

## CBS RECORDS EZ CUE LIBRARY CATALOG

In early July 2018 I started to write my new big paper on the CBS Music Library Cue # System. Besides other sources of cue identifications based from my own personal research, I decided to go through my copy of "The CBS Records EZ Cue Library Catalog" pdf that corresponded to the WMA audio files from "EZ 101" thru "EZ 168." I wanted to match a specific audio track to the identification of specific written music cue (music by Rene Garriquenc, Fred Steiner, Jerry Goldsmith, and so forth) and then compile a Master List of relevant tracks. So, once again, I wanted to do a precise alignment and identification of the CBS Music Library EZQ sheets with the audio tracks.

The non-relevant tracks (not usually listed or noted by me) include the "Electronical Music" tracks, Victor Herbert & Stephen Foster Melodies tracks, Favorites Classics, Marches, Popular Favorites, Concert Waltzes, and other EZQ designations.

The relevant (to me) subject designations include "Western Backgrounds," "Dramatic-Suspense," "Space-Fantasy," "Romantic Materials," "City Backgrounds," Descriptive-Pastoral, Panoramics," "Dramatic Punctuations," and so on. Usually these were composed by the CBS stalwarts such as Fred Steiner, Rene Garriguenc, Jerry Goldsmith, most often derived from original scores for episodes of CBS series such as *Gunsmoke*, *The Twilight Zone*, *Rawhide*, and so on. But also various suites were composed, notably by Bernard Herrmann such as *Police Force*, *Indian Suite*, *Western Suite*, and several others.

Unfortunately, most of the tracks in the CBS Records EZ Cue catalog (derived directly from the CBS Music Library) are derived from non-early cues. I believe the earliest I've seen is CBS cue#318 A thru H. "Indian Flute" CBS cue #318-H in the EZQ 102 series of cues was used fairly often in the CBS series like GUNSMOKE. I remember hearing it. The CBS cue series this low at 318 is a rarity for EZQ (unfortunately). Most of the best cues are in the 100's 200's 300's early series that CBS music editors used quite frequently in the early seasons of the series such as *Have Gun Will Travel*.

To give examples, in CBS EZQ Library series 110 "Western Backgrounds" we have only a series of cues by Jerome Moross (earlier of *The Big Country* fame)--one from the "Bearbait" episode of *Have Gun, Will Travel*, the other from the "Stolen Horses" episode of *Gunsmoke*. EZ 128 that includes Garriguenc's "Hammer Blows of Fate" cue used a lot in *The Fugitive* tv series. In CBS EZQ Library series 122, you will find at the bottom of the sheet Fred Steiner cues, one from "Call Me Dodie" and "Cale" episodes of *Gunsmoke*, then one for a *Rawhide* episode titled "The Peddler" starring funny Shelley Berman. CBS EZQ series 154 showcases the music of Fred Steiner's score to *The Twilight Zone* episode, "A 100 Yards Over the Rim," EZQ154, Side One, Tracks # 1 thru 9. In EZQ 152 series, Side One, tracks #45 thru 55 are from the "Nervous Man" episode of *The Twilight Zone* (music by Jerry Goldsmith). The "Mysterious Storm" CBS cue #3059 track and others tied to this score's series of cues are available in the CBS The Early Years, Volume One cd of Jerry Goldsmith. The start of EZQ 143 starts with "The Camp" track #37. "Mysterious Storm" is track#41. Listen in link here [https://youtu.be/4RK38L\\_rkCc](https://youtu.be/4RK38L_rkCc)

To get a fuller understanding of the CBS Music Library Cue # System, please read my paper online now.



