zone,** “Little Girl Lost” Herrmann (copy, not actual autograph). Dated Feb ’62. Cues # 3988 thru 3998.
-“Twilight Zone End Title” Herrmann
-“Twilight Zone Main & End Titles” Constant. CPN 6035, dated 3-6-62.
-**Gunsmoke,** “The Summons” Fred Steiner. Airdate April 21, 1962 (7th season—first hour long B/W season).
-**Twilight Zone,** “Hocus-Pokus & Frisby” by Tommy Morgan
-**Pete & Gladys :** Maternity House” by Wilbur Hatch dated 3-20-62
-**Twilight Zone,** “The Gift” by Laurindo Almeida, dated 4-2-62. Two guitars are highlighted. Examples of cues:
  -“The Ravens” Marcato in C time.
  -“Footprints”
  -“This Is Pedro”
  -“The Stranger”
  -“Blood & Wine”
  -“Look at Stars”
  -“Waiting for Gift”
  -“For Good & All”
  -“The Search for Stranger”
  -“Destroy the Gift”

**Twilight Zone,** “Little Girl Lost” by Bernard Herrmann dated 3-6-62 (score in ink). Cues # 3988-3998.

**Box # 122** “May, Billy. Young Man in a Hurry.** TV Pilot. Score no: CPN6033.

-**Young Man In A Hurry** by Billy May, dated 2-16-62.
-**Pete & Gladys** Theme by Wilbur Hatch, dated 2-15-62
-**HGWT** “Don’t Shoot the Piano Player” by Hatch, dated 2-9-62.


-cue # 4682 (M-7911) “Paladin’s Hands”
-cue # 4697 “The Answer” [etc]

-cue # 4723 “Extra Cards”
-cue # 4736 “Wired for Romance” [etc]


-cue # 4954 (M-1211) “Stage Coach” (1st cue)
-cue # 4977 “Honest Sam” (last cue)
-cue # 4908 (6511) “Paladin Dines” (1st cue)
-cue # 4925 “Elena’s Love” (final cue)
-cue # 4784 (6911) “Hometown Music”
-thru #4797


-Rawhide episode “Incident of the 4 Horsemen” scored by Fred Steiner, dated 10-10-62.
-cue # 4951 “Kerran Goes” 2 flutes, bass oboe, bass clarinet, bassoon, 3 horns, 2 trumpets, trombones, tuba, marimba, harp, VC/CB.
-cue # 4952 “Good Old Dad” [etc]
-cue # 4823 “Hiya Brucie” [etc]
Have Gun Will Travel episode, “The Caravan” scored by Rene Garriguenc, dated 9-28-62
-cue # 4601 “Paladin’s Hotel”
-cue # 4603 “Tooth Back”
-cue # 4604 “Show Me the Way”
-cue # 4605 “Don’t Disturb Her” [etc]


-HGWT “Genesis Story” score by Van Cleave. CPN 6048. Dated 8-16-62
-Gunsmoke “Search” composed by Leith Stevens. Dated 8-20-62
-Pete & Gladys episode “Continental Dinner” score by W. Hatch. Dated 5-18-62
-Pete & Gladys episode “Arrival” score by Hatch. Dated 5-10-62
-Gunsmoke, “Call Me Dodie” by Fred Steiner. I actually hand-copied various cues but won’t get into it here. Sample cues:
-#4865 (M-0611) “The Kite” Moderato in C time, key sig of 5 flats. MM = 90.
-#4866 (M-0612) “Dodie’s Tune” Andte in ¾ time, key sig of 4 sharps. Vibe, glock, celeste, piano, 6 violins, 2 violas, 2 celli, then horns later on.
-#4867 (M-0613) “Dodie’s Pain”
-#4870 (M-0623) “Doc’s Buggy” 3/4 time, key sig of two sharps. Two horns play the Doc’s buggy theme.

-Gunsmoke episode, “The Far Places” Music by Nathan Scott who, incidentally, just passed away late February, 2010. He was 94 years old and died of “age-related” causes. The obituary was in the LA Times dated Friday, March 5, 2010. This score was dated 3-25-63
- cue # 4617 (M2910-11) “Kiss on Dodge Street” [etc]
-Twilight Zone episode, “I Dream of Jeannie” Music by Fred Steiner, dated 3-6-63. Score in “C”
- cue # 5117 (M-6011) “Bottles” 14 E #19 & 20 [etc]
-Rawhide episode, “Married Widow” by Leon Klatzkin.
- cue # 4737 “Our Town” [etc]

-Rawhide episode, “Pale Rider” by Nathan Scott, dated 2-12-63.
- cue # 4661 “The Title Card”
- cue # 4662 “Herd Them Up” [etc]
- cue # 4700 “Waiting” [etc]


- Twilight Zone, “Living Doll” Herrmann (no date on score).


- Twilight Zone, “90 Years Without Slumber”

Garriguenc’s score to the *Twilight Zone* hour-length episode, “Passage on the Lady Anne.”


143 Goodman, Miles. *Table For Five*.; Mancini, Henry. *Back Roads*.; Nietzsche, Jack. *All the Sad Young Men*.

144 Morris, John. Hayes, Jack (o). *Table For Five*. Score no: CTF9003.


146 Fielding, Jerry. “*Hunters Are For Killing*. Score no: CTV0001-0037.” [NOTE: This score is dated 2-25-70 Studio City]


149 Stevens, Morton. Score no: CTN0300-0375.

[Box # 150] “Foreign Library : folders 0001-0999. Misc. TV series” [NOTE: I looked in this box fortunately on 10-25-96. I say “fortunately” because a missing *Western Saga* cue (“Street Music”) was in this box. It is possible it may now be in Box 5 now but I am not sure.

#wjw

-#374 “Street Music” Herrmann. CBS 8-51-D-1
-#387 series, Dauber Bernard Herrmann (autograph full score), 44 pages.
Instrumentation: flute, oboe, 2 clarinets, bassoon, 2 Bb trumpets, 2 horns, trombone, timp, harp, celeste, piano, strings.

151 Foreign Library : folders 1000-1999. Misc. TV series

152 Foreign Library : folders 1000-1999. Misc. TV series
[Box # 153] “Foreign Library : folders 1000-1999. Misc. TV series” [NOTE: I pulled this box several times because I discovered a Herrmann score therein! I hand-copied the score in December 1994]

*House on K Street* (pilot show) Bernard Herrmann, dated April 1959. Cues # 1596 thru # 1610. CBS X-11-D. The score is 11 pages in length and in ink.

[Box # 154] “Foreign Library : folders 2000-2999. Misc. TV series” [NOTE: I pulled this box several times because I discovered several Herrmann-scored *Crime Classics* therein!]

-Crime Classics, “The Seven Layered Arsenic Cake of Madame LaFarge” Herrmann, dated 10/14/53
-Crime Classics, “Billy Bonny Bloodletter: Also Know As the Kid” Herrmann, dated 10/21/53.

155 Foreign Library : folders 1-12. Misc. TV series

156 Foreign Library : folders 13-45. Misc. TV series

157 Foreign Library : folders 46-69. Misc. TV series

158 Foreign Library : folders 70-186. Misc. TV series

[Box # 159] “Foreign Library : folders 200-299. Misc. TV series” [NOTE: I looked in this box at least once in December 1994, but probably a few times since I hand-copied the score]

-Walt Whitman Bernard Herrmann. Dated 6/20/44. Cues # 298-1 thru 15. Note: This is the third part of the Corwin series, American Trilogy, but later rerecorded here for CBS Television. Sample cue:

-#298-1 “Emotional Suspense # 1” 5 bars. Strings, vibe, harp. CBS VIII-34-D-One, recorded London August 1957.

[Box # 160] “Foreign Library : folders 300-999. Misc. TV series” [NOTE: I pulled this box also so that I can look for possible Herrmann cues. I found two *Have Gun Will Travel* cues.

-HGWT two cues in this box at least. One is “Travel” M-17 & 22, CBS VIII 56-C, 45 bars, 2:56 duration. The other is “The Knife” M-22, CBS VIII 44-C. One bar. The Pos play small octave Ab/middle Cb/Eb (Ab min) whole notes sff > and held fermata. Muted
trumpets play Line 1 G/B/Line 2 D [written A/Line 2 C#/E] whole notes sff decrescendo hairpin and held fermata. That’s it.

161 Foreign Library : folders 4000-4199. Misc. TV series
162 Foreign Library : folders 4200-4399. Misc. TV series
163 Foreign Library : folders 4400-4499. Misc. TV series
164 Foreign Library : folders 4500-4599. Misc. TV series
165 Foreign Library : folders 4600-4899. Misc. TV series
166 Foreign Library : folders 3000's. Misc. TV series
167 Foreign Library : folders 3000's. Misc. TV series

[Box # 168] “Foreign Library : folders 3000's. Misc. TV series” [NOTE: I pulled this box at least once to see if Herrmann music was contained therein (there was)]

-Gunsmoke, “Tall Trapper” (duplicate copy).

169 Foreign Library : folders 3500-3900. Misc. TV series
170 Foreign Library : folders 3101-3570. Misc. TV series
171 Foreign Library : folders 3841-3990. Misc. TV series
172 Format: OZM. Foreign Library : folders 3100-3600. Misc. TV series

173 1978 Emmy Awards. TV Special.

[Box #174] “Foreign Library : folders 5000's. Misc. TV series” [NOTE: I believe I looked in this box on 1-30-98 but have not notes on my findings then but do below on another date:]

-Raksin’s LineUp “New Main Title” and “New End Title” cues, CBS X 58-D
-Far Horizon Robert Drasnin start cue # 5397 I believe
-Great Adventure “Indians” R. Rodgers (2 pages).
-“Restless” #5321 Richard Shores
-#5223 “The Island” R. Shores
-“Power Play”
[Box # 175] “Foreign Library : folders 5317-5398. Misc. TV series “ [NOTE: I pulled this box on 8-16-95]

cue # 5379 : Lonesome Tunes” Fred Steiner dated May 1963

cue # 5376 “Perry’s Pulse” by F. Steiner

cue # 5332 “The Federalist” by Steiner

[Box # 176] “Foreign Library : folders 5000's. Misc. TV series” [NOTE: This short one-liner is all that was given originally by UCLA in describing the contents of this box. I worked on the box at least once (date not annotated)]

-A Perry Mason score by Fred Steiner

-Gunsmoke episode, “Jeb” by Fred Steiner. CPN 6093. Start cue # 5290. Original airdate was May 25, 1963. Production #31235 from the Eight season B/W one-hour format.


[Box # 177] A Man Called Horse by Leonard Rosenman. Cue # 3677 is “Big City.”

-#3863 “Theme # 2” Van Cleave


-HGWT, “Fogg Bound” Fred Steiner. Start cue # 3205. CBS XII 78-E-Two. Airdate 12-3-60. Sample cues:

-#3205 “Western Hotel”
-#3207 “Phileas Fogg”
-#3208 “Aouda Rides”
-#3209 “River Crossing”

Note: The music of this episode and also “Sanctuary” are on a transcription disc available at the Gene Autry Western Museum.


-“CBS Eye # 2” (and # 3) Jerry Goldsmith. #3060-II. CBS Eye # 2 is 2 bars in length using 3 trumpets, 2 horns, 3 Pos, 2 tubas, timp.

-Twilight Zone episode scored by Jeff Alexander.

[Box # 178] [NOTE: I worked on this box at least once along with Box # 176:]


-Twilight Zone episode “Nervous Man” Goldsmith. Cues “Jitters,” “New Man,” “Image,” “Appointment,” etc. Alto flute, guitars, piano, etc. This I believe is a copy of the same score held in Box 82.
- cue # 3662-1 “Big City Moods” by Fred Steiner
- cue # 3863 “Love Theme # 2” by Van Cleave
- cue # 3865 “Love Theme # 4” Van Cleave
[etc]

179 Foreign Library : folders 6062-6161. Misc. TV series

180 Foreign Library : folders 6166-6221. Misc. TV series

181 Foreign Library : folders 6000-6022;6235-6239. Misc. TV

182 Foreign Library : folders 6050-6253. Misc. TV series

183 Foreign Library : folders 6039-6049;6254-6271. Misc. TV

184 Cara Williams. Foreign Library : folders 32000-32100

185 Cara Williams. Foreign Library : folders 32101-32200 186 Foreign Library : folders 6023-6036;8067-9158

[Box # 187] “Herrmann, Bernard. Foreign Library : folders 6162-6165;6181-6182;6222-6234” [NOTE: Obviously I would immediately pull this box that highlights “Bernard Herrmann” as the contents!]

- Have Gun Will Travel composed by Bernard Herrmann (pilot score, “Three Bells To Perdido”).
- An Incident of the Cosmos/Last Citation (Bernard Herrmann). Columbia Workshop radio score dated 8/8/37.
- Ethan Allen (Herrmann). Score for a pilot that never became a series.
- Carl Sandburg (Herrmann), part of Corwin’s “American Trilogy” dated 6/6/44.
- We Hold These Truths (Bill of Rights Program) by Herrmann, dated 12/15/41.
- Four Freedoms by Herrmann, dated 1/30/43.


-Perry Mason episode “Case of the Floating Stone” music by L. Moraweck, dated 10-29-63. CPN 6112
-Great Adventure episode, “Great Diamond Mountain” music by Fred Steiner, dated 10-25-63. CPN 6111.
-Gunsmoke episode, “Extradition, Part I” music by Fred Steiner, dated 11-11-63. CPN 6115.


-Gunsmoke, “My Sister’s Keeper” (CPN 6107) episode. Dated October 1963. Sample cues:
- M1010-11 “The Cemetery” 12 bars, 3 pages :58.7 duration. Andte in ¾ time, key sig of four sharps. 2 horns, harp, 6 violins, 2 violas, 1 CB.
- M1013 ‘Mary’s Grave” 24 bars, 6 pages 01:53.3 duration.
- M1021 “Pete’s Trouble” [Note: this is a sketch cue, not a full orchestration as the others] 15 bars, 2 pages 00:54.5 duration
- M1022 “Hard Luck Pete” 3 bars, 00:09 2/3 duration
- M1024 “Good Advice” 10 bars, 2 pages 00:38 duration
- M1025 “Pete’s Chance” ETC.

-Great Adventure, “The Outlaw & the Nun” W. Hatch, CPN 6118. Sample cue:

-Great Adventure Theme (“Intro to The Great Adventure”) composed by R. Rodgers, arranged Hershey Kay (in ink). 56 bars. Piccolo, flute, oboe, 2 clarinets, bassoon, 4 horns, 2 trumpets, 2 Pos, tuba, cymbal, timp, harp, 12 violins A-B-C, 4 violas, 4 VC, 2 CB.


[Box # 195] "**Scott, Nathan.** *Gunsmoke.* Bad Seed (ep). TV Series. Score no: CPN5950. FS. Format: MS,OZM.; **Goldsmith, Jerry.** *Gunsmoke.* Middle of Nowhere (ep). TV Series. Score no: CPN5932. FS. Format: MS,OZM." [NOTE: I looked in this box on 10-20-95 when Stephen and Celene were there]

*Rawhide* episode “Middle of Nowhere”, music by Goldsmith, dated Oct ‘60

*Gunsmoke* episode “Bad Seed” music by Nathan Scott, dated Dec ‘60

*HGWT* episode “Soledad” music by Rene Garriguenc, dated Jan 1961


-“The Road” episode (HGWT) Cues are as follows:
  -#3288 “Mountain Country” 5 pages, 17 bars
  -#3289 “Menace” 2 pages, 8 bars
  -#3291 “Travel (II)” 2 pages, 8 bars.
  -#3291x “The Phony Map” 1 page, 3 bars
  -#3292 “Paladin Clubbed” 2 pages, 6 bars
  -#3293 “The Scavengers” 3 pages, 11 bars 00:30 1/2 duration
  -#3294 “The Card” 3 pages, 9 bars
  -#3295 “Paladin & the Scavengers” 6 pages, 21 bars 1:04 ½ duration
  -#3296 “Tension at Night” 3 pages, 10 bars 00:27 bars
  -#3297 “The Struggle” 4 pages, 14 bars 00:42 2/3 duration
  -#3298 “The Spear—Paladin Nursing Revenge” 3 pages, 10 bars :34 duration
  -#3299 “The Prospectors & Paladin” 5 pages, 17 bars 00:52 duration

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-#3300 “The Prospectors & Paladin (continued)” 3 pages, 12 bars 00:42 2/3 duration
-#3301 “The Heavys-Suspicion” 2 pages, 5 bars 00:10 2/3 duration
-#3302 “Gunfight” 4 pages, 16 bars 00:39 2/3 duration
-#3303 “Request Granted” 1 page, 4 bars 00:16 1/3 duration

-HGWT episode “Gunfighter” music by Nathan Scott, dated Dec ’60. Airdate for this episode (“Princess & the Gunfighter”) is 1-21-61 (4th season) starring Arline Sax.
Instrumentation: flute, clarinet, bassoon, 2 horns, 3 violas, 3 celli, 3 CB.
-HGWT episode “Gold Bar” music by Fred Steiner, dated Feb ’61. Airdate 3-18-61.
Flute, 2 clarinets, bassoon, 3 horns, timp, piano, 3 VC, 3 CB.
3 horns, 2 trumpets, 2 trombones, tuba, timp.


-HGWT episode “Uneasy Grave” music by L. Moraweck, dated Feb ’61. Airdate 6-3-61.
-Twilight Zone episode “Once Upon a Time” music by Wm. Lava, dated 12-4-61.
-Twilight Zone episode “Leather Jacket” music by Van Cleave, dated 1-15-64


-Gunsmoke episode “Jeb” music by Fred Steiner, dated 5-9-63. CPN 6093. Airdate May 25, 1963 (second from last episode of the eight season). Sample cue:
-#5290 (M-3510/11) “Appaloosa” Flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 trombones, 3 violins, 1 bass, timp.
-Gunsmoke episode “Quest for Asa Janin” music by Van Cleave

200 Score no: CTN500-570. FS. Format: MS,OZM. Misc. TV series
201 Score no: CTN445-499. FS. Format: MS,OZM. Misc. TV series

-Rawhide, “Dead Horse” Part I. Leon Klatzkin, dated 4-1-64. CPN 6141. Original airdate for “Incident at Deadhorse” [Part I] was 4-16-64 starring Broderick Crawford and Burgess Meredith. Instrumentation: bass flute, 2 clarinets, bassoon, bass clarinet, 3 horns, 2 trombones, percussion, CB, accordion.

-Perry Mason, “Careless Kidnapper” Rene Garriguenc, dated 4-14-64. Airdate 4-30-64.


[Box # 206] “Table for 5. “

[Box # 207] “Goldsmith, Jerry. Suspense. Strange Prophecy of Bertha Abbott (ep). TV Series. Score no: CPN5826.” [NOTE: I worked on this box 8-16-95 & 1-7-98]

-Table for 5 John Morris NOTE: I believe this is in this box but especially in Box 206…

-“Strange Prophecy of Bertha Abbott” I hand-copied part of this old television score by Goldsmith for Suspense, score dated 10-15-56. CPN 5826.


-Wicked Wicked Ways by Jonathan Turnick
-Brotherly Love
-Running Out

210 Stevens, Morton. Score no: CTN0207-0297.


-Playhouse 90, “Misalliance” Jerry Goldsmith. Airdate 10-29-59 (final fourth season) starring Rod Taylor and Claire Bloom.
- “Gunsmoke Opening” CPN 5313.
- Gunsmoke, “Drummer Boy” Rene Garriguenc. [Note: May be a cue title instead of an episode title that I cannot find for that general period]


[Box # 225] “Gilligan’s Island. Score no: GIL0409. Set #1, #1625” [NOTE: I glanced inside this box on 4-28-95]

-Don Ray score. Also I noted that Stevens is indicated in this box.

226 Gilligan’s Island. Score no: GIL0247-0408. Set #1, #1625
227 Gilligan’s Island. Score no: GIL0001-0126. Set #1, #1625
228 Gilligan’s Island. 1964-65 season
229 Gilligan’s Island. 1964-65 season


-Gunsmoke episode “The Mission” (12th season first season color, airdate 10-8-66), music by Fred Steiner dated June 1966
-Gunsmoke episode (not titled) music by Goldsmith. I believe this may be “The Whispering Tree” (airdate Nov 12, 1966) but I’ll check…Yes it is according to: http://www.imdb.com/title/tt0594539/comboined

[Box # 233] “Gunsmoke. TV Series. Score no: GS0001-0076. 1965-66 season” [I worked on this box June 9, 1995 and also 4-30-99]
-#1615 “Gunsmoke Opening Cast Credits” 1965/66
-“Gunsmoke End Cast Credits”
-“Gunsmoke Main Title” (Stevens, Steiner, Koury) Dated 7/28/68


-Gunsmoke “Ten Lil Injuns” Fred Steiner dated June 1965. “Ten Little Indians” was broadcast October 9, 1965 (11th final B/W season). A copy of this score is also in Box # 287. Which one is the autograph score (if any) I do not know. Also another copy is in Box # 244—maybe part of “ten lil identical scores.”
- M-5342 “Attacca”
- M-5343 “Flute Song III” alto flute here.
- M-5344 “Breakfast at Delmonicos”
- Billboard ’66-'67 arranged by Morton Stevens

[Box # 235] “Parker, John Carl. Gunsmoke. TV Series. Score no: GS1300-1345.; Klatzkin, Leon. Gunsmoke. TV Series. Score no: GS1300-1345.” [I pulled this box on 6/9/96 but apparently I was not very impressed with the contents since I made no notes on them!]


- *Gunsmoke*, “Ten Lil Injuns” Fred Steiner, dated June 1965. Note: This score is also in Boxes # 234 & 287. Perhaps they are in seven other boxes, hence ten lil identical scores!


- *Gunsmoke* episode (not titled) but I’m confident it is the “South Wind” episode, airdate November 27, 1965 starring Bruce Dern (the episode just before :”The Hostage”).
- *Gunsmoke*, “The Raid” music by Franz Waxman, dated 9-6-65.Airdate January 22, 1966 and (as a two-parter) January 29. Specific cues are as follows:
  - #5911 (187) “The Holdup” 74 bars, 3:54 duration. Dated 9-6-65. Arranged Leonid Raab. 2 flutes, oboe, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 Pos, snare drum, timp, piano, harp, 9 violins, viola, bass. I hand-copied the first eight bars of this cue.
  - #5913 (188) “McConnell” 3 bars, 00:07 2/3 duration
-#5941 (191) “The Challenge” 53 bars, 3:00.
-#5922 (192) “McClain’s Leg” 3 bars, 00:11 duration.
-#5932 (193) “The Set-Up” 14 bars, :45 duration.
-(194) “Fade-In” 3 bars, :10 duration.
-#5951 (195) “McConnell’s Surprise” 12 bars, :53.
-(197) “Guns for Sale” 86 bars
-(198) “Matt & Group” 8 bars, :29.
-(199) “All is Clear” 21 bars, :58.
ETC


-Gunsmoke episode “The Raid”(GS 206) composed by Franz Waxman. Dated 9/17/65. Continuation from Box # 245:
-(200) “The Posse” 11 bars, :30
-(201) “Matt & Festus” 11 bars, :30
-(202) “No Rest” 15 bars, :40
-(204) “Riding On” 7 bars, :17
-(205) “On the Prairie” 12 bars, :42 and 2/3 duration
-(206) “Sleepless Night” 15 bars, :58 & 1/3
-(207) “The Hideout” 31 bars, 1:54 & 1/3
-(208) “Five Minutes” 15 bars, :42 & 2/3
-(209) “On the Trail” 36 bars 2:34
-(210) “More Dead Outlaws” 1:07
-(211) “The Last Two” 12 bars :59
-(212) “Between the Rocks” 31 bars, :59
-(213) “Finale” 1:34


- *Gunsmoke* episode (not sure of the title). Richard Shores, dated 6-11-66. I believe the first cue is “No Trick.”
- *Gunsmoke* episode (not sure of the title but I believe it is “The Jailer” with the original airdate of Oct 1, 1966). I believe the first cue is “Enter Lou, Mike & Jack.”


253 **Shores, Richard. Gunsmoke.** TV Series. Score no: GS1740-. **Parker, John Carl. Gunsmoke.** TV Series. Score no: GS1740-.


260 Stevens, Morton. *Hawaii 5-0*. TV Series. Score no: HA0001-0043. FS,PT.

261 Stevens, Morton. *Hawaii 5-0*. TV Series. Score no: HA0048-0099. FS.


279 Parker, John Carl. Gunsmoke. TV Series. Score no: GS0000-0039.


[Box # 287] “Misc. 288 Gunsmoke. TV Series. Score no: GS2500-2579.” [NOTE: I looked into this box at least once on 4-28-95]
-“The Sheep” L. Moraweck dated 12/28/64. If it is an episode title for a series it cannot be for HGWT at that late date, and it’s not an episode title for Gunsmoke. I’ll try to identify the series later perhaps…
-Gunsmoke, “Ten Little Indians” Fred Steiner. Airdate Oct 9, 1965 (11th season). Two other copies of this score are in separate boxes (#234 & 244)
-Gunsmoke Theme, Rex Koury dated 1954.


- The Equals
- Hawaii 5-0, “We Hang Our Own” Richard Shores
- Hawaii 5-0 “This Killing Is Free” Don B. Ray.
- Also a Geller score (concert score).


Generation. Score no: GN0001-0026. 
Mizzy, Vic. Vernon's Volunteers. Score no: M2311-2336.” [NOTE: I believe I pulled this box at once to check on the Williams score]

-#5201 Main Title Who Goes There Pilot show dated 1-21-65.


329 Steiner, Fred. Perry Mason. TV Series. Score no: PM0001-0111. 1965-66 series


332 Parker, John Carl. Cutter's Trail.

333 Parker, John Carl. Cutter's Trail. Format: OZM.; Rugolo, Pete. ... War On?. Format: OZM.


337 Storefront Lawyers. TV Series. Score no: SFL0001-0064. [Morton Stevens]


-#2752 (M-3044-A) “Wood-Gathering” by Fried
-#2753 (M-3045) “Miss Ellie” by Fried
-#2754 “Rich Father” “
-#27261 (also originally # 218) “Climax Closing” by Bernard Herrmann. The re-recording is dated 3-6-65. Also Climax “Middle Lead-In” and “Middle Close” were rerecorded and are in this box (copies).
-#27266 “Quietness to Dramatic Punct.” By Rene Garriguenc. Apparently this cue also was rerecorded, dated 3-22-65
-#27267 “Suspense Motion to Sting (Mood 17) by Rene Garriguenc. 4 bars. 2 flutes, 2 clarinets, bass clarinet, 2 trumpets, 2 Pos, vibe, electric guitar, 4 celli, bass. etc.

[Box # 340] “Schrager, Rudy. Rawhide. TV Series. Score no: RH27101-27150”
[NOTE: I looked into this box also on January 30, 1998]
-Indeed they are all Schrager cues #27101 thru 27200, dated initially 10/14/64.


347 Prince, Robert. Violation of Sarah McDavid. Show no: 3211-0756. FS. Format: CPY.


[NOTE: I looked into this box on 4-18-95]
-“Elegy in a Rain Forest” by Bruce Broughton & Marty Robbins


- *Who Goes There* #5201 “Main Title” See also Box # 327.

- *Who Goes There?” John Williams, dated 1/22/65. Pilot show. Instrumentation: 2 flutes, oboes, clarinets, 2 horns, 3 trumpets, 3 trombones, Indian Tom Tom, xylophone, piano, banjo, harp, accordion, harmonica, bass.

- *Two’s Company* Morton Stevens, dated Feb 9, 1973 at 9 am. Pilot show. Instrumentation for the Main Title: 2 piccolos, 2 clarinets, 3 flugelhorns, dance drums, triangle, tambourine, electric guitar, fender bass, Hammond organ.

- *Ted Bessel Show* Feb 6, 1973 at 2 pm. I believe M. Stevens did this one.


-Rawhide, “The Enormous Fist” Fred Steiner, dated August 1964. Airdate Oct 2, 1964 (second episode of the seventh season starring Brenda Scott). Accordion, 3 horns, timp, 8 violins, 2 violas, 2 VC, 1 CB.


373 **Hamlisch, Marvin.** Van Cleave, Nathan (o). *April Fools*. PT,FS. Format: OZM,OZC.

374 **Thank You Very Much.** PT. 3 folders; **Scrooge.** PT. 3 folders

375 **Scrooge.** PT,FS. Pt. I

376 **Scrooge.** 02/24/70. PT. Pt. II
377 *Scrooge*. PT. Pt. III 3

378 *Wild Wild West*. PT. 3 folders *Scrooge*. PT.

379 *Misc. parts*. PT.

[Box # 380] “*Misc. parts*. PT.” [NOTE: I glanced into this box on 1-7-98. All I entered on my sheet was “N/A.”]

[Box # 381] “*Max, Peter. Drop Out Father*. Show no: 3211-0805. Score no: CED0316-0323. 11 envelopes; *Max, Peter. Drop Out Father*. Show no: 3211-0805. Score no: CED0343-0345. 11 envelopes” [NOTE: I looked into this box on 1-7-98]

-Drop Out Father by Peter Matz


384 *Scrooge*. PT. Part I

385 *Scrooge*. PT. Part II

386 *Scrooge*. PT. Part I

387 *Stevens, Morton. Scrooge*. PT. Part II and head sheets

388 *Scrooge*. 05/08/70. PT. Pursuit opening and overture. Pt. II

389 *Scrooge*. 01/06/70. PT. Finale. Pt.III

[Box # 390] “*Duck Montage*. PT. *Table for Five*. 01/25/83. Recording/library notes, dubbing log ;*Garriguenc, Rene. PT. ;Carlton, Maurice. Human Robot*. Score no: 2962. PT.; *Steiner, Fred. Gunsmoke Closing Theme*. TV Series. Score no: 2952. PT.; *Koury, Rex. Gunsmoke Closing Theme*. TV Series. Score no: 2952. PT.; *Steiner, Fred. PM Strangers*. Score no: 2959. PT. *Shadow of a Dream. FS.*” [NOTE: I pulled this box at least once when I pulled five other boxes, including # 391, 425, 244, 418, and 419.]

-Parts for *Gunsmoke* Closing Theme.
-#4484 “Near East” by Fred Steiner :40
-#4485 “Anthology Theme” by Lyn Murray, CBS XIII B # 7.
-#4487 “A Study for Credit” Buttolph 1:56
-#4488 “The Mirage” David Buttolph 1:01
-#4489 “Serious Moment” “ 1:08
-#4490 “Documentary” “ 1:40
-#4491 “Suspense” by David Buttolph. There is a note stating that Lud Gluskin was in the Hotel Goorke 32, Paris., and also Park Hotel in Stuttgart. So obviously the “Foreign Library” reference applies here!
-#4494 “Generic No. 1: For a Free World” by Rene Garriguenc, 7 pages.
-#4496 “Generic No. 3: At Home & Abroad” by Garriguenc, 5 pages.
-#4497 “Generic No. 4:The Cold War” by Rene Garriguenc, 12 pages. CBS XIII E-27
-#4499 “Generic No. 6: “Astronauts, Science, etc.” Garriguenc, 4 pages.

392 Morris, John. Table for Five. 10/26/82. Show no: 1316-9003. PT,FS. Format: CPY. Includes recording notes; Goodman, Miles. Table for Five. 10/26/82. Show no: 1316-9003. PT,FS. Format: CPY. Includes recording notes

393 Table for Five. Show no: 1316-9003. PT,FS. Format: CPY.

394 Table for Five. Show no: 1316-9003. Score no: CTF0004-0009. PT.

395 Table for Five. Show no: 1316-9003. Score no: CTF0010-0016. PT.

396 Table for Five. Show no: 1316-9003. Score no: CTF0017-0022. PT.

397 Table for Five. Show no: 1316-9003. Score no: CTF0023-0030. PT.
398 Table for Five. Show no: 1316-9003. Score no: CTF0031-0034. PT.

399 Table for Five. Show no: 1316-9003. Score no: CTF0035-0038. PT.

400 Table for Five. Show no: 1316-9003. Score no: CTF0041-0044. PT.

401 Equals, The. Reel cue no: M-21. PT.

402 Equals, The. Reel cue no: M-31. PT.

403 Equals, The. Reel cue no: M-41. PT.

404 Equals, The. Reel cue no: M-51. PT.

405 Equals, The. Reel cue no: M-71. PT.

406 Perito, Nick (a). Daytime Special. PT.

407 Perito, Nick (a). Daytime Special. PT.

[Box # 408] “Misc. Recording notes - Library XIV Perito, Nick (o). Daytime Special. PT. Includes misc. parts, sheet music “[NOTE: I looked into this box on 10-20-95 but the only note I made was “Library XIV pages 44-70”]

409 Parker, John Carl. Cutter's Trail. TV Pilot. 01/13/69. PT. Nos.61-90

410 Parker, John Carl. Cutter's Trail. TV Pilot. 01/13/69. PT. Nos.91-104


412 Million Dollar Infield. PT. Reel Cue Nos. M11-M50

413 Million Dollar Infield. PT. Reel Cue Nos. M51-M102 and Showcards 1-2

414 Two's Company. Show no: 1310-5617. PT. Includes cue sheets. 14 folders


-verified Moraweck parts.

416 Moraweck, Lucien. Misc. parts. PT. Foreign Library : folders 489-492,591-592A

PT. Foreign Library : folder 1743 Misc. parts. PT. Foreign Library : folder 1742 Misc. parts. PT. Foreign Library : folder 5891 Misc. parts. PT. Foreign Library : folder 322A-C

417 Snow, Mark. Scrooge. PT. Includes chorus and vocal parts

[Box # 418] “My Favorite Husband. PT. Hotel de Paris. TV Series. PT. Grip of the Law. PT. Foreign Library folder : 1439; Take Two. PT.; No Time at All. PT.; It's Never June. PT. Beverly Hills. PT. Defile Triomphal. PT.” [NOTE: I looked into this box once at least on 5-16-95]

-Fanfares of various CBS series such as Hotel deParee (Tiomkin), HGWT (Herrmann), Rawhide (Tiomkin), Gunsmoke, Perry Mason, Line-Up. Usually seven staves. Examples are:

-#1784 Have Gun, Will Travel. We see four horns (each horn with a separate staff), 2 Pos in hat, and timp (optional). So the trombones in 2/4 time sound forte small octave D/F rinforzando quarter notes to C#/F rinforzando quarter notes to (Bar 2), after a quarter rest, D/D rinforzando quarter notes to (end Bar 3) C#/F rinforzando quarter notes (followed by a quarter rest held fermata). Etc.

-#1785 The Line-Up. Once again 4 horns and 2 Pos. Pos I plays forte Line 1 Eb-Eb-Eb rinforzando quarter notes to C rinforzando quarter note to (Bar 2), after an 8th rest, Eb sforzando stand-alone 8ths to Eb-Eb sforzando 8ths (connected by a crossbeam) to C 8th (followed by an 8th and quarter rest).

-#1780 Hotel deParee Same 4 horns and two Pos (in hats) and timp. For example, Pos I sounds f in Cut time Line 1 C quarter note up to Eb dotted half note down to (Bar 2) small octave F quarter note to same F dotted half note crescendo and tied to 8th note next bar (followed by rests).

-#1781 Rawhide. Pos play forte (and in hats) small octave D/F up to F/A quarter notes back to D/F to F/A quarter notes to (end Bar 2) D/F quarter notes (all are rinforzando-marked) to F/A dotted half note decrescendo hairpin.

-#1782 Gunsmoke

-1783 Perry Mason.

[Box # 419] “Doreen. PT. 1st Overture. PT. Wild Wild West Revisited. Cue sheets Granada. PT. Dear Heart. Cue sheet, commercials; Bumpers (?). Reel cue no: M11. FS. Format: CPY.; Misc. parts. 9 folders Misc. sheets. 9 folders “ [NOTE: I worked on this box at least once]

-Far Shore, music by Goldenberg. Full score.


-Drop Out Father Peter Matz (parts only)
-Games Mark Snow (parts only)
421 Scrooge. FS,PT. Includes production score, Finale Pts.1-2

422 Scrooge. PT. 14 folders Beautiful Day, The. PT. Misc. parts. PT.

423 Scrooge. PT. 2 folders Misc. parts. PT. 11 folders

[Box # 424] “Tiomkin, Dimitri. Gunslinger. PT. Games Mother Never Taught Me. FS. Includes cue sheets, recording notes Misc. music.; Moraweck, Lucien. PT. Foreign Library folders : 1119,1123,1124; Lava, William. Goodbye Keith.” [Note: Fortunately I pulled this box at least once (date unknown now) because two Collectors Item cues (copies) were found in this box. So far I have not discovered the other cues.

-#1290 “The Glass” CBS 9-44 Herrmann
-#1293 “The Discovery” CBS 9-56-1 Herrmann
Note: Herrmann signed the contract for this score on Dec 21, 1957.

[Box # 425] “Games. PT.; Goldenberg, Billy. Gift of Life. RS. Includes recording notes Misc. parts. PT.” [NOTE: I looked in this box on an undisclosed date (not noted)] -Verified “Gift of Life” by Billy Goldenberg dated Feb 18, 1982. Full score.

426 Gift of Life. PT. Includes showcards & M11-M53

427 Gift of Life. PT. M54-M104


429 Spencer's Pilot. TV Series. Score no: SP0020-0027.

430 Spencer's Pilot. TV Series. Score no: SP0028-0039.

431 Spencer's Pilot. TV Series. Score no: SP0040-0052.

432 Spencer's Pilot. TV Series. Score no: SP0053-0068.


434 Spencer's Pilot. TV Series. Score no: SP0081-0096.

435 Spencer's Pilot. TV Series. Score no: SP0097-0109.

436 Spencer's Pilot. TV Series. Score no: SP0110-0121.

437 Spencer's Pilot. TV Series. Score no: SP0122-0137.

438 Spencer's Pilot. TV Series. Score no: SP0139-0149.

440 *Dirty Sally*. TV Series. Score no: SA0001-0037.

441 *Dirty Sally*. TV Series. Score no: SA0038-0069.

442 *Dirty Sally*. TV Series. Score no: SA0071-0108.

443 *Dirty Sally*. TV Series. Score no: SA0109-0133.


446 *Andros Target*. TV Series. Score no: AT0043-0075.

447 *Andros Target*. TV Series. Score no: AT0076-0101.

448 *Andros Target*. TV Series. Score no: AT0001-0013.


450 *Andros Target*. TV Series. Score no: AT0120-0140.


452 *Andros Target*. TV Series. Score no: AT0163-0185.

453 *M Station Hawaii*. PT. Box 1

454 *M Station Hawaii*. PT. Box 2

455 *M Station Hawaii*. PT. Box 3

456 Untitled. FS. Format: MS. Box 4

457 *Fugitive*. TV Series. PT. Box 1

458 *Fugitive*. TV Series. PT. Box 2

[Box # 459] “*Fugitive*. TV Series. FS. Format: MS. Box 3” [NOTE: I believe I pulled this box on May 16, 2003 but did not make any notes]

460 *Strange Possession of Mrs. Oliver*. PT. Part I

461 *Strange Possession of Mrs. Oliver*. PT. Part II *Coming of Age*. PT, FS. Format: CPY.
462 *Flight 412*. PT. Box 1

463 *Flight 412*. PT. Box 2


466 *Misc. parts*. PT.

467 *Misc. parts*. PT.

468 *Peter Lundy*. FS. Format: MS.

469 *Lucy Show, The*. TV Series. FS. Format: MS.


474 *Lucy Show, The*. TV Series. RS. Box 1

475 *Lucy Show, The*. TV Series. RS. Box 2

476 *Lucy Show, The*. TV Series. RS. Box 3

[Box # 477] “*Misc. parts*. Score no: CTN0485-0509. PT. Box 1” [NOTE: I looked in this box out of curiosity because the only description from the UCLA site was this “miscellaneous” one-liner. My only note was that the contents had *Boston Blockade*. Composer not noted]

478 *Misc. parts*. Score no: CTN0510-0531. PT. Box 2

479 *Misc. parts*. Score no: CTN0532-0543. PT. Box 3

480 *Misc. parts*. Score no: CTN0544-0557. PT. Box 4

481 *Misc. parts*. Score no: CTN0558-0571. PT. Box 5

482 *Misc. parts*. Score no: CTN0572-0580. PT. Box 6
483 **Misc. parts.** Score no: CTN0581-0591. PT. Box 7
484 **Misc. parts.** Score no: CTN0592-0614. PT. Box 8
485 **Misc. parts.** Score no: CTN0615-0633. PT. Box 9
486 **Misc. parts.** Score no: CTN0634-0646. PT. Box 10
487 **Misc. parts.** Score no: CTN0647-0663. PT. Box 11
488 **Misc. parts.** Score no: CTN0664-0674. PT. Box 12
489 **Misc. parts.** Score no: CTN0675-0682. PT. Box 13
490 **Misc. parts.** Score no: CTN0683-0692. PT. Box 14
491 **Misc. parts.** Score no: CTN0693-0717. PT. Box 15
492 **Misc. parts.** Score no: CTN0718-0732. PT. Box 16
493 **Misc. parts.** Score no: CTN0733-0741. PT. Box 17
494 **Misc. parts.** Score no: CTN0742-0750. PT. Box 18
495 **Misc. parts.** Score no: CTN0751-0775. PT. Box 19
496 **Misc. parts.** Score no: CTN0776-0793. PT. Box 20
497 **Misc. parts.** Score no: CTN0794-0808. PT. Box 21
498 **Misc. parts.** Score no: CTN0809-0816. PT. Box 22

499 **Goodman, Miles.** *Blind Justice.* TV Movie. Score no: CED1911-1930. FS,RS.;
**Hagen, Earle.** *North Beach & Rawhide.* TV Movie. Score no: CED1385-1388. FS,PT.

500 **Kempel, Arthur.** *Twilight Zone.* Personal Demons (ep). TV Series. Score no:
TZ0390-0399.

**Markowitz, Richard.** *Wild Wild West.* TV Series. Score no: WW0249-0357.;
**Shores, Richard.** *Wild Wild West.* TV Series. Score no: WW0249-0357.;

502 **Scharf, Walter.** *Wild Wild West.* TV Series. Score no: WW0711-0742.;


Hamlisch, Marvin. *April Fool's*. PT. Part I

Hamlisch, Marvin. *April Fool's*. PT. Part II

Hamlisch, Marvin. *April Fool's*. PT. Part III

Hamlisch, Marvin. *April Fool's*. PT. Part IV

Scrooge. PT. Part I

Scrooge. PT. Part II

Scrooge. PT. Part III

Scrooge. PT. Part IV

Me, Natalie. PT. Box I

Me, Natalie. PT. Box II

Violation of Sarah McDavid, The. PT.

Scrooge. PT. Box V

Scrooge. PT. Box VI

Scrooge. PT. Box VII

Me, Natalie. PT. Box III

Me, Natalie. PT. Box IV

Broughton, William. *Hawaii 5-0*. Score no: HA0001-0022. PT.

Hamlisch, Marvin. *April Fool's*. PT. Box V

Hamlisch, Marvin. *April Fool's*. PT. Box VI
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<td>524</td>
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<td>528</td>
<td>Emmys. PT. Box V</td>
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<tr>
<td>529</td>
<td>After Hours. PT, FS. Daytime musical. Box I</td>
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<td>530</td>
<td>After Hours. PT, FS. Daytime musical. Box II</td>
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<td>Unidentified. Seven folders Crime Club. TV Series. Score no: CC0018-0023. PT. Box I</td>
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<td>Crime Club. TV Series. Score no: CC0024-0030. PT. Box II</td>
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<td>Scrooge. PT. Box VIII</td>
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547 Emmys. PT. 1969. Box VII

548 Emmys. PT. 1969. Box VIII

549 Affiliates Show. PT. Box I. 2 folders. Parts.

550 Affiliates Show. PT. Box II. 1 folder. Parts.

551 Drasnin, Robert. Muggable Mary. FS.

552 Misc. scores. FS. Format: CPY.


-Drink of Water (Herrmann). Parts only. #392- thru 10. Score dated Nov 10, 1938.
-Moat Farm Murder (Herrmann) Parts only.

555 Misc. parts. Score no: CPN6148. PT. Scrooge.

556 Levene, Gus. Gomer Pyle. TV Series. PT. Misc. parts. PT,RS.

557 Scrooge. PT,RS. Box X

558 Scrooge. PT. Box XI


560 Misc. parts. FS.

561 Cutter's Trail. PT.

562 Cutter's Trail. PT.

563 Tom Sawyer - Huck Finn. PT.

564 Untitled. Score no: CCF0273-0309. FS. Tom Sawyer. PT.

566 *Equals, The*. PT.

567 *CBS 50th Anniversary Program*. RS. Box 1
568 *CBS 50th Anniversary Program*. FS,PT. Box 2
569 *CBS 50th Anniversary Program*. FS,PT. Box 3
570 *CBS 50th Anniversary Program*. FS,PT. Box 4
571 *CBS 50th Anniversary Program*. FS,PT. Box 5
572 *CBS 50th Anniversary Program*. FS,PT. Box 6
573 *CBS 50th Anniversary Program*. FS,PT. Box 7
574 *CBS 50th Anniversary Program*. FS,PT. Box 8
575 *CBS 50th Anniversary Program*. PT. Box 9
576 *CBS 50th Anniversary Program*. PT. Box 10
577 *CBS 50th Anniversary Program*. FS,PT. Box 11
578 *CBS 50th Anniversary Program*. FS,PT. Box 12
579 *Emmys*. PT. Box 1
580 *Emmys*. PT,FS. Box 2
581 *Emmys*. PT,FS. Box 3
582 *Emmys*. PT,FS. Box 4
583 *Emmys*. PT,FS. Box 5

584 *Tim Conway Show*. TV Series. Score no: CPN6151. PT. *CBS 50th Anniversary Program (?)*. PT. *Craft Music*. PT. Format: OZM.

585 *Scrooge*. FS. Format: CPY. Includes editor-booth copies

586 *Scrooge*. FS. Format: CPY.
587 *Scrooge*. PT. Chorus parts *Scrooge*. FS. Format: CPY.

588 *Table for 5*. PT.

589 **Drasnin, Robert.** *Muggable Mary*. PT.

590 **Drasnin, Robert.** *Muggable Mary*. PT.

591 *Misc. parts*. PT.

592 *Misc. score and parts*. RS, PT.

593 *Tom Sawyer*. PT.


595 *Crime Club*. TV Series. Score no: CC0007-0015. PT.


[Box # 597] **Herrmann, Bernard.** *Dauber*. PT.; **Moraweck, Lucien.** PT. Various parts *Misc. parts*. PT. [NOTE: I pulled this box at least once to at least verify these parts and to also re-insert Horn I that somehow was misplaced in Box # 5]

598 *Misc. parts*. PT.