## EZ CUE - EZT CATALOG

EZQ 102 - Side 2

EZT 502 B

ETHNIC: AMERICAN INDIAN

- |  |  |      |            |
|--|--|------|------------|
| 1. Indian Flute Suite<br>#318-H<br>J. Moraweck-ASCAP | Slow pentatonic flute solo<br>over tom-tom           | :40  | Track # 26 |
| 2. Indian Flute Suite<br>#318-A<br>J. Moraweck-ASCAP | Slow pentatonic flute solo;<br>quasi American Indian | :59  | Track # 27 |
| 3. Indian Flute Suite<br>#318-B<br>J. Moraweck-ASCAP | American Indian; different melody                    | 1:06 | # 28       |
| 4. Indian Flute Suite<br>#318-C<br>J. Moraweck-ASCAP | Ditto  | 1:14 | # 29       |
| 5. Indian Flute Suite<br>#318-E<br>J. Moraweck-ASCAP | Slow pentatonic flute solo;<br>middle register       | :39  | # 30       |
| 6. Indian Flute Suite<br>#318-G<br>J. Moraweck-ASCAP | Slow pentatonic flute solo                           | :34  | # 31       |
| 7. Indian Flute Solo<br>#v.1 -P.D.                   | Slow   | :39  | # 32       |
| 8. Flute and Rhythm<br>#v.2 -P.D.                    | Bright dance-like                                    | :44  | # 33       |
| 9. Flute Solo<br>#t.1 -P.D.                          | Moderato tempo primitive Indian<br>theme             | :31  | # 34       |
| 10. Indian Flute and Drums<br>free tempo -P.D.       | Bright dance-like                                    | :27  | # 35       |

## EZ CUE - EZT CATALOG

EZQ 103 - Side 1

EZT 503 A

DRAMA - DOCUMENTARIES

- |  |  |      |            |
|--|--|------|------------|
| 1. Onslaught<br>#4434 t.3<br>F. Steiner-BMI                                    | Full heavy dramatic bridge to tail; soft ominous bg.   | 1:18 | Track # 36 |
| 2. Iron Curtain<br>#4436 t.2<br>F. Steiner-BMI                                 | Brutal military motion; ugly mood  | :58  | Track # 37 |
| 3. Iron Curtain<br>#4436 t.4 to bar 10<br>F. Steiner-BMI                       | Ditto  | :29  | Track # 38 |
| 4. Documentary -<br>Inspirational M.T.<br>#4437 2nd var. t.1<br>F. Steiner-BMI | Lush romantic panoramic opening to romantic underscore; to soft curtain  | 1:19 | # 39       |
| 5. Documentary<br>#4490 t.7<br>D. Buttolph-ASCAP                               | Lyric but serious underscore; separate soft curtain at end   | 1:40 | # 40       |
| 6. Serious Theme<br>#4439 t.2<br>F. Steiner -BMI                               | Dark "trek" opening to surging lyric somber strings; to dark "trek" motion (somber panorama); builds to noble surge at end | 1:27 | # 41       |
| 7. Inspiration Point<br>#4440 t.1 from bar 6<br>F. Steiner-BMI                 | Rich, nobly-serious surging theme to tail  | :38  | # 42       |
| 8. Toiling Masses<br>#4455 from bar 7 t.2<br>F. Steiner-BMI                    | Dark tragic plodding mood builds to intensely tragic mood; very full and overwhelming; retreats to dark melancholy tail    | :59  | # 43       |
| 9. Tragedy's Aftermath<br>#4456 t.1 from bar 10<br>F. Steiner-BMI              | Dark nobly-tragic plodding motion; intensely emotional and full; to dark quiet tail  | 1:18 | # 44       |

DRAMA - DOCUMENTARIES

- |  |  |                 |                 |
|--|--|-----------------|-----------------|
| 1. The Unknown<br>#4457 t.2<br>F. Steiner-BMI                            | Quiet, misterioso; occasional<br>slightly-military element at times  | 1:29            | # 45            |
| 2. Return to Desolation<br>#4274 p.1, t.2<br>L. Murray-ASCAP             | Soft thin sustained winds on slightly<br>bizarre bg.   | :41             | # 46            |
| 3. Return to Desolation<br>#4274 p.2, t.1<br>L. Murray-ASCAP             | Lonely hollow bg; soft; desolate<br>emptiness; winds and strings; soft<br>neutral-sad bridges at end   | 1:06            | # 47            |
| 4. Famine<br>#4275 p.1, t.4<br>L. Murray-ASCAP                           | Soft tragic strings; dark doom-filled<br>character   | :50             | # 48            |
| 5. Famine<br>#4275 p.2, t.2<br>L. Murray-ASCAP                           | Lonely sustained fragment  | :25             | # 49            |
| <del>6. Foreboding Preamble<br/>#4278 p.1, t.5<br/>L. Murray-ASCAP</del> | <del>Dark somber waiting mood; with strong<br/>quality of foreboding; sudden shock<br/>stings to dark tragic strings with<br/>modto motion</del> | <del>1:23</del> | <del># 49</del> |
| 7. Foreboding Preamble<br>#4278 p.2, t.4<br>L. Murray-ASCAP              | Slow danger build to active danger<br>to flareout or tag   | :28             | # 50            |
| 8. Brutal Dramatic Theme<br>#4553 v.2, t.3<br>R. Shores-ASCAP            | Dark brutal motion; some military<br>flavor; to big tag  | :40             | # 51            |
| 9. Brutal Dramatic Theme<br>#4553 v.3, t.3<br>R. Shores-ASCAP            | Ditto; to sudden tail  | :16             | # 52            |
| 10. Serious Moment<br>#4489 t.2<br>D. Buttolph-ASCAP                     | Tragic somber string theme over dark<br>tympani ostinato   | 1:08            | # 53            |



DRAMA - DOCUMENTARIES

1. For a Free World #4494 t.7	Lush surging documentary opening leads to long neutral tail	:58	Track #1
2. Sore Spots of the World #4495 t.3	Surging documentary theme with dark neutral tail	1:21	#2
3. At Home and Abroad #4496 t.3	Lush surging mood (nautical or panoramic) to strong lyric underscore	1:05	#3
4. The Cold War #4497 p.1, t.4	Staccato angular mood; dark, intense; ends abruptly	1:09	#4
5. Official Business #4498 t.5	Full lush documentary opening leads to neutral underscore	1:17	#5
6. Astronauts, Science, etc. #4499 t.3	Full serious documentary opening leads into strange eccentric staccato motion to unworldly tail	:49	#6
7. Noble Deeds #4500 t.6	Muscular documentary opening leads to lush melodic motion	:57	#7
8. Emphatic Major Mood to Minor #4501 t.3	Noble horns lead to huge noble documentary opening to dark underscore	1:03	#8
9. Our Land #4502 t.2	Noble documentary opening to neutral tail	:57	#9

- ABOVE COMPOSED BY R. GARRIGUENC - BMI -

DRAMA - DOCUMENTARIES

- |   |  |      |                  |
|---|--|------|------------------|
| 1. A Great Man, A Great Country<br>#4503 t.5<br>R. Garriguenc-BMI | Noble surging documentary theme to lyric underscore that builds to full last chord to tail | 1:10 | <i>Track #10</i> |
| 2. Aftermaths of War<br>#4504 t.2<br>R. Garriguenc-BMI            | Dark ponderous noble documentary opening to dark depressed tail                            | :57  | <i>#11</i>       |
| 3. Berlin Wall<br>#4578-1 t.2<br>N. Van Cleave-ASCAP              | Somber underscore with plodding motion; tragic flavor                                      | 2:29 | <i>#12</i>       |
| 4. Destruction<br>#4578-2 t.3<br>N. Van Cleave-ASCAP              | Full tragic theme with some motion   | 1:06 | <i>#13</i>       |
| 5. Despair<br>#4578-5 t.1<br>N. Van Cleave-ASCAP                  | Soft tragic underscore, very subdued   | 1:32 | <i>#14</i>       |
| 6. Riot<br>#4578-6 t.6<br>N. Van Cleave-ASCAP                     | Fast dark intense motion   | :55  | <i>#15</i>       |
| 7. Misery<br>#4578-7 t.3 from bar 11<br>N. Van Cleave-ASCAP       | Soft tragic strings over subdued plodding motion   | :24  | <i>#16</i>       |
| 8. Brutality<br>#4578-8 t.5<br>N. Van Cleave-ASCAP                | Heavy bridge leads into intensely dramatic music and then fades down to soft tail          | 1:18 | <i>#17</i>       |