599 *Misc. parts*. PT.; **Garriguenc, Rene.** *Unidentified*. PT.

600 *Misc. parts*. PT.

601 **Moraweck, Lucien.** *Misc. score and parts*. FS, PT.

602 **Garriguenc, Rene.** *Misc. parts*. PT. *Misc. parts*. PT.

603 *Misc. parts*. PT.


605 *Misc. parts*. PT.

606 *Scrooge*. PT.

607 *Scrooge*. PT. Vocal parts
608 Scrooge. PT. Format: OZM. Orchestra masters

609 Scrooge. Father Christmas (ep). PT. Remake four Scrooge. I Hate People (ep). PT.

610 CBS Affiliates : Overture. Score no: CPN6148. PT. Includes notes

611 CBS Affiliates : Overture. Score no: CPN6148. PT.


613 Pete & Gladys. TV Series. PT. Scrooge. PT.


615 Snow, Mark. Games. PT.


617 Misc. parts. PT.

618 Brotherly Love. PT.

619 Brotherly Love. PT.

620 Hawaii 5-0. TV Series. Score no: HA0004-0012.

621 Hawaii 5-0. TV Series. Score no: HA0013-0024.

622 Hawaii 5-0. TV Series. Score no: HA0025-0033.

623 Hawaii 5-0. TV Series. Score no: HA0034-0047.

624 Hawaii 5-0. TV Series. Score no: HA0048-0060.

625 Hawaii 5-0. TV Series. Score no: HA0061-0073.

626 Hawaii 5-0. TV Series. Score no: HA0074-0086.

627 Hawaii 5-0. TV Series. Score no: HA0087-0095.

628 Hawaii 5-0. TV Series. Score no: HA0096-0114. Missing HA0105-0108

629 Hawaii 5-0. TV Series. Score no: HA0115-0126.
630 *Hawaii 5-0*. TV Series. Score no: HA0127-0138.

631 *Hawaii 5-0*. TV Series. Score no: HA0597-0603.

632 *Hawaii 5-0*. TV Series. Score no: HA0610-0621.

633 *Hawaii 5-0*. TV Series. Score no: HA0622-0647.

634 *Hawaii 5-0*. TV Series. Score no: HA0648-0660.

635 *Hawaii 5-0*. TV Series. Score no: HA0661-0684.

636 *Hawaii 5-0*. TV Series. Score no: HA0685-0698.

637 *Hawaii 5-0*. TV Series. Score no: HA0699-0710.

638 *Hawaii 5-0*. TV Series. Score no: HA0729-0744.

639 *Hawaii 5-0*. TV Series. Score no: HA0745-0756.

640 *Hawaii 5-0*. TV Series. Score no: HA0757-0768.

641 *Hawaii 5-0*. TV Series. Score no: HA0769-0777.

642 *Hawaii 5-0*. TV Series. Score no: HA0785-0797.

643 *Hawaii 5-0*. TV Series. Score no: HA0798-0813.

644 *Hawaii 5-0*. TV Series. Score no: HA0814-0826.

645 *Hawaii 5-0*. TV Series. Score no: HA0827-0841.

646 *Hawaii 5-0*. TV Series. Score no: HA0842-0856.

647 *Hawaii 5-0*. TV Series. Score no: HA0857-0868.

648 *Hawaii 5-0*. TV Series. Score no: HA0869-0878.

649 *Hawaii 5-0*. TV Series. Score no: HA0879-0880.

650 *Hawaii 5-0*. TV Series. Score no: HA0890-0903.

651 *Hawaii 5-0*. TV Series. Score no: HA0904-0916.

652 *Hawaii 5-0*. TV Series. Score no: HA0917-0928.
653 *Hawaii 5-0*. TV Series. Score no: HA0929-1003. Missing HA0943-0992

654 *Hawaii 5-0*. TV Series. Score no: HA1004-1012.

655 *Hawaii 5-0*. TV Series. Score no: HA1013-1026.

656 *Hawaii 5-0*. TV Series. Score no: HA1027-1040.

657 *Hawaii 5-0*. TV Series. Score no: HA1041-1056.

658 *Hawaii 5-0*. TV Series. Score no: HA1057-1076.

659 *Hawaii 5-0*. TV Series. Score no: HA1077-1096.

660 *Hawaii 5-0*. TV Series. Score no: HA1097-1112.

661 *Hawaii 5-0*. TV Series. Score no: HA1113-1127.

662 *Hawaii 5-0*. TV Series. Score no: HA1128-1144.

663 *Hawaii 5-0*. TV Series. Score no: HA1145-1159.

664 *Hawaii 5-0*. TV Series. Score no: HA1160-1169.


666 *Hawaii 5-0*. TV Series. Score no: HA1188-1201.

667 *Hawaii 5-0*. TV Series. Score no: HA1202-1217.

668 *Hawaii 5-0*. TV Series. Score no: HA1218-1231.

669 *Hawaii 5-0*. TV Series. Score no: HA1232-1247.

670 *Hawaii 5-0*. TV Series. Score no: HA1248-1261.

671 *Hawaii 5-0*. TV Series. Score no: HA1262-1271.

672 *Hawaii 5-0*. TV Series. Score no: HA1272-1284.

673 *Hawaii 5-0*. TV Series. Score no: HA1285-1299.

674 *Hawaii 5-0*. TV Series. Score no: HA1300-1316.

675 *Hawaii 5-0*. TV Series. Score no: HA1317-1329.
676 Hawaii 5-0. TV Series. Score no: HA1335-1347.
677 Hawaii 5-0. TV Series. Score no: HA1348-1363.
678 Hawaii 5-0. TV Series. Score no: HA1364-1381.
679 Hawaii 5-0. TV Series. Score no: HA1382-1429.
680 Hawaii 5-0. TV Series. Score no: HA1430-1443.
681 Hawaii 5-0. TV Series. Score no: HA1444-1459.
682 Hawaii 5-0. TV Series. Score no: HA1460-1471.
683 Hawaii 5-0. TV Series. Score no: HA1472-1489.
684 Hawaii 5-0. TV Series. Score no: HA1490-1501.
685 Hawaii 5-0. TV Series. Score no: HA1502-1516.
686 Hawaii 5-0. TV Series. Score no: HA1517-1531.
687 Hawaii 5-0. TV Series. Score no: HA1532-1550.
688 Hawaii 5-0. TV Series. Score no: HA1551-1563.
689 Hawaii 5-0. TV Series. Score no: HA1564-1580.
690 Hawaii 5-0. TV Series. Score no: HA1581-1589.
691 Hawaii 5-0. TV Series. Score no: HA1590-1593.
692 Hawaii 5-0. TV Series. Score no: HA1594-1607.
693 Hawaii 5-0. TV Series. Score no: HA1608-1618.
694 Hawaii 5-0. TV Series. Score no: HA1619-1627.
695 Hawaii 5-0. TV Series. Score no: HA1628-1638.
696 Hawaii 5-0. TV Series. Score no: HA1639-1650.
697 Hawaii 5-0. TV Series. Score no: HA1651-1705.
698 Hawaii 5-0. TV Series. Score no: HA1706-1728.

700 *Hawaii 5-0*. TV Series. Score no: HA1753-1786.

701 *Hawaii 5-0*. TV Series. Score no: HA1787-1800.

702 *Hawaii 5-0*. TV Series. Score no: HA1801-1814.

703 *Hawaii 5-0*. TV Series. Score no: HA1815-1829.

704 *Hawaii 5-0*. TV Series. Score no: HA1831-1863. Missing HA1830

705 *Hawaii 5-0*. TV Series. Score no: HA1864-1883.

706 *Hawaii 5-0*. TV Series. Score no: HA1884-1931.


710 *Hawaii 5-0*. TV Series. Score no: HA2021-2040.

711 *Hawaii 5-0*. TV Series. Score no: HA2041-2066. Missing HA2060

712 *Hawaii 5-0*. TV Series. Score no: HA2067-2088. Missing HA2070

713 *Hawaii 5-0*. TV Series. Score no: HA2089-2109.

714 *Hawaii 5-0*. TV Series. Score no: HA2110-2130. Missing HA2115,2128-2129

715 *Hawaii 5-0*. TV Series. Score no: HA2131-2150. Missing HA2135,2137-2139

716 *Hawaii 5-0*. TV Series. Score no: HA2152-2173. Missing HA2151,2159

717 *Hawaii 5-0*. TV Series. Score no: HA2174-2192. Missing HA2176-2177

718 *Hawaii 5-0*. TV Series. Score no: HA2193-2212. Missing HA2210

719 *Hawaii 5-0*. TV Series. Score no: HA2213-2234.

720 *Hawaii 5-0*. TV Series. Score no: HA2235-2255. Missing HA2244,2252

721 *Hawaii 5-0*. TV Series. Score no: HA2256-2277. Missing HA2262,2269
722 Hawaii 5-0. TV Series. Score no: HA2278-2298.
723 Hawaii 5-0. TV Series. Score no: HA2299-2314.
724 Hawaii 5-0. TV Series. Score no: HA2315-2332.
725 Hawaii 5-0. TV Series. Score no: HA2333-2350. Missing HA2343
726 Hawaii 5-0. TV Series. Score no: HA2363-2456. Missing HA2351-2362,2378-2443,2455
727 Hawaii 5-0. TV Series. Score no: HA2457-2479. Missing HA2460
728 Score no: CTN0001-0019.
729 Score no: CTN0020-0050. Missing CTN0031-0040
730 Score no: CTN0051-0079. Missing CTN0065-0070
731 Score no: CTN0080-0097.
732 Score no: CTN0101-0118. Missing CTN0119-0130
733 Score no: CTN0131-0141. Missing CTN0134
734 Score no: CTN0142-0159. Missing CTN0147-0150,0152-0154
735 Score no: CTN0160-0175. Missing CTN0162-0163,0166,0168
736 Score no: CTN0177-0212. Missing CTN0176,0182-0206
737 Score no: CTN0213-0225.
738 Score no: CTN0226-0238.
739 Score no: CTN0241-0254. Missing CTN0239-0240,0244
740 Score no: CTN0255-0266. Missing CTN0263-0264
741 Score no: CTN0267-0276.
742 Score no: CTN0277-0282.
743 Score no: CTN0285-0298. Missing CTN0283-0284
Score no: CTN0301-0311. Missing CTN0299,0300

Score no: CTN0312-0323.

Score no: CTN0324-0342. Missing CTN0326,0328-0329,0331-0336,0339-0340

Score no: CTN0344-0358. Missing CTN0345,0349-0350

Score no: CTN0360-0367. Missing CTN0359

Score no: CTN0368-0375. Missing CTN0369

Score no: CTN0378-0387.

Score no: CTN0388-0402. Missing CTN0394,0396

Score no: CTN0403-0418.

Score no: CTN0419-0440. Missing CTN0420-0423,0425


Score no: CTN0471-0484. Missing CTN0476-0479,0483

Score no: 1893-1901.

Score no: 1875-1892.

Score no: TZ0260-0277.

[Box # 760] “Twilight Zone. Healer (ep). TV Series. Score no: TZ0025-0035. Twilight Zone. Beacon (ep). TV Series. Score no: TZ0210-0213.” [NOTE: I pulled this box at least once because I really liked the Herrmannesque score for the new Eighties TZ series, the episode titled “The Beacon.” Also I believe the “Healer” score is there as well.

Score no: 1304-1312.

Score no: FS0001-0019.

Score no: 1581-1615.

Score no: TZ0295-0301.

Score no: TZ0310-0317.
766 **Vital Signs.** Score no: 1634-1659.

767 **Vital Signs.** Score no: 1625-1633.

768 **Mama Don't Allow.** Score no: 1525-1564.

769 **Stark.** Score no: 1297-1303.

770 **Stark.** Score no: 1291-1296.

771 **Foley Square.** TV Series. Score no: FS0035-0060.

772 **Adam's Apple.** Score no: 2015-2022.

773 **Adam's Apple.** Score no: 2023-2030.

774 **Blue Skies.** Score no: 2039-2054.

775 **Twilight Zone.** Button Button (ep). TV Series. Score no: TZ0445-0458.


777 **Twilight Zone.** After Hours (ep). TV Series. Score no: TZ0605-0615.


780 **God, the Universe & Hot Fudge Sundaes.** Score no: 1955-1970.

781 **Sharing Richard.** Score no: 2281-2304.

782 **Twilight Zone.** Red Snow (ep). TV Series. Score no: TZ0501-0517.

783 **Twilight Zone.** Leprechaun Artist (ep). TV Series. Score no: TZ0425-0436.

784 **Twilight Zone.** Last Defeat of Camelot (ep). TV Series. Score no: TZ0545-0558.

785 **Twilight Zone.** Day in Beaumont (ep). TV Series. Score no: TZ0565-0568.


787 **Zucchini.** Score no: CED1230-1323.

788 **Yeh Shen.** Score no: CED1255-1268.
789 *Deadly Deception*. Score no: 2281-2299.

790 *Twilight Zone*. One Life Furnished (ep). TV Series. Score no: TZ0220-0230


793 *It Tomorrow Comes*. Show no: 1813-0101. Various score numbers


796 *Hawaii 5-0*. TV Series. Score no: HA3385-3396.

797 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

798 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

799 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

800 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

801 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

802 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

803 Misc. parts.

804 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

805 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

806 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

807 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

808 *If Tomorrow Comes*. Show no: 1813-0101. Various score numbers

809 *Vice Queen*. Score no: 2389-2416.

810 *Vice Queen*. Score no: 2417-2422.
811 *Hawaii 5-0*. TV Series. Score no: HA3137-3150.

812 *Hawaii 5-0*. TV Series. Score no: HA3290.


814 *Red Spider*. Score no: 2580-2610. PT.


816 *North Beach & Rawhide*. Score no: 1406-1414.

817 *North Beach & Rawhide*. Score no: 1389-1399.


[Box # 823] “*Twilight Zone*. Burning Man (ep). TV Series. Score no: TZ0141-0146.”

[NOTE: I looked into this box on 1-7-98]

- *Twilight Zone* (new), “Message from Charity” by Basil Polidorus
- *Twilight Zone* (new), “Burning Man” Lance Rubin dated 11-11-85 at 2 pm, Evergreen Studio


- *Twilight Zone* (new) “Little Boy Lost” Drasnin. Dated 10-10-85 9 am
  *Love, Mary* (CBS TV Movie) Drasnin, Prod 2932-0219 Drasnin

day that I studied the UCLA documents in a binder that detailed the Deed of Gifts of CBS to the Regents of UCLA. I discussed this at the start of my paper on page 1.

- *Twilight Zone*, “The Hunt” music by Drasnin. CPN6006
- *The Great Adventure*, “Go Down, Moses” by Drasnin, dated 10-17-63. CPN 6109
- *The Great Adventure*, “Treasure Train of Jefferson Davis” by Drasnin, dated 11-4-63. Original airdate 11-15-63. CPN 6114

NOTE: Drasnin also did “The President Vanishes” episode but the written score is not in this box.

[Box # 826] “Twilight Zone. Once & Future King (ep). TV Series. Score no: TZ0621-0631.” [NOTE: I looked into this box on 1-7-98]


[Box # 827] “Twilight Zone. Saucer of Loneliness (ep). TV Series. Score no: TZ0635-0647.” [NOTE: I looked into this box on 1-7-98]


828 *Gunsmoke: Return to Dodge*. Score no: CED2535-2539.

829 *Gunsmoke: Return to Dodge*. Score no: CED2540-2550.

830 *Gunsmoke: Return to Dodge*. Score no: CED2551-2559.

831 *Gunsmoke: Return to Dodge*. Score no: CED2560-2566.

832 *Gunsmoke: Return to Dodge*. Score no: CED2567-2568.


842 Stark II : *Mirror Image*. Show no: 2932-0286. Score no: CED2069-2079. FS,PT.


845 Score no: FR0001-0021.

846 Score no: FR0022-0038.

847 Score no: FR0039-0055.

848 Score no: FR0060-0075.

849 Score no: FR0076-0090.

850 Score no: FR0091-0106.

851 Score no: FR0107-0118.

852 Khan. TV Series. Score no: KN0001-0017.


854 Khan. TV Series. Score no: KN0033-0045.

855 Khan. TV Series. Score no: KN0046-0063.

856 Khan. TV Series. Score no: KN0064-0072.

858 Khan. TV Series. Score no: KN0086-0103.
859 Khan. TV Series. Score no: KN0104-0125.
860 Holdridge, Lee. American Parade, The. FS.
861 With Love. PT.
862 With Love. PT.
863 With Love. PT.
864 Broughton, Bruce. 1974 Patsy Awards. FS,PT.
865 With Love. PT.
866 With Love. FS.
867 They Said It With Music. TV Special. PT.
868 They Said It With Music. TV Special. PT.
869 They Said It With Music. TV Special. PT.
870 They Said It With Music. TV Special. PT.
871 They Said It With Music. TV Special. PT.
872 They Said It With Music. TV Special. PT.
873 They Said It With Music. TV Special. PT. Vocal and choir parts
874 They Said It With Music. TV Special. PT. Vocal and choir parts
875 They Said It With Music. TV Special. FS.
876 They Said It With Music. TV Special. FS.
877 Kelly Monteith Show. FS. Gunsmoke Revisited. Show no: 3555-0101. FS. Format: CPY.
880 **Chihara, Paul.** *Picking Up the Pieces.* TV Movie. Show no: 2952-0200. Score no: CED1345-1365. Box 1

881 **Chihara, Paul.** *Picking Up the Pieces.* TV Movie. Show no: 2952-0200. Score no: CED1366-1380. Box 2

882 **Klein, Martin L..** *Patsy Awards 1973.* Score no: CXT0001-0022. PT.

883 **Stevens, Morton.** *CBS Affiliates Film 1966.* Score no: CPN6150. PT.

884 **Stevens, Morton.** *CBS Affiliates Film 1966.* Score no: CPN6150. PT.

885 **Stevens, Morton.** *CBS Affiliates Film 1966.* Score no: CPN6152. PT.

886 **Stevens, Morton.** *CBS Affiliates Film 1966.* Score no: CPN6152. PT. *Unidentified.* Score no: CPN6183-6186. PT.

887 **CBS Affiliates Film 1970.** Score no: CPN6155-6160.

888 **CBS Affiliates Film 1970.** Score no: CPN6161-6170.

889 **CBS Affiliates Film 1970.** Score no: CPN6172-6181.


895 **Safan, Craig.** *Twilight Zone.* Teacher's Aide (ep). TV Series. Show no: 2906-0004. Score no: TZ0100-0107.


900 Twilight Zone. Road Less Travelled (ep). TV Series. Show no: 2906-0117. Score no: TZ0730-0743. FS,PT.

901 Twilight Zone. Private Channel (ep). TV Series. Show no: 2906-0112. Score no: TZ0751-0763. FS,PT.

902 Blue Skies. Show no: 5100-7100. Score no: CED2311-2327. FS,PT.

903 Twilight Zone. Song of Younger World (ep). TV Series. Show no: 2906-0113. Score no: TZ0801-0810. FS,PT.


913 *Classified Love*. Show no: 2932-0250. Score no: CED1847-1857. FS,PT.

914 *Classified Love*. Show no: 2932-0250. Score no: CED1858-1865. FS,PT.

915 *Classified Love*. Show no: 2932-0250. Score no: CED1833-1854. FS,PT.

916 *Classified Love*. Show no: 2932-0250. Score no: CED1834-1846. FS,PT.

917 *Taking a Chance*. Show no: 2932-0286. Score no: CED1944. FS,PT. Includes proof sheet

918 *Harry, Fat Bear Spy*. Show no: 1208-0202. Score no: CED1475-1517. FS,PT.

919 *Harry, Fat Bear Spy*. Show no: 1208-0202. Score no: CED1475-1494. FS,PT.

920 *Small, Michael. Target*. FS,PT.

921 *Small, Michael. Target*. FS,PT.

922 *Wicked Wicked Ways*. PT.

923 *Meyers, Stanley. Lightship, The*. FS,PT.

924 *Wicked Wicked Ways*. PT.

925 *Wicked Wicked Ways*. PT.

926 *Conti, Bill. CBS Logo Theme*. FS,PT. Format: OZM,OZC.


[Box # 928] “*Bernstein, Elmer. H, S (o). Big Jake*. Score no: CCF0205-0240. FS,RS. Format: CPY.” [NOTE: I did indeed work on this box and in fact made xeroxes of many cues (and did a filmscore rundown on the score)]

929 *Little Ark*. Score no: CCF0310-0349. FS. Format: CPY.
Names include composers, orchestrators and arrangers of musical scores. Only titles of films and television series appear in this index; for episode titles refer to the title index

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As discussed briefly above at the start of this paper, UCLA Music Library Special Collections Reading Room B-425 also had stacked a series of CBS Music Library binders. I referred to them constantly, especially the (then) black binders and companion red binders for the various television seasons. As given, the black binder # 38 started this particular series thru Binder 51. The black binders were always much thicker with information than the companion red binders. I made a partial inventory of the earlier binders on March 10, 1995.

Binder # 8 had *Lost in Space* material, dated 9/27/65. I don’t remember if an actual score was contained but I do not believe so (otherwise I would’ve hand-copied some of the cues and had them in my collection now).

Binder # 9 had descriptions of old series such as *Gunsmoke*, *Perry Mason*, *Storefront Lawyers*, and so on.

Binder # 21 had TV Features such as the 1970 Goldsmith movie, *Brotherhood of the Bell*.

Binder # 23 had *Sole Survivor* by Paul Glass and Morton Stevens (at least). I believe it was CBS’s first made-for-tv movie. It starred Richard Basehart & Vince Edwards. Cost of musicians = $22,182.63. Copying = $3,993.64. Arranging = $1,122.50. etc. total cost = $29,412.77.

Binder # 29 contained CCF features, *The Reivers* from 1969, featuring the music of John Williams, Henry Mancini, and Lalo Schifrin. Also there was *A Man Called Horse* by Leonard Rosenman form 1969. The Schifrin contribution was dated 9-27-68; Williams’ contribution was dated 10-1-69. Also included in this binder is *Hail Hero* dated 8-14-69.

Binder # 30 contained more CCF features: *Little Big Man* from 1969; *Scrooge* from 1970; *Monte Walsh (1970 John Barry)*; Rio Lobo (dated 8-10-1970 Goldsmith); *Big
Jake score (dated 5-12-1971 Elmer Bernstein). Here are sample cues from Monte Walsh, Production # 5044:

- #M-11 “The Good Times Are Comin’” John Barry, lyric by Hal David. Dated 4-17-70 S.C. (Studio City recording date). Lin # 69-CCF075. Orchestra: 36 players + 1 female vocal. 24 strings, harmonica, 2 guitars, fender, etc.
- M-12 “Monte at the Table” Dated 4-16-70

Binder # 31 had Goldsmith’s Fraternity dated 6-8-70 Studio City. 34 orchestra size (30 strings). Cue 1 was titled “The Bell” Lib # 70-CTV-070 Also included is Goldsmith’s Step Out of Line dated 11-19-70 Studio City. The orchestra size is 37 (31 strings). The Main Title is 70-CTV-117. The musicians cost was $16,732.30. I believe also included is December Bride composed by Eliot Daniel, CBS 9-60-D.

Binder # 35 had the score for Tom Sawyer & Huck Finn (dated 1-7-1982 Studio City, James Horner).

Binder # 37 had the pilot score for Hawaii 5-0. Sample cues of this transposed score:

- M-6911 “Cocoon I” 4 bass flutes, gong, timp, piano. :17 ½ duration.
- #021 “King Nam’s Pad” 1:27 duration
- #022 “Floater” Eb Sax, CB. 1:27 duration
- #023 “Ashes” piano, etc. :20 duration
- #024 “Pensive” woodwinds
- #025 “Tail”
- #026 “Clandestine Meeting”
- #028 “Dinner at 8” :32
- #029 “Green Car Chase” 3:35
- #030 “Book Him!” :24
- #031 “Champagne Boss-Frug” [???
- #032 “The Kiss” :33
- #033 “Search” 3:51
- #034 “Enter Big Fuzz” :29
- #035 “No Fat Way” :55
- #036 “Cocoon II” 1:52
- #037 “Hallucinating” organ 3:20
- #038 :Coo-Moo” 4:48
- #039 “Operation Smash” piccolo, etc. 2:23
- #040 “No Fat in Fire” 3”06
- #041 “All’s Well That Ends” 1:47

ETC. I had researched Binder 37 on 4-18-95 at least because I had hand-copied the revised Main Title of the series. The first four bars had the dance drum, tambourine, vibra-slap, and timp. Then in Bar 5 we have the Eb C.C. Sax, 3 horns, 4 trumpets, 4 Pos, dance drum, tambourine, vibra-slap, timp, electric guitar, bass guitar, fender bass, tuba, and electric harpsichord. Then the timbales show up in Bar 12, and two piccolos, flute, 2 clarinets.
Binder # 38 Black binder that started the short series of CBS Music Library cue classifications. This one corresponded, as given earlier, to the 1956-1957 season (CBS VII).

Binder # 39 Red binder for CBS-TV season 1956-57 that is the companion to Binder # 38.

Binder # 40 Black binder for CBS-TV season 1957-58 (CBS VIII). This binder was an important year since several new series began on CBS including *Have Gun ill Travel* and *Perry Mason*. This year’s black binder is definitely larger than Binder # 38.


Binder # 42 Black binder for CBS-TV season 1958-59 (CBS IX).


Binder # 44 Black binder for CBS-TV season 1959-60 (CBS X). This was also an important and expanded year since *Twilight Zone* and *Rawhide* started this season.

Binder # 45 Red binder companion for CBS-TV season 1959-60.


Binder # 50 Black binder for CBS-TV season 1962-63 (CBS XIII).


Note: Why there were not similar dual binders for later seasons (such as 1963-64 CBS XIV) I do not know. Probably it was not necessary since enough material could be culled from the tapes and transcription discs of the previous seven seasons. Also there may have been other approaches now arranged for “stock music” usage such as the CBS EZ cue system that perhaps was used for *The Fugitive* series that started in the fall of 1963. I do not know at this minute when the CBS Records EZ Cue Library first came into usage but it used the exact same old black binder descriptions from the earlier seasons and then perhaps added some new ones. For example, EZQ 1-5 is “Comedy Backgrounds & Bridges” EZQ 107 is “Dramatic & Anthology Main Titles” (previously Reel 58 material in the original CBS Library system). EZQ 114 is “City Backgrounds”
(formerly Reel 45 material in the old CBS Library classification). I’ll give a full page example from the EZ Cue Library Catalog at the end of this paper.

Binder #52 had information on a *Gilligan’s Island* score by John Williams for 20th Century, dated 4/1/64. There is a cue # list including:

- #1714 “Gilligan’s Flight”
- #1715 “To the Woods”
- #1716 “Gilligan’s Climb”
- #1717 “Wild Flips”
- #1718 “Down the Tree”
- #1719 “Zoomsville”
- #1720 “Rolling on the Surf”
- #1721 “Who Goes There?”
- #1722 “Skipper’s Stake”
- #1723 “Skipper’s Snub”
- #1724 “Gabby Girls”
- #1725 “Slidin’ & Fishin’”
- #1726 “Fishing Montage”
- #1727 “Long Distance”
- #1728 “Radio Insert”
- #1729 “Help”
- #1730 “End Credits”
- #1732 “The Marina”

Binder # 56 had recording information that including the re-recording of various CBS Music Library cues conducted by Herschel Burke Gilbert on Feb 17, 1965. For instance, Herrmann’s “The Glass” cue was recorded again for a *Gunsmoke* episode (Prod # 1615). The rehearsal was at 4:46 pm, then the print two minutes later. “The Discovery” cue by Herrmann (both from the *Collector’s Item* pilot score) was re-recorded. On another date (March 5, 1965), Herrmann’s “Climatic Close” was re-recorded (the cue was originally composed in 1957). It was used for a *Rawhide* episode (Prod # 2704). Rehearsal was at 3:56 pm. Then Herrmann’s “Climatic Middle Tag” and “The House of Prentiss” were re-recorded.

Binder # 57 contained CBS Recording Log for a *Rawhide* episode, “Encounter at Boot Hill,” music by Bernard Herrmann. The recording date at Studio City was 8-26-65. Lib # 65/RH086. Prod # 2704-0958. Herrmann was also the conductor. The first cue was M-11 (1:17 duration). The mixer was Ted Keep. The orchestra size was 13: 9 woodwinds (3 english horns, 3 bass clarinets, 3 bassoons) , 3 brass (3 trombones) , 1 percussion. The music was recorded in mono. The rehearsal started at 1:30 pm. The “comp.” Was at 1:38 for that cue. The “playback” was at 1:42 pm. More was recorded on this cue. The M-12 (:16 1/3 duration) cue rehearsals started at 1:57 pm. The comp. Started at 1:59 pm. The M-13 cue (:44 duration) rehearsal started at 2:07. Etc. The last cue of M-64 (XXII “Finale”) started the rehearsal at 4:30 pm. The session ended at 4:26 for this 23 second cue.
This binder also included other recording logs such as the *Rawhide* episode, “Six Weeks at Bent Fork” music by Hugo Friedhofer but conducted by Morton Stevens (dated 8-24-65). The orchestra size was 21 (5 brass, 7 percussion, 4 strings, etc). The session started at 9 am, The first cue was M-11 “The New Job” (Lib # 65/RH062). Then M-12 “Spooked” (RH063). Then M-13 “Lucky Piece” and so on. I believe also in this binder were recording logs for the *Rawhide* episode, “Clash Broken Bluff” by Billy May. Also “Escape to Doom” by Richard Shores. Also there is a *Gilligan’s Island* episode by G. Fried (I believe “Sweepstakes”). Then there is a *Wild Wild West* episode, “Wizard Shook Earth” by Drasnin, and a *Gunsmoke* episode, “The Raid” of course by Franz Waxman dated 9/16/65.

**Binder 83** had the Recording Log for various *Gunsmoke* recordings in the 1972/73 season. The dated was 8-1-72. Morton Stevens conducted first the “End Title” (1 minute duration) for episode Prod # 1615-9276. The session started at 10:17 am and ended at 10:25 am. Next recording log was the Gunsmoke Opening Cast Credits 1972 dated 8-18-72 Studio City. Duration is 31 seconds. Mono, 8 track. Also included is the “Hostage” episode composed by Elmer Bernstein dated 11-30-72. The first cue is “Honky Tonk” (piano only) :43 duration. Next is “Town” (1:15 duration) with the orchestra size of 19 (6 woodwinds, 5 brass, 2 percussion, 4 strings, and whistling! It’s on Reel 38, Log # 928.

**Binder 103** had information on a *Hawaii 5-0* episode, “Hookman.” Cue sheet #73-35. Dubbing date 8/31/73. First telecast 9/11/73. Total score time 20:02. Music by Morton Stevens. Cues:
- “Main Title” :57 duration, dated 8-20-73
- “Keoki” 2:30 duration
- “Keoki” 2”04
- “Ookala” 2:00
- “2nd Rifle” 1:04
- “Motivating Jack” :13
- “McGarrett’s Name Plate” :36
- “Jewelers Store Set-Up” 3:25
- “Billboard I Theme # 56” :04
- “Showcard II # 50” :04
- “Chase” :50
- “Stoner Back Home” :37
- “Secret’s Out” :53
- “Photo” :14
- “Foot Work Montage” 2:11
- “To the Roof” 1:04
- “Finale” :47
- “Short End Credits” :29

I believe also in this binder is information on the *Hawaii 5-0* episode, “The Miracle Man” composed by Fred Steiner, 1st telecast 12-21-78. Also I believe Morton Stevens’ *Storefront Lawyers* (pilot) information was there. Also the *Hawaii 5-0* episode
info, “The Bark & the Bite” dated January 1979. If I am not mistaken from my old notes, the actual score is there. But remember that since those years I researched the binders, am 99% convinced that UCLA disposed of many of the physical binders and inserted the pages in separate boxes in the Deed of Gift # 2 boxes.

For example, I looked at a bunch of these Deed of Gift # 2 boxes:

- Box # 1551 now has the CBS VII cue information.
- Box # 1552 has CBS IX information.
- Box # 1553 has CBS VII and VIII information.
- Box # 1554 Not sure now but I believe this one contains CBS IX and part of X.
- Box # 1555 has CBS X and XI information.
- Box # 1556 has CBS XII information (including Herrmann’s “Harriet” episode for Gunsmoke).
- Box # 1557 has CBS XIII information.
- Box # 1558 has CBS XIV information (including Steiner’s “Call Me Dodie” episode for Gunsmoke).
- Box # 1565 CBS season 1979-1980
- Box # 1597 has binders 1 & 2 dated (in part) 1971. I believe info on Homecoming is in there. Also Hunters are for Killing dated 2-25-70.
- Box # 1598 Binders # 4 & 5. May include Relentless. I noted “Daddy, I Don’t Like It” (perhaps a cue).
- Box # 1601 1965 materials and info on Gunsmoke(etc.), cues, reels I believe plus recording logs.
- Box # 1611 Like Mother, Like Me and also Crisis in Mid-Air dated October 17, 1978.
- Box # 1618 Wild Wild West recording logs 1966-67 season.
- Box # 1640 1965 recording logs from Rawhide, Gunsmoke, etc.
- Box # 1769 Wild Wild West recording logs.
- Box # 1778 [Note: I pulled this box on Friday, June 20, 2003] This box was supposed to contain financial documents but instead had reel tapes of a Movie of the Week by Bill Conti from the mid-Eighties.

- Box # 1788 This contains CBS IX and X material. There is yellow paper binding here so it appears to be different from the old binders I worked on, a duplicate. For example, in CBS IX it has Reel 34-A “Religious Materials”. The first cue listed is # 388 “Thomas Wolfe” :00 - :33 “relaxed reflective BG, strings.” Someone annotated (unlike the binders I had) “contract June 1, 1957.” Reel 39 is “Nationalistic Music—Ethnic” such as Tak Shindo. Reel 40-D is Restaurant Music: Foreign, piano, solo piano. Reel 41-D is Restaurant Music: Cocktail Lounge (small combo). This includes Eric
Cook. Reel 43 cues are “Dramatic Bridges.” This includes item 3, “The Arrow” from Herrmann’s Collector’s Item (#2—not the one Paul Baron did). Annotated is “Contract December 21, 1957.” Reel 51 is “Western Bridges & Backgrounds & Western Curtains.” The first selection listed is “The Mesa” by B. Herrmann (contract June 21, 1957). Reel 58-D-One is “Dramatic and Anthology Main Titles.” Included is item 5, “Landmark Finale” by Herrmann (contract March 1, 1956). Reel 58-D-3 is “Restricted Thematic Material.” Included are the “Pursuit Theme” by Herrmann. Reel 68-F is “Concrete Music—Electronic Music”. The first item is “Trartonium #1” by Osa Sala. Contract July 25, 1958 (and other dates) (contract Aug 5, 1958) and Perry Mason “Main Title” by Fred Steiner contract November 2, 1956.

-Box 1790 [I pulled this box on 6-20-03] More detailed “CBS TV Music Editorial” sheets showing timings on scripts, and so forth. Episodes include “The Violent Land” dated 2/9/65 and “Blood Harvest” (dated 1-29-65) and editorials on Gilligan’s Island (“St. Gilligan & the Dragon” dated 1-26-65) and Cara Williams Show (“How to Be happy, Though Married” dated 1-21-65). “Spanish Camp” (dated 4/2/65) is included, so is “El Hombre Bravo” (dated 12/31/64), “Diedhard” (dated 3/18/65), and so forth. All are tied to Rawhide.

Also I believe in this box were Perry Mason music credits, progress reports, release schedules in the 1965-66 season. There is a folder on a pilot show, “Did You Ever Have One of These Days?” dated 9-12-66. Also “Run, Buddy, Run” from ’66-’67. Also info on a Wild Wild West episode, “Night of the Undead” dated 2/2/68 (original airdate). But then I also have the date 7-5-68. Guest: H. Hatfield.

-Box # 1805 [Note: I pulled this box on 6-20-2003]. The box includes cue sheets and other information on various 1958 shows. For example:
  - Series Title: Lineup (145). First telecast 3/14/58. Producer: CBS-TV. Cue Sheet # 580312-3. Episodic title: “George Case” The first cue is the Line Up Main Title M-10 by Rene Garriguenc, then “Prisoners” M.T. (M-11) by Garriguenc, then “Norman Country Scene” (cue # 263) by Garriguenc, and then “Knife Chord to Tail No. 5” by Moraweck, and so on.

-Box # 1813 [Note: I also pulled this box on June 20, 2003] Contents include cue sheets for a Studio One episode, “The Left Handed Welcome” dated 6-16-58. It was supervised by Jerry Goldsmith. The first cue is “After the Senior Prom” by Jimmy Duncan. Another cue is I-7 # 1 “Homecoming” by Goldsmith (:10 duration). I-10 # 2 is “Riches” by Goldsmith (:25). I-21 # 3 is “Promise” by Goldsmith (:07). I-21 is “Westinghouse Short Playoff” by Bernard Herrmann (:06). Etc.

Then there is a Studio One episode, “Trial by Slander” airdate 1-20-58. The first cue used is “Opening: Studio One in Hollywood” by Bernard Herrmann (1:30 duration). Another cue is cue #467-R “The Lovers” by Goldsmith (CBS VII 57-A).

Then we have the “Image of Fear” episode dated October 1958. The first cue is M-1, cut 3, “Quartet” by Tchaikovsky. CBS IX-E-28 (3:30 duration). The next cue is M-

There is also the “Edge of Truth” episode dated 4-28-58. Goldsmith composed the music. Cue I-1 # 1 “Edge of Truth” followed by I-3 # 2 “The Bribe”, and so on.

There is also the “Brotherhood of the Bell” episode airdate 1/6/58. Scene: 1976. Various composers, including Outer Space Suite cues by Herrmann.

Also “The Other Place” episode dated 1-13-58. Goldsmith cues here.
Also “The Lady Died at Midnight” dated September 1958 with a live orchestra. I believe it is all Goldsmith but I’m not completely positive.


Also “The Laughing Willow” dated 2/3/58. Lots of classical music such as Strauss waltzes, Schoenberg.

Also “The Tongue of Angels” dated 3/17/58. All Goldsmith music.
Also “Incident in Kurishiki” dated 5-12-58, music by Tak Shindo.


Also cue sheets for “Enemy Within” dated 5-26-58. Various composers. The first cue (# 281) is “Alert # 1” by L. Moraweck (:40).

Now: If you want to access the Deed of Gift # 2 (“CBS Inc. Film & Television Collection 1955-1883”) Finding Aid, go either to:

http://WWW.oac.cdlib.org/findaid/ark:/13030/kt8x0nd51b/

http://WWW.oac.cdlib.org/view?docId=kt8x0nd51b;query=;style=oac4;doc.view=entire_text

Note that the Deed of Gift # 1 (the 930 boxes of written scores and other materials listed above) are not included in this Finding Aid. I find this highly curious. I’ll have to contact UCLA and ask why this is so.wjw Meanwhile you can use the Wayback Machine (web.archive.org) to access the old UCLA index, as given earlier:


What I also find curious is that most of the boxes I had pulled for me in 2003 are not mentioned in this Finding Aid (yet at any rate). It’s last update was sometime in 2008 (I am typing this paragraph on Wednesday, April 07, 2010). It states that the Collection will be updated periodically. Well, I hope in the next update they include Boxes 1551 thru 1558 that I had researched because they are not indicated yet. Boxes 1778, 1788, 1790, 1805, and 1813 that I had personally inspected were indicated in the current

143
Finding Aid. It still states that Box # 1778 has “Musicians’ Payroll” although I expected the box and found it did not, as indicated earlier (instead it contains Bill Conti material). It indicates simply that Box 1805 contains “Studio logs & cue sheets 1955?” So there is not much detailed info here!

I copied the two pages of information HTML of the Finding Aid and converted the material into my Microsoft Word. There is currently 938 pages of material to sift through! But a lot of it involves tapes and cassettes. There is very little in terms of written scores, so that is why I am not that terribly interested in laboriously researching the boxes. It would take too long and prove expensive. But I may go back there later in the year when I take a vacation in September and then in October. We’ll see. I am on vacation now but spent my money to research at UCSB (Herrmann Papers).

Now: Back in 4/30/99 at UCLA I copied a lot of cue titles from Red Binder 39 (CBS VII). The most cues contained in that binder were by Rene Garriguenc. There area 150 plus cues listed. I will not go thru them all but will offer a great deal of examples. Note that there are no Bernard Herrmann cues yet for this CBS Library VII (7) but there are plenty in CBS VIII (8)! I have already delineated those in my prior paper “Television Works.”

Rene Garriguenc:
-“Adam & Eve Tag” cue # 322 CBS 7-60-A
- “ “ “ cue # 319 “ “
- “ “ “ cue # 320 “ “
-“Adeste Fidelis” (arra.) 17, CBS 7-55-C
- “ “ “ minor mood 17-C, CBS 7-55-C
- “ “ “ neutral mood 17-B, CBS 7-55-C
- “ “ “ paraphrase 17-A “
- “ “ “ Romantic mood 17-D, “
- “ “ “ Scherzando 17-F “
- “ “ “ Sneak & Finale 17-E, “
-“Agitato” cue # 363 CBS 7-43-A
-“Agitato # 1” cue # 345 “
-“Agitato # 2” cue # 346 “
-“Agitato Finale” cue # 374 CBS 7-47-A
-“Anxiety” cue # 367 CBS 7-23-A
-“Anxiety” cue # 367-A “
-“Arrest” cue # 73-A CBS 7-43
-“Arest Flareout” cue # 73 CBS 7-43
-“Auld Lang Syne” (arra.) Cue # 3, CBS 7-55-C (+ other variations)
-“Background for Suspense Theme” cue # 463 CBS 7-56-A
-“Car Motion” cue # 332 CBS 7-28-A
-“Cassons Go Marching Along” (arra.) cue # 2 CBS 7-55-C-1
-“Cassons Neutral Suspense” Cue # 2-B (etc, other variations)
-“Curtain” cue # 183-1 CBS 7-48
-“Dark Emotional Suspense Tag” cue # 449 CBS 7-47-A
-“Dark Suspense to Tag” cue # 452 CBS 7-47-A
-“Dramatic Agitato Final” cue # 371
-“Dramatic Build to Tag” cue # 454
-“Dramatic Heroic” cue # 355
-“Dramatic Montage (Punct., Short Bridge)” cue # 164 CBS 7-44
-“Dramatic Punct.” Cue # 85-A CBS 7-44-1
-“Dramatic Sus. Calmato” cue # 354 CBS 7-43-A
-“Dramatic Tag” cue # 183 CBS 7-48
“Early American” cue # 81 CBS 7-46
-“Emotional (Bridge)” cue # 157 CBS 7-43
-“Emotional (Neutral Bridge)” cue # 155 CBS 7-43
-“Emotional (Suspense Bridge)” cue # 156
-“Emotional Bridge to Background” cue # 151 CBS 7-46
-“Emotional Dramatic” cue # 356 CBS 7-43-A
-“Emotional Finale” cue # 370 CBS 7-48-A
-“Emotional Finale” cue # 375 CBS 7-47-A
-“Emotional Suspense to Tag” cue # 455 CBS 7-47-A
-“First Nail” (arr.) cue # 18 CBS 7-55-C
-“Gallop” cue # 331 CBS 7-28-A
-“Hail, Hail, the Gang’s All Here” (arr.) cue # 4, CBS 7-55-C-1
-“Hall of Justice # 1” cue # 74 CBS 7-46
-“Hall of Justice # 2” cue # 71
-“Happy Tag” cue # 201 CBS 7-54-A
-“He’s A Jolly Good Fellow” (arr.) cue # 4 CBS 7-55-C
- “ “ Paraphrased cue # 4-A
- “ “ Minor mood cue # 4-B
-“Hornpipe” 4-x CBS 7-55-A
-“Investigating” cue # 337 CBS 7-56-A-1
- “ cue # 365 CBS 7-46-1
- “ # 1 cue # 78 CBS 7-45
- “ # 2 cue # 79 CBS 7-45
-“Jingle Bells” (arr.) cue # 19 CBS 7-55-C
-“Jingle Bells” (dark mood)’ cue # 19-D, ETC.
-“Lively Tag” cue # 197 CBS 7-54
-“Merry Tune” cue # 457 CBS 7-60-A
-“Mounting Tension to Tag” cue # 451 CBS 7-47-A
-“Neutral # 2” cue # 340 CBS 7-43
-“Neutral # 3” cue # 341
-“Neutral # 4” cue # 344
-“Neutral # 5” cue # 358
-“Neutral # 6” cue # 360 CBS 7-43-A
-“Neutral (Waiting)” cue # 350
-“Neutral Bridge” cue # 339
-“Neutral Melodic # 1” cue # 33-B CBS 7-57-C
-“Neutral Melodic # 2” cue # 34-A
-“Neutral Suspense” cue # 349 CBS 7-43-A
 “ “ cue # 353

145
- “B.G” cue # 15-x CBS 7-56-A-1
- “Neutral to Emotional” cue # 361 CBS 7-43-A
- “Noble” cue # 150 CBS 7-46
- “Noble (Emotional Bridge)” cue # 160 CBS 7-43
- “Noble (Neutral Bridge)” cue # 158
- “Noble (Suspense)” cue # 159
- “Open Spaces” cue # 343 CBS 7-43-A
- “Patriotic” cue # 162 CBS 7-46
- “Patriotic Finale” cue # 369 CBS 7-18-A
- “P.M. M.T.” cue # 9 CBS 7-58-C
- “Piano Improv.” CBS 7-40

Lucio Agostini:
- “Multiple Mysterioso” cue # 441-A CBS 7-23-A
- “Scherzo Theme” cue # 442 CBS 7-60-A

Paul Baron:
- “Canyon Trail # 2” cue # 45 CBS 7-51
- “Going West # 1” cue # 43-A CBS 7-48
- “Going West # ” cue # 43 CBS 7-51
- “Going West # 2” cue # 295 CBS 7-53-A
- “Let’s Take A Walk” cue # 44 CBS 7-51
- “Musical Elements” cue # 48-A CBS 7-23
- “P.M. M.T.” cue # 9 CBS 7-58-C
- “P.M. M.T.” cue # 10

Maurice Carlton:
- “All We Needed” cue # 113 CBS 7-50
- “Apple Polish” cue # 127 CBS 7-52
-“Bald Hair” cue # 126
-“Check” cue # 132
-“Corridor” cue # 120
-“Crowd, The” cue # 119
-“Deject” cue # 130
-“Drop the Case” cue # 116
-“Eat & Run” cue # 139
-ETC.