## EZ CUE - EZT CATALOG

EZQ 105 - Side 1

EZT 505 A

COMEDY - BACKGROUNDS & BRIDGES

- |   |   |               |
|---|---|---------------|
| 1. Comedy Punctuation #2<br>#4562 t.1<br>W. Hatch-BMI     | Sharp pleasant comedy transition  | Tracy #18 :10 |
| 2. Comedy Punctuation #6<br>#4566 t.1<br>W. Hatch-BMI     | Two cheerful farce bridges  | 19 :18        |
| 3. Comedy Punctuation #7<br>#4567 t.1<br>W. Hatch-BMI     | Two bright comedy transitions; second one has no tail                     | 20 :17        |
| 4. Homeward With Haste<br>#4522 t.2<br>W. Hatch-BMI       | Fast walking-motion farce movement  | 21 :31        |
| 5. Poet and Peasant<br>#4405 t.2<br>Von Suppe-W.Hatch-BMI | Relaxed comedy pantomime based on themes from "Poet and Peasant"          | 22 :33        |
| 6. Poet and Peasant<br>#4406 t.4<br>Von Suppe-W.Hatch-BMI | Agitato section leads to lyric theme (with farce elements); ends abruptly | 23 :15        |
| 7. Pleasant Peasant<br>#4407 t.3<br>Von Suppe-W.Hatch-BMI | Farce sneak to big operatic finale  | 24 :22        |
| 8. Short Transition #6<br>#3085 t.4<br>W. Hatch-BMI       | Cheerful comedy transition  | 25 :08        |
| 9. Segmented Comedy<br>#3100 t.1, p.1<br>W. Hatch-BMI     | Droll clarinet solo   | 26 :07        |
| 10. Segmented Comedy<br>#3100 t.2, p.3<br>W. Hatch-BMI    | Droll bassoon fragment  | 27 :08        |



## EZ CUE - EZT CATALOG

EZQ 105 - Side 2

EZT 505 B

COMEDY - BACKGROUNDS & BRIDGES

- |     |   |   |      |
|-----|---|---|------|
| 1.  | CBS Theme #1<br>Theme 1, t.3<br>B. Guteska                            | Cheerful, light-comedy tag <sup>Track</sup> # 28  | :05  |
| 2.  | Take A Bow #1<br>#875 t.1<br>D. Hildinger-ASCAP                       | Vigorous up-tempo comedy main-<br>title to tag 29   | :15  |
| 3.  | Mickey's Mistake<br>#4411 t.1, v.2<br>Von Suppe - F. Steiner<br>-BMI- | Light relaxed scherzando movement<br>based on familiar von Suppe theme;<br>slightly faster 30 | :46  |
| 4.  | Sans Souci<br>#4493 t.1<br>L. Moraweck-BMI                            | Light-hearted droll loose-limbed<br>motion; to tag 31   | 1:20 |
| 5.  | Silent Sam<br>#3090 t.1, p.2<br>D. Elliott-ASCAP                      | Bright comedy transition 32   | :07  |
| 6.  | Segmented Comedy<br>#3100 p.1, t.2<br>W. Hatch-BMI                    | Wah-wah trumpet solo; very droll 33   | :11  |
| 7.  | Three Brothers #1<br>#3111 p.1, t.2<br>B. Green-ASCAP                 | Farce bridge 34   | :11  |
| 8.  | Helter Skelter<br>#3692 t.2<br>W. Hatch-BMI                           | Cheerful comedy motion 35   | :56  |
| 9.  | Pantomime Drunk<br>#3109 p.1, t.5<br>R. Garriguenc-BMI                | Droll relaxed comedy pantomime 36   | :35  |
| 10. | Cute Capers<br>#3860 t.4<br>Wm. Lava                                  | Light jaunty activity music to tag 37   | 1:13 |

## EZ CUE - EZT CATALOG

EZQ 106 - Side 1

EZT 506 A

D R A M A T I C - S U S P E N S E

- |   |   |      |           |
|---|---|------|-----------|
| 1. Incidental Music #2<br>#872 t.1<br>J. Moody - T. Reilly<br>-ASCAP- | Lonely melancholy underscore<br>featuring harmonica   | 1:25 | Track #38 |
| 2. Incidental Music #3<br>#873 t.4<br>J. Moody - T. Reilly<br>-ASCAP- | Dark neutral underscore featuring<br>harmonica  | 1:19 | Track #39 |
| 3. Nostalgia<br>#874 t.3<br>J. Moody - T. Reilly<br>-ASCAP-           | Dark lonely almost-sinister bg for<br>harmonica and accordion   | :54  | # 40      |
| 4. Suspense<br>#4505 t.4<br>T. Morgan-ASCAP                           | Soft, suspenseful bg, with sense<br>of dark expectancy; toward end a<br>repeated figure builds slowly to<br>shock chord; harmonica featured   | 1:28 | # 41      |
| 5. The Prairie<br>#4511 t.1<br>T. Morgan-ASCAP                        | Soft, neutral-dark underscore;<br>very subdued; harmonica featured  | 2:08 | # 42      |
| 6. The Prairie<br>#4511-A t.1<br>T. Morgan-ASCAP                      | Guitar and harmonica; subdued<br>dark underscore; fragmentary;<br>becomes more disturbed toward end   | 1:38 | # 43      |
| 7. Sorrow<br>#4512, t.8<br>T. Morgan-ASCAP                            | Lonely flute melody over guitar<br>leads to harmonica over guitar<br>on same theme, to soft lonely<br>separate curtain at end   | 2:01 | # 44      |
| 8. Stalking<br>#4515-A, t.1<br>T. Morgan-ASCAP                        | Guitar and harmonica; dark, disturbed<br>underscore   | :48  | # 45      |
| 9. Danger<br>#4516 t.1<br>T. Morgan-ASCAP                             | Soft ominous clarinet solo leads<br>into dark, static fragmentary under-<br>score; harmonica featured; toward<br>end cue becomes a heavy deathlike<br>march; builds to dark heavy tag | 2:06 | # 46      |



## WESTERN BACKGROUNDS

- { "Bearbait" episode of HAVE GUN WILL TRAVEL } Season 4*
- |                                    |  |      |                 |
|------------------------------------|--|------|-----------------|
| 1. Riding<br>#3328 t.2             | Cheerful Western street  | :17  | <i>Trod #31</i> |
| 2. Sally<br>#3329 t.3              | Optimistic sauntering motion   | :35  | <i>#32</i>      |
| 3. The Cafe<br>#3330 t.1           | Rich motion bridge to pleasant<br>relaxed motion   | :55  | <i>#33</i>      |
| 4. The Boys<br>#3331 t.2           | Relaxed panoramic motion to big<br>tag and separate sweetener                              | :33  | <i>#34</i>      |
| 5. The Restaurant<br>#3332 t.2     | Neutral pleasant relaxed motion  | :53  | <i>#35</i>      |
| 6. The Goulash<br>#3333 t.3        | Light-ominous bg; to light<br>relaxed moderato motion                                      | 1:28 | <i>#36</i>      |
| 7. The Hotel Room<br>#3334 t.3     | Light relaxed legato motion bg   | :31  | <i>#37</i>      |
| 8. Let's Run Away<br>#3335 t.2     | Neutral lyric underscore to<br>cheerful tag with sweetener                                 | 2:23 | <i>#38</i>      |
| 9. Up in Sally's Room<br>#3336 t.4 | Soft pleasant neutral motion   | :23  | <i>#39</i>      |
| 10. The Ending<br>#3339 t.3        | Soft neutral lyric bg; to soft molto-<br>moderato motion to big tag; separate<br>sweetener | 1:35 | <i>#40</i>      |