Anthony Collins:
-“Accent” cue # 57 CBS 7-43
-“Emotional Bridge” cue # 56 CBS 7-43

Lud Gluskin:
-“Lieberstraumn” (Liszt) arra. Cue # 173 CBS 7-55

Jerry Goldsmith:
-“A Clever Trick” cue # 389-R CBS 7-52-A
-“At the Fountain” cue # 391-R CBS 7-59
-“Attack” cue # 424-R CBS 7-62-A-1
-“Autumn M.T.” cue # 408-R CBS 7-56-A
-“Autumn’s End” cue # 413-R
-“Cavalry Montage” cue # 480-R CBS 7-62-A-1
-“Cavalry Patrol” cue # 414-R
-“Dark Room” cue # 382-A CBS 7-23-A-1
-“Day Camp” cue # 272 CBS 7-62-A
-“Departure in the Fog” cue # 393-R CBS 7-56-A
-“Dirge” cue # 412-R CBS 7-50-A-1
-“Dragon’s End” cue # 393-R CBS 7-56-A-1
-“Drunk at Six” cue # 394-R
-“Dry View” cue # 416-R CBS 7-51-A
-“Essay” cue # 469-R
-“Figures in the Fog” cue # 399-R CBS 7-56-A-1
-“Gallop Ho” cue # 417-R CBS 7-62-A-1
-“Gone at Last” cue # 396-R
-“Good Morning” cue # 385-R
-“Gray [???]” cue # 407-R
-“Hop & A Skip” cue # 388-R CBS 7-52-A
-“Indian Ambush” cue # 419-R CBS 7-56-A
-“King’s Farewell” cue # 390-R CBS 7-37-A
-“Knight’s Entrance” cue # 389-R
-“Lament” cue # 418-R CBS 7-57-A
-“Laramie Hoedown” cue # 422-R CBS 7-52-A
“Leap from the Mist” cue # 401-R CBS 7-56-A  
“Leaping Sneak” cue # 397-R CBS 7-50  
“Lurking Figure” cue # 402-R  
“Mist Lifts” cue # 400-R CBD 7-56-A-1  
“Moment of Sorrow” cue # 395-R  
“Night Reflecting” cue # 383-R CBS 7-57-A  
“Nocturnal Interlude” cue # 410-R  
“Patrol Montage” cue # 425-R CBS 7-62-A-1  
“Peaceful Soul” cue # 466-R CBS 7-47-A  
“Quince Winces” cue # 415-R CBS 7-51-A  
“Ran Afoul” cue # 404-R CBS 7-56-A-1  
“Rapid Flight” cue # 470-R  
“Released” cue # 405-R CBS 7-48-A  
“Run to the Sea” cue # 406-R  
“Rural Bounce” cue # 384-R CBS 7-63-A  
“Sad Departure” cue # 423-R CBS 7-43-A  
“Saturday Night” cue # 421-R  
“Short Run” cue # 471-R CBS 7-43-A  
“Silent Flight” cue # 382 CBS 7-23-A  
“Sleeping Creeps” cue # 398-R CBS 7-56-A  
“Solemn Finish” cue # 426-R  
“Strange Return” cue # 409-R  
“Summer Sadness” cue # 411-R  
“Thrust in the Dark” cue # 403-R CBS 7-56-A-1  
“Up & At Them” cue # 386-R  
“Young Love” cue # 468-R CBS 7-47-A  
“Youth Speaks” cue # 467-R CBS 7-57-A  

Leigh Harline:  

“Bridge # 1” cue # 98 CBS 7-52-B  
“Bridge # 2” cue # 99  
“Bridge # 3” cue # 100  
“Bridge # 4” cue # 101  
“Bridge # 5” cue # 102  
“Bridge # 6” cue # 103  
“Gillie Pantomime” cue # 104 CBS 7-54-B  
“Harvey Pantomime” cue # 105  
“Harvey & Gillie Pantomime” cue # 107  
“Hurry” cue # 108 CBS 7-52-B  
“Pantomime-General” cue # 106 CBS 7-52-B  
“Punctuation” cue # 1  
“Punctuation # 2” cue # 93 thru # 6 or cue # 107  
“Tag # 1” cue # 109 CBS 7-54-B thru # 4 or cue # 112  

Wilbur Hatch:
-“Abrupt Tag” cue # 53 CBS 7-54-A
-“All [???] Tag” cue # 58 “
-“All’s Well” cue # 106 [???] “
-“At Ease” cue # 94 CBS 7-52
-“Band Tag” cue # 42 CBS 7-54-B
-“Basses Wild Tag” cue # 52
-“Bend the Bow” cue # 102
-“Bongo Punct.” Cue # 57 CBS 7-52-B-1
-“Both of ‘em Punct.” Cue # 43 “
-Bothered Brothers Pantomime” cue # 39
-“Bridge # 1” cue # 98 CBS 7-52-B [Note: these series of Bridges were earlier assigned to Leigh Harline so obviously there is a mistake somewhere…]
-“Bright Tag” cue # 88 CBS 7-48
-“Brother’s Bridge # 1” cue # 6 CBS 7-52-C
-“Brother’s Bridge # 2” cue # 6 also “
-“Brother’s Pantomime” cue # 7
-“Can’t Say No Punct.# 5” cue # 16 CBS 7-52-B
-“Chime Happy Punct.” cue # 6 also
-“Curtain-Latin” cue # 91
-“Daffie Down Gillie Punct.” cue # 10
-“Descending Tuba Bridge # 12” cue # 23
-“Diabolic” cue # 107 CBS 7-52
-“Downcat” cue # 108
-“Dirge Pantomime” cue # 36
-“End Title” cue # 2 CBS 7-60-B
“End Title A” cue # 3 “
-“Exit Softly Tag” cue # 59 CBS 7-54
[ETC Maybe over a hundred more cues listed!]

Bernhardt Kaun:

-“Bridge # 1” CBS 7-43-B
-“Bridge # 2” “
-“Classical Scherzo” CBS 7-45-B
-“Dramatic Mysterioso # 3” 7-56-D
-“Theme A” CBS 7-58-B
-“Theme B” “

Rex Koury:

-“Desert Sunrise (Theme)” cue # 292 CBS 7-53-A
-“Gunsmoke Theme” CBS 7-53
-“Western Bridge (Trial to Mexico) “Mad Man” cue # 28 CBS 7-51-1

Jerry Mengo:
“Big Noise at the Plaza” CBS 7-42
-“El Morocco”
[ETC]

L. Moraweck:

-“A Killing in Abilene” cue # 43 CBS 7-51-C
-“Accent” cue # 57 CBS 7-43-1
-“Adversity # 1” cue # 311 CBS 7-46-A
-“Alert # 1” cue # 281 CBS 7-62-A-1
-“Alert # 2” cue # 280
-“Battleground” cue # 270 CBS 7-62-A-1
-“Battleground Finale” cue # 271 CBS 7-47-A
-“Buildup # 1” cue # 21 CBS 7-45-C
-“Buildup Chord” cue # 48 CBS 7-44-C
-“Call to Duty # 1” cue # 302 CBS 7-46-A
-“Call to Duty # 2” cue # 286
-“Call to Duty # 3” cue # 287
-“Call to Duty # 4” cue # 283
-“Call to Duty # 5” cue # 284
-“Call to Duty # 6” cue # 285
-“Canyon Trail # 2” (arr.) cue # 45 CBS 7-51
-“Cavalry Punct.” Cue # 273 CBS 7-62-A-1
-“Cavalry Punct. # 3” cue # 261
-“Cavalry Bridge # 1” cue # 268
-“Cavalry Bridge # 2” cue # 269
-“Cavalry Ride # 1” cue # 267
-“Cavalry Ride # 2” cue # 276
-“Cavalry Ride # 3” cue # 262
-“Cavalry Ride # 2 Final” cue # 260
-“Cavalry Ride # 3 Final” cue # 263
-“Civil War Cavalry” cue # 338 CBS 7-62-A-1
-“Clouds (Fantasy)” cue # 55 CBS 7-45
-“Curtain” cue # 183-1 CBS 7-47-1
-“Dark Canyon” cue # 253-A CBS 7-53-A
-“Dark Cell” cue # 303 CBS 7-23-A-1
-“Dark Cell # 2” cue # 305
-“Dark Destiny # 1” cue # 289 CBS 7-56-A
-“Death March # 2” cue # 294
-“Dejection” cue # 256
-“Desert at Night” cue # 252 CBS 7-53-A
-“Desert at Night” cue 8 CBS 7-51-1
-“Desert at Sunrise” (arr.) cue # 292 CBS 7-53-A
-“Discouragement # 1” cue # 290 CBS 7-56-A-1
- "Dramatic" cue # 36 CBS 7-51-C
- "Dramatic Bridge" cue # 56 CBS 7-43
- "Dramatic Curtain" cue # 11 CBS 7-47
- "Dramatic Montage" cue # 57 CBS 7-43
- "Dramatic Tag" cue # 35 CBS 7-47-1
- "Dramatic Tag" cue # 46 CBS 7-48
- "Dramatic Tag" cue # 13 "
- "Eerie # 5 (Torment)" cue # 308 CBS 7-56-A-1
- "Eerie # 6 (Tension)" cue # 309 "
- "Eerie Dream" cue # 314 CBS 7-56
- "Eerie Dream # 2" cue # 313" CBS 7-56-A
- "Eerie Nightmare # 2" cue # 3130A CBS 7-56-A
- "Eerie Nightmare" cue # 304 CBS 7-23
- "Emotional Bridge" cue # 56 CBS 7-43-
- "Eroica" cue # 259 CBS 7-62-A
- "Fanfare # 1" cue # 264 CBS 7-37-A
- "Fear # 1" cue # 264 CBS 7-23-A
- "Fear # 2" cue # 307
- "Fight, The” cue # 255 CBS 7-46-A
- "French Horn & Trombone” cue # 3 CBS 7-51-1
- "French Horn Solo (Trial to Mexico)” cue # 2 "
- "Going West # 1” cue # 43-A CBS 7-48
- "Going West # 1” (arra.) cue # 43 CBS 7-51
- "Going West # 2” cue # 295 CBS 7-53-A
- "Going West # 3” cue # 296 "
- "Growing Terror" cue # 300 CBS 7-46-A
- "Growing Terror” cue # 299 CBS 7-56-A
- "High to Low Punct.” Cue # 47 CBS 7-44-C
- "Horseman (Trail to Mexico) Chase” CBS 7-51-
- "Impending Doom” cue # 297 CBS 7-56-A
- "Indian Flute Suite” cue # 318-H CBS 7-39-A
- "Into Darkness” cue # 52 CBS 7-46-C
- "Investigating # 1” cue # 31 CBS 7-46-1
- " # 2 cue # 10 "
- " # 3 cue # 266 "
- " # 4 cue # 382 "
- " # 5 cue # 317 "
- "Jeopardy # 1” cue # 310 CBS 7-23-A-1
- "Johnny Come Marching Home” (arra.) cue # 143
- "Machine Music” cue # 58 CBS 7-46
- "M.T. & Background” cue # 39 CBS 7-51-C
- " (Indian Evening)” cue # 38 "
- "Menace” cue # 35-B "
- "Menace Ahead # 1” cue # 51 CBS 7-46-C
- "Menace Ahead # 2” cue # 46 "

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<td>&quot;Night Watch&quot;</td>
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<td>&quot;Nobleman # 1 Tag&quot;</td>
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<td>&quot;Shock Curtain # 1&quot;</td>
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-“Train Effect” CBS 7-28
-“Trumpet Solo” cue # 27-B CBS 7-51-1
-“Waiting # 1” cue # 250 CBS 7-56-A
-“Waiting # 2” cue # 251
-“West Indies” cue # 257 CBS 7-63-A
-“Western Bridge” cue # 22 CBS 7-51-1
-“Western Bridge (Travel to Mexico) “Madman” cue # 28
-“Western Bridge (Stagecoach)” cue # 27
-“Western Bridge (Punct.)” cue # 19
-“Western Bridge (Street)” cue # 291
-“Westerners # 2” cue # 4
-“Westerners (Trail to Mexico)” cue 1 CBS 7-51

Lyn Murray:

-“Bridge # 1” cue # 66 CBS 7-52-B
-“Bridge # 2” cue # 67 CBS 7-52-B
-“Bridge # 3” cue # 68
-“Bridge # 5” cue # 70
-“Bridge # 6” cue # 71
-“Bridge # 7” cue # 72
-“Curtain Latin” cue # 91 CBS 7-54-B
-“Finale # 1” cue # 84
-“Gillie Pant. # 2” cue # 88
-“Harvey & Gillie Pant. # 3” cue # 89
“Harvey Pant. # 1” cue # 87
-“Little Chase” cue # 83
-“Pant. # 4-General” cue # 90
-“Pant. #1” cue # 73 [Note: Most likely abbreviated for “Pantomime”]
-“Pant. # 2” cue # 74 [thru # 79]
-“Rock A Bye Baby” (para.) cue # 8 CBS 7-55-C-2
-“Sailor’s Hornpipe” cue 5-x CBS 7-55-B
-“Scherzo # 1 (woodwinds)” cue # 80
-“Scherzo # 2 (strings)” cue # 81
-“Scherzo # 3 (orch.)” cue # 88
-“Tag # 1” cue # 85
-“Tag # 2” cue # 86

David Rose:

-“Adam & Eve Lift” cue # 15 CBS 7-52-C
-“Adam & Eve Playoff” cue # 13 CBS 7-54-C
-“Adam & Eve Theme” cue # 13 CBS 7-60-C

Leonard Rosenthal:
-“Camp Before Battle” cue # 433 CBS 7-62-A
-“Dramatic Bridge” cue # 434 “
-“Horses & Riders” cue # 435 “
-“Intimate Conversation” cue # 436 CBS 7-57-A
-“Neutral Military” cue # 437 CBS 7-62-A
-“Neutral Opening” cue # 438 “
-“Poignant Moment” cue # 439 “
-“2nd & 3rd Act Opening” cue # 440 “

**Marlin Skiles:**

-“Allen Younf Theme (5081)” cue # 464-A CBS 7-60-A
-“Ed Wynn Theme (4736)” cue # 461 “
-“Memo for Molly (4730)” cue # 460 “

**Fred Steiner:**

-“#9712” cue # 428 CBS 7-62-A
-“#9713” cue # 429 “
-“#9714” cue # 431 “
-“#9715” cue # 430 “
-“Billboard Montage” cue # 31 CBS 7-61-C
-“Gunsmoke # 9-A” cue # 26 CBS 7-51-C
-“Gunsmoke 9-B” cue # 27 “
-“Gunsmoke # 10” cue # 28 “
-“Gunsmoke BG” cue # 20 CBS 7-53-C
-“Harp Stings” cue # 32 CBS 7-44-C
-“March Montage” cue # 432 CBS 7-28-A
-“P.M. Bridge” cue # 10-B CBS 7-45-C
-“Shrimp Theme” cue # 459 CBS 7-60-A
-“Southern Belle (Dixie)” arra. Cue # 33 CBS 7-55-C-2
-“Waltz Theme (5306)” cue # 465 CBS 7-60-A
-“Yankee Privateer” M-12 cue # 64 CBS 7-45

**Leith Stevens:**

-“You Are There M.T.” cue M-1 CBS 7-58-A

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**SPFM & THE CBS COLLECTION**

Allow me now to elaborate upon of a certain facet of the CBS Collection that involved the old SPFM (acronym for the Society for the Preservation of Film Music),
named-changed to the Film Music Society in September, 1997. Perhaps at that general management period, this name change was a distinction without a difference. At any rate, this account is necessary for two reasons: (a) to offer a brief background history of how the CBS Collection got to UCLA and, in part, in the hands of SPFM; and (b) how I was instrumental in getting the audio music from the CBS transcription discs (and later Dats) back to UCLA. Note that this presentation occasionally will reveal a rather unfavorable side of the old SPFM management at the time based on my personal experience. I certainly do not have issues with the present day Society that morphed from SPFM, and in fact I am completely uninvolved with it (not a dues-paying Member, for example), although I notice on the Internet from the Film Music Society website that a few of the Officers/Directors there now were intimately involved way back in the old SPFM. In other words, it is not completely “new blood” there, not a total makeover. But I did have issues with management of the old Society largely under different management back in 1997-1998 related to the CBS material. Let me explain.

Now: While the written music, log books, reel tapes, cassettes (etc.) were kept in possession (and ownership) by UCLA in the Deed of Gifts # 1 and # 2, the 16” transcription discs were not. Information on this was initially fuzzy in my investigations. Either UCLA did not want them (which was quite unlikely considering that all the other sound recordings were accepted) or, most likely in my opinion, there may have been an overlap of allegiances involved with both UCLA Music Library and the old SPFM. A certain Officer (Trustee) of SPFM then was also a long-time employee of UCLA at the Music Library. He was a central figure instrumental in saving the CBS material because otherwise they would have been trashed. He gave quick action to secure the precious CBS materials that would have otherwise been hauled away as “junk,” thus preventing a travesty that occurred two decades earlier at MGM when a similar belt-tightening policy of new management resulted in the literal burial of their scores into a landfill for a golf course.

Specifically, according to a highly informative letter to me by this gentleman dated January 7, 1998, Robert Drasnin (a UCLA Music Department alumnus) phoned him about the immediate availability of the first Deed of Gift materials in late November 1988. The UCLA Music Librarian (again, who was also an official of SPFM) arranged for the UCLA Library Gifts Section to deliver about a thousand acid-free document boxes (930 were used) to the CBS Studio warehouse on Monday & Tuesday, November 29/29. I believe the location was CBS/MTM at 4024 Radford, North Hollywood, 2nd floor scoring building. Preprinted labels were affixed to identify boxes by numbers, and sheets were provided (more on this in the next paragraph) to write down details of the contents of each box. Four to six UCLA staff personnel processed the collection from that Tuesday thru Friday (12/2/88). The boxes were then delivered to SRLF in UCLA-owned trucks. Once a rough inventory was made of the material a week later, UCLA drew up the Deed of Gift # 1 and CBS signed it (“I do hereby irrevocably assign, transfer and give all our rights, titles, and interests of the above described property to the Regents…” etc.) and later added addendums (such as the March 7, 1989 permission to photocopy from Harry Heitzer meant for educational and/or personal research). In the letter I was told that the estimated 800 transcription discs (his rough estimate) were sent to SPFM for storage only
because UCLA could not handle them at the time (busy and swamped with the 930 boxes of written scores). Since he was involved with SPFM anyway, it was a simple matter to have SPFM take possession (not ownership) of the discs as part of the “P” part of the acronym (“Preservation” of film music). The Deed of Gift # 2 came later in 1991 and was processed by someone else in charge at UCLA.

Regarding those sheets I mentioned in the above paragraph, most of each legal size page was blank to leave room for hand-written data-input. On the top left was written “UCLA Music Library The CBS Collection December 1988.” To its right is “Composer” (with “Arranger” below that) and then “Orchestrator” On the left side column is headed “Box/Folder” followed by “Title (Media/Format), Date, Cue Title.” Next to its right is “Prod.No./Show No; CBS Score No.” Then “Reel Cue No.” and then “Score/pts,” “Print Format,” “Physical Condition,” and finally in the far right is “Notes.” For example, one sheet has Boxes 42, 43, 44, 45. Next to “Box 42” it states, “Various full scores including “Against the Wall,” “Wardrobe,” “Big Jesse,” “Cattle Camp,” “The Noose,” “Pay-Off,” “Titles,” Cimarron Strip. Under the Notes heading it has written, “D.B. Ray, P. Carpenter, H. Geller, Richard Shores.” What the staff person looking at the box didn’t realize was that several of those cues (many not listed here) were composed by Bernard Herrmann for the Cimarron Strip episode, “A Knife in the Darkness.” Box 43 lists that episode and lists Herrmann as the composer (the first half of the score). The other half is in Box 42. Under “Title” for Box 43 is written, “Glad to be Home,” CIM 151-200, H. Geller.” Below that is “Cimarron Strip” with “Cyril Mockridge” listed as the composer. Then “A Knife in the Darkness” with Bernard Herrmann written in as the composer. Many times there are no specifics. For example, in the sheet that holds information on Boxes 549 thru 554, we see Box 552 simply listing “Misc. Scores, Xerox” followed by “Scores” (no notes on composers, etc.).

So the transcription discs went to SPFM instead of UCLA. A high figure of 5,000 discs was initially indicated (such as Film Music Collections in the U.S.: A Guide, edited by H. Stephen Wright). The May-June 1993 Society Newsletter claimed that there were 3,000 transcription discs, while a later issue claimed 4,000 discs. The figure may be considerably less, perhaps 800 discs (even down to just 200 discs) after I talked with various people involved. Unfortunately SPFM never did a proper inventory, so we simply do not know the precise number received.

At any rate, the primary error SPFM held was that it now owned these transcription discs rather than having mere possession. UCLA Regents were given a Deed of Gift, not SPFM. Because of this faulty belief, SPFM subsequently “donated” duplicates to the Gene Autry Museum in March 1994, proudly advertised in a SPFM newsletter (see next paragraph). Since possession does not prove ownership, this was a major “goof” on the part of SPFM management because the discs were not legally theirs to give away. The claim in a letter to me dated October 20, 1997 was that the transcription discs were held in storage by SPFM because UCLA did not have the space or the staff to take care of these materials. If that was so (just holding them in possession capacity only), this does not justify giving away at least several dozens of these UCLA-owned transcription discs to the Gene Autry Western Heritage Museum.
According to the Dec '94/Jan '95 edition of the SPFM Newsletter, "It should be noted that the Society presented duplicate acetate discs from the CBS Collection related to westerns to the Gene Autry Western Heritage Museum at the opening of SPFM's Third Annual Film Music Conference..." held March 17-21, 1994.

I contacted the assistant Director, Research Center at the Autry Museum in early 1998 to verify this information. Indeed, she sent me computer records for the first 38 discs and contents, the first two listings on the "deed of gift" given by SPFM--which is curious, as just given above, since SPFM was only in possession of the discs, not ownership. While it seems appropriate or fitting that Gene Autry would have duplicate discs of the western music, the discs are useless by themselves. The Museum should have received a copy of the Dats, in my opinion, so that the music could be heard and preserved at an alternate site (Gene Autry Museum, a private organization).

Here is an example of the disc holdings at the Gene Autry Western Museum:

-Obj # 94.98.14 Accn # 94.98 Old #s: T94-72-1
  Object name: record, transcription
  Title: CBS XII Reel 78-E-Six/Theme Sets.G.S. "Harriet"[Bernard Herrmann]; Reel 78-E-Seven/G.S. "Love Thy Neighbor"; G.S. "Long Hours, Short Pay."
  Made by: CBS
  diameter:   11 7/8 IN
  revolution:    33.3333 RPM
  Black vinyl record. Light blue labels with black print.

As given, SPFM transferred many of the discs to the now "old" DAT (Digital Audio Tape) format by at least February 1994. In October, and specifically November 3, 1996, I requested to hear them (I was a member at the time) as an integral part of my Herrmann research, but I was ignored (in effect denied access). I sent a copy of my request to an official at SPFM, two other Trustees, two officials at UCLA, and Elmer Bernstein (then President of SPFM). No one had the courtesy of responding. I even later phoned UCLA two or three times about progress in contacting SPFM officials but it was never done. Over time I patiently kept waiting and asking again. By then I received replies but was given a run around. For example, a SPFM official told me even earlier in 1995 that the discs had not yet been transferred to Dats (but, as I found out later, they actually were transferred since February 1994). I stated that I could be of invaluable help when they make the transfer to Dats process because of my exhaustive research at UCLA since May 1989. I even made a follow-up phone message to that SPFM official 6 to 8 months later in 1995 that I would volunteer my expertise (offered again long afterward in a letter dated November 3, 1996) but the official never returned the message until nearly a year afterward (dated October 20, 1997) when the reply was that my proposal to help did not make a whole lot of sense. What would any reasonable person make of this?
Indifference perhaps or probably more the case of not knowing what they are talking about. Let me explain.