- ABOVE COMPOSED BY J. MOROSS - ASCAP -

## WESTERN BACKGROUNDS

[ "Stolen Horses" episode Guns Smoke ]

- |                                      |  |      |           |
|--------------------------------------|--|------|-----------|
| 1. The Corral<br>#3851-X t.2         | Relaxed western-morning lead-in                      | :20  | Track #41 |
| 2. Kitty - Horses<br>#3853-X t.4     | Light relaxed western morning                        | :35  | Track #42 |
| 3. Riding Horses<br>#3855-X t.2      | Western-panoramic motion                             | :52  | Track #43 |
| 4. That-a-way<br>#3856-x t.2         | Light neutral bg; to tag                             | :22  | Track #44 |
| 5. The Shack<br>#3857-X t.3          | Light relaxed rural motion; western morning mood     | 1:25 | Track #45 |
| 6. In the Bushes<br>#3858-X t.3      | Neutral motion alternates with "cattle-drive" motion | 1:30 | #46       |
| 7. The Captive-Horses<br>#3859-X t.2 | Relaxed rural bucolic bg                             | 1:18 | #47       |
| 8. Kurch [Kurtch]<br>#3860-X t.2     | Propulsive determined motion; up tempo               | :40  | #48       |
| 9. Back at the Ranch<br>#3861-X t.4  | Lazy rural mood; some element of romance             | 1:05 | #49       |
| 10. Farewell<br>#3863-X t.3          | Exuberant western motion; to short but gala tag      | :38  | #50       |

- ABOVE COMPOSED BY J. MOROSS - ASCAP -

## EZ CUE - EZT CATALOG

EZQ 114 - Side 1

EZT 514 A

C I T Y     B A C K G R O U N D S

- |   |   |    |      |
|---|---|----|------|
| 1. Power Play<br>#5320 t.5<br>R. Shores-ASCAP         | Cheerful propulsive city<br>movement; to big tag                                      | 1  | 1:55 |
| 2. Power Play<br>#5320 v.A, t.1<br>R. Shores-ASCAP    | Cheerful propulsive city<br>movement, to tail   | 2  | 1:00 |
| 3. The Islands<br>#5323 t.4<br>R. Shores-ASCAP        | Relaxed drive-in-the-country<br>motion to full city movement,<br>Latin flavor; to tag | 3  | 1:42 |
| 4. The Islands<br>#5323 t.5                           | Ditto; to tail  | 4  | 1:06 |
| 5. Promenade<br>#5391 t.5<br>W. Hatch-BMI             | Bright metropolitan movement<br>to lush romantic strings                              | 5  | :59  |
| 6. Promenade<br>#5391 t.1, v.A<br>W. Hatch-BMI        | Bright city-motion bridge   | 6  | :13  |
| 7. Promenade<br>#5391 t.2, v.B<br>W. Hatch-BMI        | Bright city-motion to tag with fade   | 7  | :19  |
| 8. Package Tour<br>#5329<br>F. Denning-ASCAP          | Glamorous motion; metropolitan;<br>to short tag                                       | 8  | 1:57 |
| 9. Package Tour<br>#5329 v.A, t.2<br>F. Denning-ASCAP | Ditto; to tail  | 9  | 1:04 |
| 10. Townscape<br>#5327 t.4<br>F. Denning-ASCAP        | Cheerful bouncy metropolitan motion;<br>glamorous; to tag                             | 10 | 2:22 |