In that letter dated October 20, 1997, I was told that the transcription discs are labeled so there had not been any problem identifying the material on these discs. In actual fact, while the discs may be labeled, only the cue titles and timings and CBS Library reel designations (such as “66” for fantasy/outer space music) were given. In most cases the names of the composers were not identified. So when I received a nine-page list of Herrmann-only cues from a SPFM preservation official a year earlier of those discs transferred to Dats, a large percentage of the cues were not actually composed by Herrmann. I knew that right away based on my extensive research of the CBS Collection, and that is why I offered my help. Examples of mis-identifications by SPFM included: cue # 190 “Trouble No. 1” (actually composed by Rene Garriguenc, not Herrmann); cue # 192 “Suspense Mysterioso” (Garriguenc again); cues # 224 thru 236 (L. Rosenthal, not Herrmann); cue # 293 “Ambush # 2” (Fred Steiner, not Herrmann); cue # 1006 “Brouillard” (M. Constant, not Herrmann); cue # 1005 “Light Rain” (Constant again); #1090 series of cues (Garriguenc, not Herrmann), and so forth. So helping out with my expertise would’ve made sense—except for certain members of then SPFM management who said my original proposal to help “did not make a whole lot of sense to us.”

The same applied to the reel-to-reel tapes that the October 20 letter stated were clearly marked. Well, sometimes yes, many times no—especially in the lack of naming of composers. It depended on who was doing the labeling. Also in the letter from SPFM was the statement that it held the transcription discs all these years (nearly nine) was because UCLA did not have the space nor the staff to take care of the materials and that until recently they have the state-of-the–art SRLF. Actually SRLF was available even back then in late 1988 when the Deed of Gift # 1 and then Deed of Gift # 2 in 1991 materials were stored right there at the SRLF storage facilities. Obviously there had to be a SRLF to hold the many collections already available at UCLA for many years. There was plenty of room to put those transcriptions discs there, and plenty of time to return the discs to UCLA since many of the discs were already converted to Dats several years earlier. The conversion work was done long ago, so why keep the discs? So it is logical to contend that SPFM actually felt the discs were part of their own collection and, as given earlier, even donated excess copies to the Gene Autry Museum. UCLA (the owners of the discs and all other CBS materials) did not donate them to that Museum. And SPFM did not mention in their press release that UCLA gave them special permission to give away those discs. If UCLA had stored the transcription discs in my large garage instead of at SPFM, I would think more than twice about giving many of them away to someone else! I would have no legal right to donate property that I held in storage possession only. But SPFM at the time believed it had the power and right to do exactly that (again, logically, because management felt it owned the materials).

At any rate, I later submitted my research papers to Film Score Monthly (more on this later) for proposed publication. I corrected the Bernard Herrmann nine-page audio list mentioned above that I received by a Trustee on the Preservation Committee who initially wanted to help me (but given the thumbs down on me by a higher official and
another trustee who uttered slanderous words about me—but more on this later),
notifying them that 28% of the information was incorrect (not actually composed by
Herrmann). So I waited the rest of 1996 and into 1997. I wrote a letter to an UCLA
librarian/official directly involved with the CBS Collection dated August 15, 1997
asking him to please push the issue with SPFM and resolve the matter of getting those
Dats to UCLA so that researchers can finally study them.

An official of SPFM left a phone message to me on October 14, 1997 stating that
SPFM was not authorized to make copies of the Dats to anyone. I replied that this is true
but UCLA is not just “anyone,” and that SPFM needs to send at least a copy of the Dats
to UCLA, the rightful owner of the transcription discs (UCLA Regents were given a
Deed of Gift of all of the CBS materials, not SPFM). Then I received that October 20th
letter. Eventually, with more pushing by a letter campaign later in October, towards the
end of 1997 a copy of the 30 Dats (there was supposed to be 40 Dats according to the
December 1997 Film Music Society newsletter—so where are the other 10 Dats?) were
thankfully (and finally) sent to UCLA. Incidentally, after my intensive letter campaign in
the fall of 1996, the transcription discs themselves were returned to UCLA in January or
February 1997. But what good are transcription discs alone since researchers could not
play them at UCLA? UCLA needed the Dats or the cassette tape equivalent. I pushed for
that thru 1997. In fact copies of the Dats (just 30) were given or agreed to be given to
UCLA by the end of the year, according to pages 4 & 5 of the December 1997 issue of
the Film Music Society Newsletter.

Still I was only allowed initially to listen to the music. At that period towards the
very end of 1997, however, a game-changing event happened. I was made aware by an
independent third party-collector that a member(s) of the Society was circulating copies
of the CBS music to other members and/or friends for personal enjoyment. I was given a
copy by that third party as proof. Perhaps it was by one lone “bad apple” trustee who had
direct access of the audio. I don’t know. I suspect logically there was sharing amongst
several of them (even if the majority of the Board/directors/advisors would obviously not
sanction it on an official level). The instinct of most people is to share, even if improperly
so, and clandestine activities are only human nature in many cases, but when the
flashlight of discovery spotlights them like scurrying rats, then remedial action must be
taken.

At any rate, I felt that this private sharing of CBS material was unfair, especially
since SPFM stated in writing in the Film Music Collections Guide (page 3) that it would
make copies available to serious researchers such as me. And I was assured back in at the
end of October 1997 that it would be “impossible” for these SPFM tapes to be
disseminated to collectors. At the end of December 1997 I contacted another trustee of
SPFM who was directly involved with the CBS transcription discs transfer, but he
clammed up and refused to give information, instead referring me to a head SPFM
official for information. This dissemination of CBS material was a very serious matter.
Perhaps this was a “once-only” infraction that got out of control (copy-generations down
the line) but it is conceivable that there was already a practice of making copies of
various unreleased audio collections and then distributing them amongst fellow trustees
who in turn made copies to friends and perhaps even to collectors for trades or additions in personal collections. I don’t know. All I know is that a third party collector who contacted me (because he knew I was involved with CBS Music Library research for many years) was able to get a copy of the unreleased CBS audio that directly came from the Dat conversion of the transcription discs. Apparently "insiders" shared goodies for themselves but "outsiders" (such as legitimate researchers as myself) were excluded. Personally my feeling was that if they wanted to enjoy the fruits of their efforts, fine; but then don’t turn around and be prejudicial by denying access of the material to serious researchers (especially if you publicly advertise that you want to make the music available to serious researchers and Members). I had no axe to grind, but I wanted fair and equal treatment not only for myself but also for other legitimate researchers.  

So now I was really fed up. I obviously could not trust the Society and what they “said” officially. So on February 16, 1998 I made a big stink about this to UCLA Music Library Special Collections and to Elmer Bernstein, then President of SPFM. I sent Bernstein an express package that had to be signed for. In it were a no-nonsense letter and a 60-minute Maxell audiocassette sample of the improper dissemination of CBS music to collectors as proof of my accusations. The source of this music was the transfer work done by SPFM 4-5 years earlier according to the May-June 1993 SPFM Newsletter. The first example I sent Bernstein was the complete transcription disc transfer of Fred Steiner’s “Box o’ Rocks” episode of *Gunsmoke*. It is an exact match with the same voiced timings and preludes as later duplicated (transferred) in Dat # 12 at UCLA. The next sample in that tape was Waxman’s music to “The Raid” episode of *Gunsmoke*. It starts with the voiced Log 1461, September 16, 1965 of cue # 187. 

According to the Deed of Gift that I read, all CBS music materials were donated to the Regents of UCLA. No exception was mentioned that SPFM would be given a piece of the pie (such as the transcription discs and 15 cartons of “mag masters”). If so, why did not SPFM show its own separate Deed of Gift from CBS? Simple, because there was no such separate Deed of Gift. UCLA did not need “permission” from SPFM to make copies of those 30 or 40 Dats. It was unbecoming for an educational charity (given such tax-exempt status by the IRS) to keep the fruits of these CBS materials to themselves. SPFM was not a private foundation (like the Gene Autry Museum) since it was a not-for-profit educational charity chartered by the State of California for tax-exempt purposes. Therefore SPFM was a public charitable entity in which the general public must be the final beneficiary (not just “in-house” Members of the Society), and collections must be open, accountable and made accessible to members and others who are serious researchers of film and TV music. My argument was that I was being given prejudicial treatment since those recipients of the CBS Dats were given tapes because they were personal friends and/or fellow members of certain Society trustees or members who had access to the collection (unlike the vast majority of SPFM members)—but I, as a bona-fide researcher and then Member of the Society, was denied such tapes. Indeed, as given earlier, SPFM had stated in writing, “We would like to make available the DAT tapes of the CBS discs to researchers…” I’d much rather focus on what is right and constructive and helpful than on what-is-wrong issues, but, under the circumstances, I had to now force the issue. Yet I explicitly added at the end of my pointed letter that “All’s well that
ends well.” In other words, any negative situation can be changed for the better. There is room for hope.

As hinted earlier, it came to my attention back in the fall of 1996 when all this started that one high member of SPFM had told a Trustee/Officer there (in charge or involved with the Dats) that I should not be given research access to the CBS music because I was the kind of character who would then sell those tapes to black market cd outfits! That trustee (the one who initially really wanted to help me) told me this over a phone conversation, and was told not to help me anymore. He identified that slanderer to me. I did not appreciate having my good name slurred like this so underhandedly. Also it came to my attention by this Trustee/Officer (again the one who initially wanted to help me) that there were hidden “politics” involved that would make it difficult for me to get cooperation from SPFM. Because I was associated professionally with an original Founder of SPFM, this would be construed as a negative association because there was still a feud or bad blood between these various characters within the SPFM universe (more on this later). I shook my head in disbelief. Obviously even an “educational charity” such as SPFM was not above petty politics to the extent that even an innocent third-party researcher such as me would be made to suffer. In that October 20th letter I referenced earlier by a high SPFM official, I was assured that there was no conspiracy to not help me, and that it had nothing to do with my professional relationship with a Founder of the Society that current SPFM management had bad feelings towards. Yet, as given earlier, behind the scenes I was told candidly by another SPFM official that in fact this was not true, a false assurance. There was a negative association or suspicion going on that could be a factor why I wasn’t being helped. And having another SPFM official slandering me behind my back only confirmed this active uncooperative attitude and lack of the friendly spirit of fellow comradeship in film music research.

Here is another example of small-minded pettiness or even spitefulness to prove my suspicion: Probably because of my letter campaign and “making waves,” so to speak, SPFM even returned my postal money order of $35 for the 1998 membership renewal—just returned with no note, no explanation; opened up, inserted back in my envelope and returned within a Film Music Society envelope. I shook my head in disbelief when I received it back. I wondered if they were refusing membership to anyone who openly criticized the Society? Did a public, not-for-profit organization such as SPFM have the right to refuse anyone membership who had valid criticisms? I returned the money order back to SPFM but this time certified with a return receipt. I forgot now what happened. By then I thought to myself with amusement, “Gee, I wonder if SPFM is going to scratch my name off their Christmas card list?”

Here is another example that supported my suspicions: As given earlier, I was going to have a few articles published about the CBS Collection at Film Score Monthly (sent to FSM on 2-13-97) but they were never published as planned. The official there replied to my inquiries of “what happened?” that a high official of SPFM intimidated him at a social gathering at the end of December 1997, stating that that official was pretty “harsh” and that he needed “authorization” from that official (I still have that letter detailing the encounter). This was quite laughable since SPFM had nothing to do legally
with the CBS material, so no “authorization” was required. Because of the potential
hassles initiated by SPFM, FSM felt disinclined to publish my articles. And the
interesting point is that my first two papers had nothing to do with the issues I had with
the Society regarding the CBS Dats—just exclusively focused on Bernard Herrmann
research. One was a fully comprehensive “Cue Inventory” of Herrmann’s music at CBS-
Television. Such “politics,” petty power tactics and intimidations are unbecoming of such
people (if only one or two “bad apples”) in an educational charity.

It bears noting that I was informed from various parties involved that there was
perhaps “dirty politics” involved with the ouster of one of the Founders of SPFM years
earlier—a sort of “hostile corporate takeover,” as one central person involved described
it, ousting an original Founder. I would love to read a detailed account of this dismissal
if anyone has the courage to report it honestly. But at this late date, I doubt if that old
dirty laundry will ever see the light (and fresh air) of day. I happened to be professionally
involved with that individual because I was writing a research paper for his journal and,
as given earlier, I was told by a Trustee/Officer of SPFM that such an association was
construed as problematic.

There is an old Soundtrack issue that includes a story titled The Society for the
Preservation of Film Music, an interview conversation with that founder of the Society
who was ousted. At least it gives some information and insight into the matter, and I
believe it was the only source of information except perhaps for some old Filmus-L
archive posts (other posts—such as mine and a SPFM Founder-- were deleted by an
administrator of the site who was also a Board of Director of SPFM). Unfortunately,
however, Filmus-L ceased to exist a few months ago. The archive is gone too but perhaps
someone will eventually put it back online. At the moment I am writing this, I do not
have the precise Soundtrack issue number, nor can I find a free index to the issues (the
periodical ceased to exist in 2001, I believe). The xerox pages I have did not have the
issue designation on the pages. But the article appears on pages 57 thru 63.

On a side note, I also found it curious, for example, that grant money at the time
was directed to create an “Executive Director” salaried position whose basic function was
to raise money in a public relations fashion (fund-raising dinners, etc.) that smacks more
of profit-making activity instead of being directed to preserve film music materials for
tax-exempt purposes (and, by extension, allowing researchers to study them). The
original articles of the Society had no such paying position titled “Executive Director.”
The only officers were non-paying President, Vice-President, Secretary, and Treasurer
positions. The new full-time “Executive Director” position in that 1990 and/or 1991
period had a yearly salary, I understand, of about $45,000. That is a tremendous expense
for such a relatively small tax-exempt entity. Currently, according to the 2010 FSM site
listing of the Board of Directors, there is a “Producing Director” position. I assume this is
simply a synonymous term for the previously-named “Executive Director” position (and I
assume still a paid management position).
Commentary: In my opinion, I think it was a big mistake to create this money-draining position of Executive Director. I feel that you must find people who love doing music preservation tasks and have the free time to volunteer (although not necessarily just one person doing all the work!). It would be fine for the Society to pay for materials or certain activities to do the job (such as truck rentals to haul away heavy and large research materials available for the taking such as a Studio wanting to get rid of old scores because they are, say, a fire hazard in an old studio building). I think also that the Society should give a detailed inventory of their holdings/collections online. Moreover, on another matter: Can dues-paying members actually have the power to vote? Can members vote Trustees/Officers in office and out of office, or is that "power" bestowed only to Board members? If not, in my opinion, I fear that the Founder(s) of the Society made a fundamental mistake creating such an involved entity (a sort of Frankenstein’s monster that could turn against the creator/founder), especially if you end up losing control of your own creation! So, while SPFM was not a for-profit business entity but a tax-exempt nonprofit organization, it nevertheless was set up, ironically enough like a for-profit corporation, to be potentially vulnerable for a “hostile takeover” situation (as it appears what happened to an original Founder of the organization). Let me explain.

If you step down from the non-paying position of, say, the President in a nonprofit organization like SPFM and take on the paid position of being Executive Director (day to day running of the educational charity, effective fundraising to pay for the position and projects of the organization, etc.), you in effect become an employee of the organization. You are no longer a Board member but an employee, thereby subject to the rulings of the Board of Directors (employer). Directors volunteer their services, are not paid, and are not subject to the will or whims of the Chairman of the Board (usually the President, and often in the early stages also the or a Founder). If, say, a founder takes this paying non-Board position as Executive Director, it can be a potential downfall because he risks being fired (ala Donald Trump!) or voted out if the Board decides in their conception that he is not doing the “job” satisfactorily. And if people feel that you are rubbing them the wrong way, they are not likely to vote sympathetically for you. That’s just normal human nature, especially when power & influence are factored in. It’s best to avoid all those complications and keep the power in one’s own hands (especially if it’s your own “baby,” so to speak). Why the By-Laws did not provide a clause or arrangement where the President and/or Founding Father can also have be a paid official of the Board, and still retain one’s authority, I don’t know. That oversight may have been a mistake. Perhaps such a situation is generally frowned upon in not-for-profit organizations like an educational charity, and hence not recommended or included in most standard setups.

Various people I have communicated with who were members of SPFM strongly complained about the management moves to oust that founder, and decided not to renew their membership as a protest. They also felt that the seven laudable goals of the Society were not being acted upon since then except for informational articles in The Cue Sheet (the periodical organ of the Society) on the history of film music. They objected to the hiring of a new Executive Director with a public relations background but (they felt or heard second hand from others) who had little or no interest in film music (at least at the time). They objected to the election of a tv composer as President, feeling that the
position would increasingly serve as a self-aggrandizing platform to promote the professional careers of composers in the industry instead of on the original goal to preserve film music. They objected to the primary focus on annual “life achievement” award dinners that in effect serve as profit-making fund raisers (a curious dichotomy considering that SPFM was a tax-exempt nonprofit educational charity that was supposed to rely on contributions (such as members’ dues) and grants (such as the Skaggs Foundation of Oakland, California). These were their complaints around 1991, not mine, because I was not really involved in the Society beyond being a passive dues-paying member. It wasn’t until 1997-1998 that my experiences with SPFM started to become personally involved due to the CBS Collection research ties. Others also have voiced dissatisfactions with FMS, including those posting in the FSM (Film Score Monthly) Discussion Board, such as given in the April thru June 2003 archives. Some described the Society as being largely dormant, have an adversarial attitude towards collectors, having a rickety history, but seemed to improve a bit once a new President came on the scene in 2002. But even with this change many complained about the lack of timely communication & response. The timing of the beginning of the turn of events that members were disturbed about earlier and that changed the nature of the Society for them was in 1989 when a founder of the Society stepped down as President (to take the new Executive Director paid job), and the industry composer took the reins. There was a “Report on Current Issues & Proposed Plan of Action” (over thirty pages) dated June 30, 1990 that discussed various issues, notably involving that founder. Relatively soon after that, he was ousted from his own Society that he significantly established.

Now: If a grant requires matching funds (as was the $30,000 Skaggs Foundation fund) to be raised independently by the Society in order to fully receive the grant, this conditional provision would further complicate a situation. Ideally, to my mind, a grant should be “no strings attached” beyond the stated purpose of the grant, say, to physically preserve film music. A grantor foundation should not interfere with ideals of the grantee organization. This means strongly influencing it to, say, hire a full-time salaried Executive Director in order to raise money or to fulfill some sort of matching funds arrangement if the organization is tempted by the money being waved in front of its face. If I was the Founder/President of SPFM, I would’ve said (ala Sarah Pailin) to Skaggs or any other such grantor with such interfering suggestions, “Thanks—but no thanks!” By the way, the fund-raising dinner benefit for John Williams raised, I believe, about $20,000. This of course would help to pay for the salaried Executive Director position that was created in part to foster public relations-style fund-raisers. Although, once again in an ideal situation, the responsibility for fund-raising should not squarely and solely on the shoulders of the Executive Director (paid or not). Perhaps there should be a general Committee in charge of that. Call it the Financial Committee, or the Fund-Raising Committee, or whatever. The primary focus on SPFM shouldn’t have to be on how to make more money! Then it begins to sound more & more like a for-profit business corporation!

And in my personal experiences as delineated above, my complaint was that current SPFM at the time seemed to practice a standing joke reference circulating
amongst members and some forums—that the acronym of SPFM actually now stood for the Society for the Prevention of Film Music preservation and research!

Incidentally, there was a September 16, 1990 Los Angeles Times article on SPFM. Here’s the link:


To conclude my general commentary, I will paste my old 2003 Talking Herrmann post recording FMS:

TALKING HERRMANN:
http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1335
“Film Music society CD finally arrived”

[Topic #1335]
17 Apr 2003, 01:26 GMT
[Start of extended quote] :

“I posted some of my beefs about even the current incarnation of the Society at:

http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1209

“I think the intention and ideal is good. However, the implementation of those ideals leaves me a bit underwhelmed so far at least. I remember I must’ve tried at least seven or eight times to get on the Society phone to join up. I had my credit card ready each time but all I ever got was that annoying tape machine message instead of getting someone "live." I needed to have some questions answered before I committed my hard-earned money. I remember Ed lamenting about how he never received replies after several months about his membership (where is the cd? when is it coming out? Etc.) There is a pronounced lack of timely communication with even this current Society. It is understandable of course if this is a purely voluntary endeavor (nobody volunteering to donate time to answer phone calls and reply in a timely manner to emails). But after my repeated attempts, I simply gave up. Alan just posted above about the same frustration with the lack of communication.

“Now: On a positive note, I think the Society deserves support for its ideals. I am willing to give it a chance. I suggest (and I discussed this twice before) quite strongly that if the Society is serious about getting new blood and support, and is sincere about wanting to really reach out to people, that they initiate a Society online discussion board (like Talking Herrmann, or Filmus-L, or the Film Score Monthly Message Board). Then there would be an immediate rush of life and timely information. Of course it would help is some individuals in the Society would contribute to posts of information, replied to gripes, etc. The old Society board members never posted on Talking Herrmann, say, and only a few very rarely (Steve Fry comes to mind) contributed on Filmus-L……But please
make it open—a "members only" condition in order to read the posts would be self-defeating. There is no need for a "Private Boys Club" in an endeavor like this. Free flow of information is necessary. I remember how I several times volunteered my services and research to the old Society regarding the CBS Material that I've researched since 1989 but was given a deaf ear. I guess there was a type of a private insiders' club within the old Society that excluded outsiders. Apparently "insiders" shared goodies for themselves but "outsiders" were excluded. Try as hard I might to hear some of their material that they accumulated (and purchased from collectors) thru certain Board members, I was always given an excuse of why I couldn't access them (although I was a member). This is strange because by its own nature, the Society was supposed to be an "educational charity" and make materials available in order for the State of California to grant it tax-exempt status. So I had to force the old Society to give a copy of their CBS dats to UCLA for researchers to study. This really pissed me off about the old Society, so naturally I am not quite so easily warming up to the new Incarnation (especially since many of the same Board members are still there) due to the phenomenon of association. So I am wondering if there will still be petty "politics" involved or excuses, etc. It was a bit of a Private Boys Club back then, and I would not tolerate that again. And I certainly would not tolerate any more bad politics that caused a sort of "hostile corporate takeover" from the original Founder(s).

"That being said, I may be willing to fork over $50 and an extra $20 for the cd and give it a try. I would be far more enthusiastic if the new Society would drastically improve on its communication area. And I would be enthusiastic if there was an online Discussion Board."

21 Apr 2003, 04:42 GMT

“Filmus-L has some posts on the Society, including today:

http://listserv.indiana.edu/cgi-bin/wa?A2=ind0304c&#L=filmus-l&#F=&S=&P=15187

“I would disagree strongly from one post that the CBS music is uninteresting. Quite the contrary. Perhaps television music is not as elite (or interesting) for some people as feature film music, but these are works from the same composers. The material is generally quite excellent.