## EZ CUE - EZT CATALOG

EZQ 114 - Side 2

EZT 514 B

C I T Y    B A C K G R O U N D S

- |  |   |    |      |
|--|---|----|------|
| 1. Townscape<br>#5327 v.A, t.3<br>F. Denning-ASCAP         | Cheerful bouncy metropolitan<br>motion; glamorous; to tag;<br>to tail | 11 | 1:02 |
| 2. Busy Big Town<br>#3859 t.3<br>Wm. Lava-ASCAP            | Bustling city motion; cheerful  | 12 | 1:06 |
| 3. Busy Big Town<br>#3859 t.6, Coda B<br>Wm. Lava-ASCAP    | Bright city motion to tail  | 13 | :15  |
| 4. Big City Moods<br>#3662-1 t.3<br>F. Steiner-BMI         | Full gala metropolitan opening<br>to tail                             | 14 | :31  |
| 5. Big City Moods<br>#3662-1 t.1, v.A<br>F. Steiner-BMI    | Ditto; shorter version  | 15 | :17  |
| 6. Big City Moods<br>#3662-2 t.4<br>F. Steiner-BMI         | "Bluesy" trumpet over relaxed<br>strings; neutral metropolitan mood   | 16 | :30  |
| 7. Riviera Beach City<br>#3877 t.2<br>D. Frontiere-BMI     | Bright up-tempo metropolitan,<br>light-comedy main-title              | 17 | :57  |
| 8. Big City Bridges #1<br>#3888 t.4<br>N. Van Cleave-ASCAP | Bright up-tempo metropolitan<br>motion                                | 18 | :27  |
| 9. Suburbia USA<br>#3874 t.2<br>Wm. Lava-ASCAP             | Light relaxed suburban motion to tag                                  | 19 | 1:06 |
| 10. Big City #1<br>#3576 t.5<br>L. Rosenman-ASCAP          | Jazzy city motion; dissonant, staccato;<br>to tag                     | 20 | :57  |

DRAMATIC - DARK BACKGROUNDS

- |   |  |  |     |            |
|---|--|--|-----|------------|
| 1.  | Sneak to Quick Dissolve<br>#3<br>#4478 t.2<br>F. Steiner-BMI | Soft dark fragments to sudden<br>agitated moment   | :29 | Track # 44 |
| OK 2.                                       | Pleasant Lead-In #4<br>#4541 t.1                             | Subdued bucolic bridge to<br>separate dark concerned bridge                                  | :37 | # 45       |
| 3.  | Somber Lead-In #2<br>#4543 t.1                               | Dark full neutral transition   | :16 | # 46       |
| 4.  | Somber Lead-In #4<br>#4545 t.2                               | Intense dramatic bridge to soft<br>concerned fragments                                       | :46 | # 47       |
| - ABOVE COMPOSED BY WM. BARNETT-BMI-        |  |  |     |            |
| 5.  | Unison to Sf. Chord #2<br>#4463-2 t.2                        | Dark lyric unison celli to shock<br>chord  | :22 | # 48       |
| 6.  | Sf. Chord to Diminishing<br>Unison #1<br>#4475-1 t.1         | Sudden sting to long tail  | :16 | # 49       |
| - ABOVE COMPOSED BY N. VAN CLEAVE - ASCAP - |  |  |     |            |
| 7.  | Transition #5<br>#4530 v.A, t.5                              | Dark ominous build to intense tag  | :14 | # 50       |
| 8.  | Transition #9<br>#4534 v.A, t.1                              | Dark ominous build to short violent<br>tag; last fragment is short flareout<br>(very useful) | :25 | # 51       |
| - ABOVE COMPOSED BY WM. BARNETT - BMI -     |  |  |     |            |
| 9.  | Two Riders (Hannet)<br>#3766 t.4 Gunsmok                     | Ominous strange plodding motion;<br>slight military element                                  | :58 | # 52       |
| 10.   | Gone at Last<br>#3767 t.3                                    | Scurrying motion bridge to intensely<br>tragic lyric mood                                    | :59 | # 53       |