“However I agree that I would like more detailed information as to where the series is going. Will it be one disc per year? If so, that means the cost of subscription plus the cd means at least $70 per year for one cd (or even $100). That is a bit steep! Moreover, I for one (as a film music researcher) would want the Society to give a detailed inventory of their holdings/collections…… So if I become a member and request an inventory, will the Society send me the inventory? If not, why not? And can the music be researched/listened to? And exactly where and when (open hours during the week)? At any rate, I'd hate to see any such organization become a platform for private or elite collectors to get goodies and not share them freely or openly to all other members.
“Moreover, the December ’97 Film Music Society Newsletter in pages 4 & 5 discussed the CBS Dats. The newsletter refers to 40 dats, yet at UCLA there are only 30 that I know of. What are those ten other dats of CBS material? That's about 20 hours of music potentially.

“No offense meant to [the new FMS President] (whom I do not know personally), but I wonder about the wisdom of letting any film composer being the President of the Society, especially a busy composer who may have very little time to devote adequately to Society needs. I would think it better to have a professional researcher/University professional or dedicated film music preservationist with enough time to handle daily Society business, detective work, etc. I liked the old name SPFM (Society for the Preservation of Film Music) better because it more clearly described the true nature of the Society. Why did they really change it to the "Film Music Society"? Was it a legal reason? Are they no longer devoted to preserving music? So is the Society more a composers' professional association than a wide-based or eclectic membership with power of voting. And that's another matter: Can dues-paying member actually have the power to VOTE? Can members vote people in office and out of office, or is that "power" bestowed only to Board members? I would rather see membership voting power.

“Once again I would strongly like to see a Film Music Society Discussion Forum. If enough paying members really want it, then it should be initiated. Put it to the vote at least. Are there any Society board members reading this? Hello? Perhaps they can respond. And let us know when the phone lines will be open for a direct call to a "live" person answering the phone about membership questions.

“If it's only one hour on a certain day of the week, then let us know what that hour is!

……………………[REPLY to a poster:] …..”As for being a board member--like Grouch Marx, I wouldn't want to join any organization if it had me as a member! I forgot how the line exactly went! I also tend to despise "politics." Best to do pure research. And create art!” [End of quote]

[End of commentary]

As given earlier, SPFM finally did the right thing and agreed to make copies of the CBS Dats to UCLA back in late 1997. And because of the improper dissemination of the Dats music that I made a stink about in my repeated phone calls and letter campaign, an agreement was made so that I could have cassette audio copies of whatever music I needed for my research, copied from the Dat machine onto a tape machine there at UCLA Room B-425. The Dats were held just down the corridor in storage room B-426. Mainly I was interested only in the Herrmann material and some Herrmannesque Rene Garriguenc music. As given before, the transcription discs were returned earlier (somewhere) at UCLA—although it seems nobody knows where they are now! I hope they get their act together soon over there. I heard from a researcher who visited Paramount Music Library some years ago that CBS materials were actually there for some reason. This is rather
curious. I even wonder if now those transcription discs that were returned to UCLA somehow ended up at Paramount? SPFM was intimately involved with activities at the Paramount music department. Perhaps I’ll investigate further. Unfortunately with changes of personnel at UCLA, detailed “hands-on” information gets lost in the process. The best staff man ever on the job there when I was researching for years and who was immensely helpful to me and pleasant to know eventually left sometime in the mid-decade (he was still there at least in 2003 because that’s when the Deed of Gift #2 materials, in part, were first made available, and he pulled a dozen boxes or so for me).

Right now as I write there is a temporary Reading Room right there at SRLF (Southern Regional Library Facility) where the CBS materials are stored off-site from the University proper. The address is 305 DeNeve Dr along the corner of Veterans and Montana (Montana changes to Gayley up the road). I’ve never been there but ideally I would love to go there and have permission to peruse all of the boxes in storage that I wanted to research for a week. Maybe in September or October when I take vacations. In the meantime, I’ll see if that’s possible top make such a spot inventory. If so, then I’ll update this paper later in the year! I have just posted a message to the Performing Arts Library to find out:

http://www2.library.ucla.edu/specialcollections/performingarts/index.cfm

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CBS DATS

30 CBS DATS at UCLA Music Library Special Collections
(initially received from SPFM December 1997)

[Note: SPFM (Society for the Preservation of Film Music) hired audio engineer Chris Lembesis to clean and transfer the CBS transcription discs to DAT format around 1993, under the supervision or involvement of at least three members (according to the May-June 1993 SPFM NEWSLETTER). The discs were in SPFM’s possession (not ownership, since UCLA was given ownership of all CBS materials under two Deeds of Gifts in 1989 and 1991). The discs were returned to UCLA in December 1997 and a copy of the DATS were made for UCLA]

DAT #1
-DAUBER (B. Herrmann)16 cues
Cue #387-1 Dauber #1 version 1 (Take 3)
387-1 Dauber #1 version 2 (T.1)
387-1 Dauber #1 version 3 (T.1)
387-1 Dauber #1 version 4 (T.1)
387-2 Dauber #2 Take 1
387-2 Dauber #2 T.2
387-3 Dauber #3 T.1
387-4 Dauber #4 T.1
387-4 Dauber #4 T.1
387-5 Dauber #5 T.1
387-7 Dauber #7 T.1
387-7 Dauber #7 version A, T.1
387-9 Dauber #9 T.1
387-10 Dauber #10 T.1
387-11 Dauber #11 T.1
387-12 Dauber #12 T.1
387-8 Dauber #8 T.1
387-13 Dauber #13 T.1
387-14 Dauber #14 T.1
387-14 Dauber #14 T.2
387-15 Dauber #15 T.1 (Note: Used in HGWT “Ransom” episode)
387-15 Dauber #15 T.4
387-16 Dauber #16 T.1
387-16 Dauber #16 version A, part 2

-Drink of Water (B. Herrmann) 10 cues
Cue #392-1 Drink of Water #1 Take 2
  392-1 ““ “ “ (Bar 1 only). T.3
  392-2 Drink of Water #2 Take 1
  392-2 ““ “ “ Take 2
  Etc (392-3 thru 392-10)
-Laredo Suite (William Grant Still)
  393-8 “Frontier Fort” Take 2
  393-1 “Neutral” T.2
  393-1 “ “ (with breaks) T.1
  393-5 “Radiant Night” T.2
  393-3 “Romance” T.4
  393-3 “ T.5
  393-2 “Premonition” Take 2
  Etc (393-6, 393-11, 393-12, 393-7, 393-9, 393-10).

“Friend’s Payoff” GUNSMOKE (Lyn Murray)
  #3693 cue “After Summer Merrily” Take 3 (:35)
  #3694 cue “Speechless Lies” Take 3 (1:15)
(last hour not inventoried yet--may include Have Gun Will Travel
Material (“The Street” etc).
Herrmann Library (21 minutes)
-some Marius Constant cues (Light Rain, etc)

DAT #2 (not yet inventoried by Bill Wrobel)
-"Governor & JJ" pilot (Jerry Fielding) 0:00:00-0:31:35
-"He and She" pilot (Jerry Fielding) 0:31:50-0:45:30
-"Good Guys" pilot 0:45:45-1:08:35
-"Andros Targets" pilot 1:08:50-1:27:45
-"Manhunt"
-"You Are There"
-Playhouse 90 (7 tracks) 1:37:20-1:47:25
-Journey Theme track 139 1:47:35-1:50:05
-Navy Log track 140
-Perry Mason tracks 141-145 1:52:20-1:56:25
-"The Street" (B.H.) 1:56:30-1:59:00

DAT #3

-Ballad of Paladin composite (song) track [1] 0:00:00-0:01:00
-HAVE GUN WILL TRAVEL Punctuations (Rene Garriquenc)

Track [02] cue # 1089-A Punctuation # 1
Track [03] cue # 1089-B " # 2 Take 1
Track [04] cue # 1089-B " " Take 2
Track [05] cue # 1089-C Punctuation # 3
Track [06] cue # 1089-D Punctuation # 4
ETC.
Track [24] cue # 1127 HGWT “Suspense Tension” (Garriquenc)
ETC.
Track [27] cue # 1130 HGWT “The Prairie” (Garriquenc)
Track [28] cue # 1131 “Emotional Dramatic” "
Track [29] cue # 1132 “Heavy Suspense” "
Track [31] cue # 1133 “Emotional Pathetic” "
Track [32] cue # 1120 “Ghost Town” (sneak to curtain) L. Moraweck
Tracks [33-35] " " "
Track [37] M-17 “Travel” Part I, T.2 (HGWT pilot) Herrmann
Track [38] " " Part II " "
Track [39] " " Part III " "
Track [40] M-14 “The Newspaper” " "
Track [42] M-16 “The Holster” T.2 " "
Track [43] M-31 “The Return” " "
Track [44] M-32 “The River” T.6 " "
Track [45] M-35 “Capture” T.4 " "
Track [46] M-37 “End Tag” " "
Track [47] " " T.2 " "
Track [48] cue # 1741 “Spotted To the Hideout” Pt I (?? Unknown composer)
Track [49] " " " " Part II
ETC ETC
Track [72] cue # 1034 “Suspense Background” Take 2 (???)
ETC ETC
Track [79] cue # 3371 Take 5
ETC ETC
Track [94] cue # 453 “Night Suspense” (Western Suite) Herrmann
Track [95] cue # 454 “Badman” “ ”
Track [96] “ ” “ ” (from Letter C) “ ”
Track [97] “ ” “ ” (faster version) “ ”
Track [98] cue # 455 “The Ambush” “ ”
Track [99] cue # 456 “Travel I: Tranquil Landscape” “ ”
Track [100] cue # 457 “Travel II: Dark Valleys” T. 4 “ ”
Track [101] cue # 458 “The Meadows”
Track [102] cue # 459 “Shadows”
Track [103] cue #460 “The Waiting”
Track [104] cue # 463 “Dramatic I”
ETC.

DAT # 4 (not yet inventoried)
-Gunsmoke: Unknown Gold(???) Tracks 1-6 16:20
-RIO LOBO tracks 7-76 0:16:30-1:42:05 (Goldsmith)
-Twilight Zone: Whipple Street ???? 77-81 1:42:55-1:46:05
-Unknown Score tracks 82-88 1:40:55-1:55:45

DAT # 5 (not yet inventoried)
-Wild Wild West: "Undead" tracks 1-55 :59:40 Fred Steiner
-Wild Wild West: "Samurai" tracks 56-105 1:02:05

DAT # 6 (not yet inventoried)
-cont. WWW: Samurai tracks 106-117 :20:00
-WWW: Puppeteer tracks 12-54
-WWW episode (Drasnin)
-WWW episode (Markowitz)

DAT # 7 (not yet inventoried)
- "Homecoming" tracks 1-56 1:10:30
-Rawhide tracks 57-81 22 mins
-Lineup Montage tracks 82-89
-Lineup Main & Ends tracks 90-109

DAT # 8
-cue # 293 "Ambush" pt 1 take 5 Fred Steiner
- " pt 2 t.1 & pt3 t. 5
-cue #215 "Climax Prelude" T.5 (Bernard Herrmann)
-cue #217 "Climax Middle Lead-In"(Climatic Lead-In") B.H.

171
-cue #219 "Echo I" T.4 (note: NOT in Cerberus LP's) B. Herrmann
-cue #221 "Echo III" T. 1 & T. 2
-cue #554-1 Prelude (The Desert) Pt I T.5 [Desert Suite] “
    "          "          "          "          "        " (faster version, Bars 1-21)
    "          "          "          "          "Pt II T. 2 (plus faster take)
-554-2 "Mirages" T.1 (note: NOT in Cerberus)& T.1 faster B. Herrmann
-554-3 "North Horizon" 3 takes “
-554-4 "South Horizon" 4 takes “
-554-5 "East Horizon" T.3
-554-7 "Ghost Town" T.7
-554-7 “Ghost Town” last 5 bars, T.1
-554-6 "West Horizon" T.2 (Bar 1-5) (Note: not in Cerberus).
-554-6 “West Horizon” Pt II T.2 (Bars 6-10)
-554-6 “West Horizon” Pt III T.1 (Bars 11-15)
-554-6 “West Horizon” Pt IV T.2 (Bars 16-20)
-554-9 "The Mountains" T.1
-554-11 "The Trail" T.3 and T.1(faster version)
-M-11 "Arrest" T.3 [Ethan Allen]
-M-11 “Arrest” T.1 (muted version)
-M12 "E.A. Main Title" T. 3
-M-13 "Call To Duty" T.5
-M-14 "The Meeting" T.5
-M-15 "To The Rescue" Pt A T.3
-M-15B " " " (The Fight) T.3
-M-16A Ethan Allen tag T.2
-M-16B " " " T.1
-M-16 C " " T.1
-M-16D " " " T.1
-M-22 "The Torries" .1
-M-22A "Rural Grotesque" T. 7
-M-22A " " T.1 (muted version)
-M-23 "Albany" T.1
-M-26 "Rule Britannia" T.2
-M-31 "Jail" T.2
-M-32 "The Escape"
-M-33 Ethan Allen tag T.1
-M-34 Ethan Allen End Title T.2
(rest un-inventoried) includes LINEUP and WALT WHITMAN SUITE

DAT # 9
-POLICE FORCE :
-361A Lead-In T.4 (& faster version immediately after this track)
-361B Lead-In T.4
-361B " " " T.4 (faster)
-361B " " " T.1 (with soft mutes)
-361B " " " " faster version
-361C  Lead-In
-361D, E, F, G  various takes
-359A Openings  t.7
-359A  pt II T.2 & Pt II T.3
-359B  Openings
-359C, D, E, F, G, H  various takes
-360A  Middle Tags  t.4
-360B, D
-"Clues" [from Police Force]  T.3 (complete long cue)
-WESTERN SAGA:
-373 Prelude
-374 "Street Music"  T.4
-375 "Open Spaces"
-376 "The Hunt"
-377 "The Watching"
-382 "The Canyons"
-Cue #292 "Calvary Ambush" T.2(Fred Steiner)
-289 "Western Calvary patrol" T.3  "  "
-289A "Gary Owen Paraphrase"  T.3  "  "
-220 "The Hunt"(Echo II)  T.2(B. Herrmann) not in Cerberus!
-222 "The Chase"(Echo IV)  T.3
-224 "Indian Ambush" T.2  "
-225 "Indian Fight"  T.2  "
-228 "Lowering Sky"  T.2(L. Rosenthal)
-229 "On Maneuvers"  T.1  "
-230 "To A Dead Soldier"  T.1  "
-231 "Call To Horse"  "
-232 "Four O'Clock Watch"  "
-233 "Light Summer Trek"  T.1  "
-234 "Encampment at Dawn"  T.2  "
-235 "Sound of Danger"  T.2  "
-236 "Night Mood"  T.1  "
Track [85] cue # 384  "Gunsmoke"[Western Saga] T.4  Herrmann
Track [86] cue # 385 "Gunfight"  "  "
Track [87] cue # 386 "Victory"  "  "
-223 "Indian Suspense"[Indian Suite]  B. Herrmann
Track [90] cue # 226 "Indian Signals"  T.4
Track [91] cue #227 "The Journey"  T.4
-192 "Suspense Misterioso"  T.1(Rene Garriguenc)
-190 "Trouble No. 1"  T.1 muted version  "
-178 "The Desert No. 1"  T.1  "
-189 "The Desert No. 2"  T.2  "

DAT # 10
-WALT WHITMAN Suite  Tracks 1-3  0:06:00 (Herrmann)
Track [01] cue # 298-2  Walt Whitman Part II

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Track [02] cue # 298-10 “ “ Part Ten (“Indian Gathering”)
Track [03] cue # 298-12 “ “ Part Twelve (“Funeral March”) T.3

-Collector's Item #2 [aka “The Left Fist of David”] tracks 4-49 40:20 (Herrmann)
Track [04] cue # 1283 “House of Prentiss” T.2
Track [05] cue # 1283 “ “ T.3
Track [06] cue # 1284 “The Cane” T.4
Track [07] cue # 1285 “ “ T.5 (some distortion)

Etc Etc

Track [16] cue # 1287 “The Cellar” T.3
Track [17] cue # 1288 “The Shadow”
Track [18] “ “ T.3
Track [19] cue # 1289 “The Cat” T.7
Track [20] cue # 1290 “The Glass”

ETC ETC

Track [35] cue # 1297 “Finale” T.5 (Collector’s Item # 2) Herrmann
Track [37] “ “ T.2
Track [38] M-25 “Neutral Suspense” T.1 (Garriquenc?)
Track [40] M-26 A “Collector’s Item” T. 6 (not Herrmann). Paul Baron??
Track [42] “ “ T.2
Track [43] M-31 “Comedy Entry” T.1
Track [44] M-32 “Working on the Railroad (Paraphrase)” T.1
Track [45] M-33 “The Hoax”
Track [46] “ “ T.2
Track [47] “ “ Part II, T.2
Track [48] “ “ Closing T.1
Track [49] “ “ Closing (Longer version) T.2
Track [50] “On A Note of Triumph” (music rehearsal) 21:50 (Herrmann’s voice)

-Max Steiner: Portrait (narrated Tony Thomas) 27 mins

DAT # 11 (not yet thoroughly inventoried)
-Hunters Are for Killing” tracks 1-46 1:15:00 (J. Fielding)
-CBS Fanfares tracks 47-72 10 mins
-Tues Nite at Movies tracks 73-85 9 mins
-NERO WOLFE(Alex North) tracks 86-91
-Perry mason tracks 92-103 13 mins

DAT # 12 (not yet completely inventoried)
-Gunsmoke: ’Cotter's Girls’(Fred Steiner) 20 tracks :20:20

-Gunsmoke: ”Call Me Dodie” ” 28 minutes (GREAT!) Fred Steiner.
Track [22] cue # 4864 [M0610] “Pleasant Valley” cue
Track [23] cue # 4865 T.3 [M0611] “The Kite” cue

174
- *Gunsmoke*: "Box o' Rocks" by Fred Steiner. 12 minutes. [Note: Dat tracks 45 thru 57 that were disseminated to collectors by persons in the old SPFM that I got from a private collector in early 1998. See my explanation above at the start of this paper]
- *Gunsmoke*: "Jeb" 25 minutes
- Friedhofer Library tracks 84-110 33 minutes

**DAT # 13**
- "Clues" [from *Police Force*] starting Bar 50. Cue # 363.
- "The City" (Parts I thru III) [*Police Force*] Cue # 368.
- Twilight Zone: "Dust" (Jerry Goldsmith) 17 minutes. Sample tracks:
  - #3428 T.3 (instrumentation includes harmonica & guitar)
  - #3429 T.4
  - #3430 T.2
  - #3431 T.6 [etc. thru #3436 T.7]
- HGWT: "The Fatalist" Goldsmith 10 minutes. Sample tracks:
  - #3124 T.2
  - #3126 T.2
  - #3127 T.4 [etc. thru #4134]
- Herrmann tracks 27-33 5 minutes
- HGWT: "Bear Bait" (Jerome Moross) tracks 34-46 16 mins. Sample tracks:
  - #3327 T.4
  - #3328 T.2 [etc. thru #3339]
- HGWT: "Head of Hair" (J. Goldsmith) tracks 47-61 15 mins
- Herrmann (tracks 62-81) 32:30
- Goldsmith (GUNSMOKE: "The Blacksmith" episode) 12 mins

Included in this dat.
Herrmann cues #3777 (etc) “Harriet” (Gunsmoke).

**DAT # 14** (not yet inventoried)
- Goldsmith Library cues 1:31:30
- Luke Slaughter (Jerry Goldsmith) 7 mins
- Frontier Gentleman " 24 mins

**DAT # 15** (not yet inventoried)
- Hawaii 5-0 "Hookman" (Morton Stevens) 1:17:05
- Lineup: "Wake Up to Terror" (Goldsmith) 20 mins
- Playhouse-90: A Marriage to Strangers (Goldsmith) 22 mins

**DAT # 16** (not yet inventoried)
- Twilight Zone: "I Dream of Genie"(Fred Steiner) 22:55
- Twilight Zone: "Miniature" (Fred Steiner) 9 mins
- Twilight Zone: "Mute"(Fred Steiner) 32 mins
- Twilight Zone: "Passage of the Lady Anne"(R. Garriguenc)22
- Young Man's Fancy
- What You Need
DAT # 17  (not yet inventoried)
- FRATERNITY (Jerry Goldsmith) 59:35
- STEP OUT OF LINE " 55 mins
- Thomas Wolfe (B. Herrmann)  4 mins

DAT # 18
- Friedhofer Library  32 mins
- Brave New World (Herrmann)  21 mins
- Space music tracks 57-81  1:06 mins INCLUDES:
  - cue # 1006 “Brouillard” (M. Constant) 1:20
  - “ “ “ (faster version, T.2) 1:05
  - “ “ “ (short version T.3)
  - “ “ “ “ “ T.4
  - “ “ ” ” (shortest version, T.5)
- cue # 1005 “Light Rain” T.1 (M. Constant) 2:06
- cue # 1005 " " " last chord :04
- cue # 1005 " " " (from Bars 22-24 & pick-up)

ETC

BRAVE NEW WORLD (Herrmann)
OUTER SPACE SUITE (Herrmann) Includes:
- cue # 1007 “Prelude (Outer Space)”
- cue # 1007 " “ “ (faster version)
- cue # 1008 “Time Passage”
- cue # 1008 “ “ “ (faster version)

ETC
- cue # 1001 “Spoutnik # 1” T.4 (Guy Luypaertz)
- cue # 1001 “ “ “ (faster version) T.5
- cue # 1001 " " “ (last three bars)
- cue #1002 “Spoutnik # 2”
- cue # 1002 " " " (slower version)

DAT # 19  (not yet completely inventoried)
- Perry Mason: “Blushing Pearls”  5:55 (Jerry Goldsmith)
Track [01] cue # 1916 T.3
Track [02] cue # 1917 T.1
Track [03] cue # 1918 T.2

ETC
- Frontier Gentleman (Goldsmith) 11 mins
- Constant tracks 14-41  32 mins
Track [44] cue 1815-3
Track [45] cue # 1816-1 “Dax # 1”

ETC
- TWILIGHT ZONE Bridges tracks 42-51  4 mins
- Sealing bridges 6 mins
- Twilight Zone (Constant) 6 mins

Track [75] Twilight Zone Theme (M. Constant)
- Twilight Zone tracks 64-73 11:20 (not Herrmann)

Track [87] cue # 3056 T.1 “New Twilight Zone Theme (Opening) Herrmann
Track [91] cue # 3056-A “Twilight Zone Theme (2nd Revision) Herrmann
Track [92] cue # 3056-B “Twilight Zone Closing Theme” Herrmann

Track [95] 3056-B TZ Showcard (Herrmann)

ETC
- Twilight Zone Jazz score 4 mins
- Twilight Zone New Bridges tracks 75-86 8 mins
- Store Front Lawyers (Morton Stevens) 3 mins
- Hotel De Paree tracks 89-121 33 mins

DAT # 20 Goldsmith 33 mins
Track [01] cue # 1939 T.2 Gunsmoke

ETC
Gunsmoke: "Whispering Tree"(Goldsmith)1:06
Unidentified themes(Waxman) 21 mins
Track [33] cue # 4494 T.5
Track [34] cue # 4497 Part II

ETC

DAT # 21
RAWHIDE: episode “Six Days To Bent Fork” Hugo Friedhofer
Recording sessions Aug 24 ‘65
Approx 1:04 duration.

DAT # 22
Gunsmoke: episode “The Raid” Franz Waxman

DAT # 23
CONT “The Raid”

DAT # 24
WILD WILD WEST cues.
Track [01] Log 2133
Track [02] Log 2134

ETC ETC
Track [59] cue # 1282 “Landmark Finale” T. 3 (Herrmann)
Track [60] cue # 1282 “” “” (coda only)
Track [61] “” “” Take 5
Track [63] “” “” “” Part II
Track [64] “” “” “” Take 1
Track [65] “” “” “” Take 2
MOAT FARM MURDER cues (Bernard Herrmann) #390 cue series
Track [66] cue # 390-1 T.3
Track [67] cue # 390-1 T.4
Track [68] cue # 390-1 (faster version)
Track [69] cue # 390-2 T.1 (about 1:09 into dat)
Track [70] cue # 390-3 T.1
Track [71] cue # 390-4 T.2
Track [72] cue # 390-5 T.2
Track [73] cue # 390-6 T.1
Track [74] “ “ T.3
Track [75] cue # 390-7 T.2
Track [76] cue # 390-8 T.1
Track [77] “ “ T.4
Track [78] cue # 390-9 T.2
Track [79] cue # 390-10 T.1
Track [81] cue # 390-11 T.2
Track [82] cue # 390-12 T.2
Track [84] cue # 390-13 T.3
Track [85] cue # 390-14 T.1

DAT # 25
Track [01] cue # 1839 T.2 (harmonica) [I believe these series of cues are from Goldsmith’s “Tomorrow” score for Playhouse 90]
Track [02] cue # 1840 T.1
Track [03] “ “ Version A T.1
ETC
Track [12] cue # 1847
Track [13] cue # 1854 T.2
Track [14] cue # 1855 T.1
Track [15] cue # 1856 (chord only)
Track [16] cue # 1857 T.2
Track [17] cue # 1857 T.2
Track [18] John Barry cues
ETC
Track [78] Gunsmoke July 1, ’65 Studio City
Track [79] “ “
ETC

DAT # 26

CBS series HOTEL DE PAREE (composer: Dimitri Tiomkin) thru Track [25]
Track [01] cue # 1745 “Hotel De Paree” Main Title”
Track [03] cue # 1760 “ “ End Title
Track [04] “ “ “ “ End Title T.3
Track [05] “ “ “ “ End Title T.4
Track [06] “          “          “              “       End Title T.1 (from Bar 9)
Track [07] “          “          “              “       Take 2
Track [08] cue # 1746 “To Rent A Room” cue
Track [09] cue # 1759 “Partnership”
Track [12] cue # 1754 “Stubborn Sundance”
Track [14] cue # 1755 “Determination”
Track [15] cue # 1748 “Annette Pleads”
Track [16] cue # 1758 “Revenge”
Track [17] “          “          “ (from Bar 21) T.1
Track [18] cue # 1747 “Upstairs”
Track [20] cue # 1750 “Trouble Ahead” T.2
Track [21] cue # 1756 “Preparation” T.4
Track [23] cue # 1749 “Suspicion” T.1
Track [25] cue # 1752 “Monique Runs” T.2
Track [26] cue # 2701 T.2
Track [27] cue # 2702 T.2
Track [28] cue # 2703 T.4
Track [29] cue # 2704 T.2
ETC
Track [34] cue # 1397 Theme #1 “I Am A Lawyer”
Track [36] “          “          “
Track [37] cue # 1401 Theme V
ETC
Track [47] cue # 1403 “Fight” (I Am A Lawyer)
Track [48] “End Title”
*PERRY MASON* cues
Track [49] Perry Mason Main Title Part I, T.2
Etc
Track [64] cue # 3970 (Perry Mason)
Track [86] cue # 2959 (Perry Mason)
Etc

*DAT # 27*

GUNSMOKE: “The Raid” (Waxman)
BIG JAKE (Elmer Bernstein)
DAT # 28

RAWHIDE score  Aug 24 ’65 recording sessions
GUNSMOKE
Track [14] Gunsmoke M.T.
Track [16] cue # 2952 short version
Track [18] cue # 1994 [??]
ETC
Track [45] #2006

[Track 52] #2010
TWILIGHT ZONE episode “Where Is Everybody?” (Bernard Herrmann)
Track [60] cue # 1574 “The Film” 1:24
Track [61] “ “ “ “ T.4
Track [63] cue # 1575 “The Bicycle”
Track [64] cue # 1576 “The Breakdown”
Track [66] cue # 1577 “The Button”
ETC
Track [74] cue #545 “Science Fiction Bridge” (not Herrmann).
Etc
Track [78] cue #1563 “The Man” (Where Is Everybody?)
ETC ETC

DAT # 29

TWILIGHT ZONE: “Walking Distance” (Bernard Herrmann)
Track [01] cue # 2070 T.4 “Intro”
ETC
Track [12] Cue # 3851 (not Herrmann)
Track [18] Cue # 3857
ETC
Track [27] cue # 3763 (Gunsmoke)
GUNSMOKE: “Tall Trapper” (B. Herrmann)
Track [49] cue # 3806 (cue I)
Track [50] cue # 3807 (cue II)
Track [51] cue # 3808 (cue III)
Track [52] cue # 3809 (cue IV)
ETC
Track [63] cue # 3819 (cue XV)
Track [64] #3792 Start of Goldsmith’s score for the Gunsmoke episode, “Love Thy Neighbor”
ETC
Track [95] cue # 4762 T.3
DAT # 30


********

Transcription Discs Examples

Here are a few examples of what was contained in some of those many transcription discs (oversized records/lps) that were crucial for CBS at the period when they relied on the discs (and also master tapes) when they wanted to fill an episode of a CBS series with “stock” music (no original music commissioned for that episode). Normally the transcription disc labels did not indicate who the composers were for the cues presented. It simply first gave the track numbers, the CBS cue numbers, the cue titles, and the durations. I’ll insert the composer’s name in brackets at the far right.

CBS VIII – 20 A
(48D: 51 C)
REEL: 48 D

1. 244 Short Tags No. 1 thru 7 7@ circa :02 [R. Garriguenc]
2. 244 Short Tags No. 8 thru 14 7@ circa :02 “
3. 312-A Perry Mason Tags, Major (take 1) :10 ½ [Fred Steiner]
4. 312-A Perry Mason Tags, Major (take 2) :13 “
5. 312-A Perry Mason Tags, Minor :14 “
6. 532 Cautious Man-Buildup No. 1 (vers. 4) :02
7. 532 Cautious Man-Buildup No. 1 (vers. 4, faster) :01 ½
8. 532 Cautious Man-Buildup No. 1 (last 3 bars) :12
9. 532 Cautious Man-Buildup No. 1 (ditto, faster) :10 ½
10. 542 Footsteps in the Night (1st bar and last note only) :05 [L. Moraweck]
11. 542 Footsteps in the Night (1st bar with pickup) :03 ½ “
12. 554-3 North Horizon (Desert Suite) (last 4 bars) :13 [Herrmann]
13. 554-3 North Horizon (Desert Suite) (ditto, muted) :14
14. 554-3 North Horizon (Desert Suite) (ditto, faster) :08 ½ “
15. 379-A Heavy Curtains :18 [Herrmann]
16. 379-A Heavy Curtains (muted, faster) :14 ½ “
17. 379-C Heavy Curtains (take 2) :06 ½ “
18. 379-C Heavy Curtains (take 1) :04 ½ “
19. 379-C Heavy Curtains (part 2) :07 ½ “
CBS VIII
Reel 32  Miscellaneous Percussion

1. Chime notes C thru A          10 @ :08
2. Chime notes Bb thru F          8  @ :08
3. Glockenspiel notes G thru A#   4 @ :15
4. Glockenspiel notes B thru D    4 @ :15
5. Glockenspiel notes D# thru G   5 @ :15
6. Provencal drum [note: provincial ?] :27
7          “                        :22
8. Indochinese gong               4 @ :06
9. Indochinese gong               3 @ :06
10. Vibe notes C thru D#          4 @ :15
11. Vibe notes E thru G           4 @ :15
12. Vive notes G# thru B          4 @ :15
13. Celeste notes G thru A#       4 @ :15
14. Celeste notes B thru D        4 @ :15
15. Celeste notes d# thru G       5 @ :15
 [ETC.]

CBS X
REEL 48
DRAMATIC TAGS

1. 392-10 Drink of Water No. 10 (take 1) :28 [Herrmann]
2. 392-10 Drink of Water No. 10 (take 3) :24   “
3. 387-16 Dauber No. 16 (Pt. 2) (vers. A) :21
4.  Outagan II                   :24 [I believe M. Constant]
5.  Tramontane II                :11   “
6.  Tramontane IV                :12
7.  Alise I                      :07
8.  Alise II                     :11
9.  Alise III                    :07
10. Alise IV                     :07
11. Alise V                      :06
12. Alise VI                     :06
13. Zephyr II                    :15
14. Zephyr III                   :13
The following are several examples of cue sheets from the CBS series, *The Twilight Zone* that used “stock” CBS Music Library music for many of its episodes not commissioned for an original score. I will delete the “BKG INST” designation since it will take too much room and prevent me from listing information on one line.

CUE SHEET 19,524

(PRODUCER CBS TELEVISION NETWORK)

“TWILIGHT ZONE” (Episode Title: “THIRD FROM THE SUN”)

January 8, 1960

1. TWILIGHT ZONE MAIN TITLE CBS 10-14 Bernard Herrmann April Music :40
2. SONGE CBS 8-56-2 R. Challan “ “ :18
3. TIME PASSAGE # 2 CBS 8-66 Bernard Herrmann “ “ :09
4. TIME PASSAGE # 2 CBS 8-66 Bernard Herrmann “ “ :18
5. LIGHT RAIN CBS 8-56-2 M. Constant “ “ 1:58
7. SPUTNIK # 1 CBS 8-66-2 Guy Luypaertz “ “ :36
8. TIME PASSAGE # 2 CBS 8-66 Bernard Herrmann “ “ :45
9. LIGHT RAIN CBS 8-56-2 M. Constant “ “ :15
10. TIME SUSPENSE CBS 8-66-1 Bernard Herrmann “ “ :43
11. TIME PASSAGE # 2 CBS 8-66 Bernard Herrmann “ “ 3:40
12. STARLIGHT CBS 8-66-1 Bernard Herrmann “ “ :12
13. DANGER CBS 8-66-1 Bernard Herrmann “ “ :26
14. LIGHT RAIN CBS 8-56-2 M. Constant “ “ :56
15. THE AMBUSH CBS 8-56 Bernard Herrmann “ “ :56
16. UTILITY CUES CBS 8-44-D Bruce Campbell “ “ :10
17. LIGHT RAIN CBS 8-56-2 M. Constant “ “ :18
18. TWILIGHT ZONE END TITLE CBD 10-14 Bernard Herrmann “ “ :39

********************************************************************************

183
### CUE SHEET 18,920

(PRODUCER) CBS TELEVISION NETWORK

**“TWILIGHT ZONE” (EPISODE TITLE: “ONE FOR THE ANGELS”)**

October 9, 1959

<table>
<thead>
<tr>
<th>Cue Sheet</th>
<th>Title</th>
<th>Network Code</th>
<th>Composer</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>TWILIGHT ZONE MAIN TITLE</td>
<td>CBS 10-14</td>
<td>Bernard Herrmann</td>
<td>April Music</td>
</tr>
<tr>
<td>2.</td>
<td>MIDDLETOWN</td>
<td>CBS 8-45-D-1</td>
<td>Willie Schaefer</td>
<td>“</td>
</tr>
<tr>
<td>3.</td>
<td>HOUSE ON K STREET: FADE IN</td>
<td>CBS 10-11</td>
<td>B. Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>4.</td>
<td>MIDDLETOWN</td>
<td>CBS 8-45-D-1</td>
<td>Willie Schaefer</td>
<td>“</td>
</tr>
<tr>
<td>5.</td>
<td>HOUSE ON K STREET: FADE IN</td>
<td>CBS 10-11</td>
<td>B. Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>6.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>7.</td>
<td>PIANO SWEETENER</td>
<td>CBS 7-44-C</td>
<td>Anonymous</td>
<td>CBS</td>
</tr>
<tr>
<td>8.</td>
<td>NIGHT SUSPENSE</td>
<td>CBS 8-56</td>
<td>Bernard Herrmann</td>
<td>April Music</td>
</tr>
<tr>
<td>10.</td>
<td>PRELUDE (I OUTER SPACE)</td>
<td>CBS 8-66</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>13.</td>
<td>HOUSE ON K STREET</td>
<td>CBS 10-11</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>14.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>15.</td>
<td>BAD MAN</td>
<td>CBS 8-56</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>16.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>17.</td>
<td>PRELUDE (I OUTER SPACE)</td>
<td>CBS 8-66</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>18.</td>
<td>HOUSE ON K STREET: FADE IN CBS 10-11</td>
<td>B. Herrmann</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>19.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>20.</td>
<td>TIME SUSPENSE</td>
<td>CBS 8-66-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>21.</td>
<td>STARLIGHT (7 OUTER SPACE)</td>
<td>CBS 8-66-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>22.</td>
<td>POLICE FORCE OPENING</td>
<td>CBS 8-46-B</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>23.</td>
<td>THE AMBUSH</td>
<td>CBS 8-56</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>24.</td>
<td>TWILIGHT ZONE END TITLE</td>
<td>CBS 10-14</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
</tbody>
</table>

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### CUE SHEET 19, 518

(PRODUCER) CBS TELEVISION NETWORK

**“TWILIGHT ZONE” (EPISODE TITLE: “JUDGMENT NIGHT”)**

December 4, 1959

<table>
<thead>
<tr>
<th>Cue Sheet</th>
<th>Title</th>
<th>Network Code</th>
<th>Composer</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>T.Z. MAIN TITLE</td>
<td>CBS 10-14</td>
<td>Bernard Herrmann</td>
<td>April Music</td>
</tr>
<tr>
<td>2.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td>3.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>“</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>4.</td>
<td>MOONSCAPE 9 (Outer Space)</td>
<td>CBS 8-66-1</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>&quot;</td>
</tr>
<tr>
<td>7.</td>
<td>SHOCK THERAPY # 3</td>
<td>CBS 10-24</td>
<td>Rene Garriguenc</td>
<td>&quot;</td>
</tr>
<tr>
<td>8.</td>
<td>THE BOOK RACK</td>
<td>CBS 10-56-D-1</td>
<td>Bernard Herrmann</td>
<td>&quot;</td>
</tr>
<tr>
<td>9.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>&quot;</td>
</tr>
<tr>
<td>10.</td>
<td>MOONSCAPE</td>
<td>CBS 8-66-1</td>
<td>Bernard Herrmann</td>
<td>&quot;</td>
</tr>
<tr>
<td>11.</td>
<td>SHOCK THERAPY # 4</td>
<td>CBS 10-25</td>
<td>Rene Garriguenc</td>
<td>&quot;</td>
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<tr>
<td>12.</td>
<td>SHOCK THERAPY # 3</td>
<td>CBS 10-24</td>
<td>Rene Garriguenc</td>
<td>&quot;</td>
</tr>
<tr>
<td>13.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>14.</td>
<td>SNARE SOLI</td>
<td>CBS 8-31</td>
<td>Anonymous</td>
<td>CBS</td>
</tr>
<tr>
<td>15.</td>
<td>THE ROCKS</td>
<td>CBS 8-46-C</td>
<td>Bernard Herrmann</td>
<td>April Music</td>
</tr>
<tr>
<td>16.</td>
<td>RAIN CLOUDS</td>
<td>CBS 8-56-1</td>
<td>Bernard Herrmann</td>
<td>&quot;</td>
</tr>
<tr>
<td>17.</td>
<td>T.Z. END TITLE</td>
<td>CBS 10-14</td>
<td>Bernard Herrmann</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

***************

CUE SHEET # 24,561

(PRODUCER) CBS-TV
RELEASED BY CBS TELEVISION NETWORK

“TWILIGHT ZONE” (EPISODE TITLE: “THE OLD MAN IN THE CAVE”)
November 8, 1963

1. TWILIGHT ZONE THEME
MAIN TITLE
INCLUDING
(A) ETRANGE # 3 | CBS 11-58-813-A | Constant *April Music | :09 |
(B) MILIEU # 2 | CBS 11-58-811-16B | " | " | " | * | :22 |
2. TO THE RESCUE | CBS 8-56-M-15 | Bernard Herrmann | * | " | :24 |
3. MOAT FARM MURDER | CBS 11-78E-390-2 | Bernard Herrmann | **Blackwood | :42 |
4. WALT WHITMAN | CBS 8-340-298-1 | Bernard Herrmann | *April Music | :31 |
5. RAIN CLOUDS | CBS 8-56-1-462 | Bernard Herrmann | * | April Music | :35 |
6. HARP CHORDS | CBS 13-15-24 | CBS | CBS | :02 |
7. TO THE RESCUE | CBS 8-560-M-15 | Bernard Herrmann | *April Music | :24 |
8. HORN STINGS ON C# | CBS 8-280-2 | CBS | CBS | :05 |
9. BRIDGE & NEUTRAL SUSPICION | CBS 8-56-3-238 | R. Garriguenc | *April Mus | :30 |
10. THE SEARCH # 3 | CBS 8-430-346 | Lucien Moraweck | " | :15 |
11. THIRD ACT OPENING | CBS 11-78E-11-2390 | Nathan Van Cleave | " | :23 |
12. MOAT FARM MURDER | CBS 11-78E-390-2 | Bernard Herrmann | **Blackwood | :24 |
13. WALT WHITMAN | CBS 8-340-298-1 | Bernard Herrmann | *April | :49 |
14. PASSAGE OF TIME # 16 | CBS 9-43E-1193 | Rene Garriguenc | * | " | :05 |
15. TO THE RESCUE | CBS 8-560-M-15 | Bernard Herrmann | * | " | :26 |
16. NIGHT SUSPENSE | CBS 8-56-453 | Bernard Herrmann | * | " | :27 |
17. SECOND NARRATION | CBS 11-780-3-2107 | Leonard Rosenman | * | " | :12 |
18. FIRST HOSPITAL SCENE CBS 11-780-3-2108 “ “ * “ :13
19. BRIDGE & NEUTRAL SUSPENSE CBS 8-56 Rene Garriguenc * “ :36
20. TO THE RESCUE CBS 8-56-M-15 Bernard Herrmann * “ :25
21. SECOND NARRATION CBS 11-780-3-2107 Leonard Rosenman * “ :09
22. FIRST HOSPITAL SCENE CBS 11-780-3-2108 “ “ * “ :15
23. MOAT FARM MURDER CBS 11-78E-390-2 Bernard Herrmann **Blackwood :22
24. SECOND VISION CBS 12-34C-298-9-C Fred Steiner * April Music :14
25. WALT WHITMAN CBS 8-340-298-1 Bernard Herrmann * April :12
26. MOAT FARM MURDER CBS 11-78E-390-2 Bernard Herrmann** Blackwood :26
27. CELESTIAL # 4 CBS 11-780-3-2121 Leonard Rosenman * April :19
28. MOAT FARM MURDER CBS 11-78E-390-2 Bernard Herrmann** Blackwood :11
29. SAND CBS 12-36-3415 Fred Steiner * April :10
30. WALT WHITMAN CBS 8-340-298-1 Bernard Herrmann* April :29
31. LOW BASS NOTES CBS 12-23-46 CBS CBS :02
32. TWILIGHT ZONE THEME
   INCLUDING
   (A) ETRANGE # 3 CBS 11-58-813-A Constant * April Music :09
   (B) MILIEU # 2 CBS 11-58-811-16B “ “ “ “ :22

* USA AND CANADA = APRIL MUSIC INC. (ASCAP)
** USA AND CANADA = BLACKWOOD MUSIC, INC. (BMI)

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* AND ** AUSTRALASIA = J. ALBERT AND SON PTY, LTD (APRA)

* AND ** ALL OTHER TERRITORIES OF THE WORLD = EDITIONS ESSEX, S.A.R/L. (SACEM)

******************************************************************************

The following is an example page (page 50) of the CBS Records EZ Cue Library that utilizes the old CBS Music Library tracks as shown in the black binders for seven seasons:

EZ CUE - EZT CATALOG

EZQ 124 - Side 2
EQT 524 B

MOTION - Metropolitan, Chase

1. Tall Trapper IV Dramatic moderato motion bridge to :25
   #3809 t.3 tail
2. Tall Trapper V
   #3810  t.2  Subdued relentless motion  1:03
3. Tall Trapper VII
   #3812  t.4  “Period” moderato chase-bridge  :30

- ABOVE COMPOSED BY B. HERRMANN - BMI -

4. Fightlet
   #4298  t. 2  Intense fast but deliberate motion  :48
   F. Steiner – BMI
   builds to chase motion to flareout

5. Star Gazers
   #4335  t. 2  Cheerful opening; metropolitan  :17
   Wm. Lava – ASCAP

6. Battling Jockeys
   #4343  t. 2, bars 1 to 54  Violent chase to dark chord  1:35
   Wm. Lava – ASCAP

7. Bob’s Triumph
   #4452  t. 2  Fast chase  1:39
   Wm. Lava

8. The Kite
   #4865  t. 3  Cheerful relaxed motion; somewhat  1:36
   F. Steiner – ASCAP
dreamlike at times

9. Light Metropolitan
   #5168  t. 4  Light relaxed metropolitan motion  :49
   R. Garriguenc – BMI

10. CBS Theme # 2
     t. 2  Cheerful metropolitan light-comedy  :05
     tag
     B. Guteska – CBS Owned

********************************************************************

Note: You may have noticed that the Herrmann cues above were take from the
“Tall Trapper” episode of Gunsmoke. “The Kite” cue by Fred Steiner was taken from the
“Call Me Dodie” episode of Gunsmoke, cue #4865 (M-0611), Moderato in C time, key
signature of 5 flats. MM = 90.
Hank Moore’s GEMM site offers many cds of music from the EZ Cue Library. This includes disc (converted to cd) # 124 that I just listed above (Side 2). The cd will include both sides.


Here is another available EZQ cd. I will provide Side 2:

**EZ CUE - EZT CATALOG**

<table>
<thead>
<tr>
<th>EZQ 148 - Side 2</th>
<th>EZT 548 B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WESTERN BACKGROUNDS</strong></td>
<td></td>
</tr>
</tbody>
</table>

1. **Lorene Suite Suspense**
   - #5374-G t.3
   - H. Kay - ASCAP
   - Cheerful cantering motion
   - 2:20

2. **Doc’s Buggy**
   - #4870 t.2
   - F. Steiner – ASCAP
   - Rural laconic motion (featuring solo violin)
   - :31

3. **Strange Conflict**
   - #4337 t.2
   - Wm. Lava – ASCAP
   - Dark hit to intense chase bridge to soft concerned underscore that builds to chord of resolution
   - :50

4. **Camp Scene**
   - #4357 t.3
   - F. Steiner – BMI
   - Soft relaxed Western scene; very lyric and pastoral
   - :53

5. **Mendel Fights**
   - #4363 t.2
   - F. Steiner
   - Chase or fight
   - :38

6. **Chase Cully**
   - #4216 t.2
   - F. Steiner – ASCAP
   - Chase or fight; resolves to tail at end
   - :51

7. **Western Street**
   - #4173 t.2
   - R. Garriguenc – BMI
   - Light cheerful Western-street movement
   - :25

8. **Chase – Gunfight**
   - #4176 t.2, bars 7 to
   - Chase; resolves into dark, slow percussive mood
   - 1:51
end
R. Garriguenc – BMI

9. Western Girls
   Warm lyric Western underscore :35
   #4097 t. 2
   F. Steiner – ASCAP

10. Catch Them Hoss’s
    Light cheerful chase to tail :38
    #4116 t. 2
    Fred Steiner - ASCAP

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Completed  Friday, June 25, 2010 at 7:12 pm PDT
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