- ABOVE COMPOSED BY B. HERRMANN - BMI -



## EZ CUE - EZT CATALOG

EZQ 116 - Side 2

EZT 516 B

*march 11, 61*DRAMATIC - DARK BACKGROUNDS*(last Judgement' ep. #6 wT*

1. Enter Paladin #3316 t.3	Dark ominous bg, to sharp heavy tragic brass to dark intensely ominous bg	1:28	<i>Track 54</i>
2. Summons Help #3318 t.1	Dark heavy bridge	:18	<i>55</i>
3. Convening Jury #3319 t.2	Soft tragic celli to big staccato tag	:29	<i>56</i>
4. Jury Drinks #3320 t.3	Dark percussive bridge to soft dark legato tail	:33	<i>57</i>
5. Tries Bribery #3321 t.2	Soft tragic unison strings to short neutral transition	:15	<i>58</i>
6. Paladin Shot #3322 t.4	Sharp heavy bridge to ominous tail; then to dark somber sinister bg	1:09	<i>59</i>
7. Jury Deliberates #3323 t.3	Dark unison low strings with suspense elements	:33	<i>60</i>
8. Kills the Guard #3324 t.2	Percussive agitato bridge to sinister bg; to agitato moment	1:00	<i>61</i>
9. Last Judgement #3325 t.2	Ominous tymps. & brass to dirge- like mood to heavy curtain, with separate sweetener	:38	<i>62</i>
- ABOVE COMPOSED BY L. ROSENMAN - ASCAP -			
10. Sneak & Punctuation #1 #4519-3 t.1 R. Garriguenc-BMI	Warm lyric fragments to heavy doom- ridden chord	:28	<i># 63</i>

WESTERN BACKGROUNDS*"Minnie" ep. Gunsmoke 4-15-61*

- |   |   |     |                  |
|---|---|-----|------------------|
| 1. Minnie's Wound<br>#3903-X t.3                | Laconic underscore to cheerful motion   | :33 | <i>Track #64</i> |
| 2. Minnie's Manner<br>#3905-X t.4               | Relaxed neutral comedy bridge to Western underscore featuring violin and guitar | :48 | <i>#65</i>       |
| 3. Minnie's Hat<br>#3906-X t.2                  | Relaxed neutral romantic bg; to short comedy bridge                             | :33 | <i>#66</i>       |
| 4. Jake's Tune<br>#3909-X t.3                   | Neutral rural comedy bridge to laconic rural motion                             | :49 | <i>#67</i>       |
| 5. Jake's Temper<br>#3910-X t.2                 | Light sting to broad comedy to tail   | :57 | <i>#68</i>       |
| 6. Jake's Beer<br>#3911-X t.2                   | Light pleasant western mood to broad rural comedy moment                        | :35 | <i>#69</i>       |
| 7. Minnie's Destiny<br>#3914-X t.3              | Lyric neutral bg develops into light comedy tag                                 | :45 | <i>#70</i>       |
| 8. Minnie & Jake<br>#3015-X t.1                 | Broad hoedown comedy bg; to short tag   | :35 | <i>#71</i>       |
| <i>- ABOVE COMPOSED BY F. STEINER - ASCAP -</i> |   |     |                  |
| <i>"OLD Faces" ep. Gunsmoke 3-18-61</i>         |   |     |                  |
| 9. The Arrival<br>#3841 t.2                     | Light relaxed western motion  | :46 | <i>#72</i>       |
| 10. Miss Kitty - Faces<br>#3846 t.3             | Pleasant western street bridge  | :13 | <i>#73</i>       |

*- ABOVE COMPOSED BY J. GOLDSMITH - BMI -*

WESTERN BACKGROUNDS

- |   |   |      |            |
|---|---|------|------------|
| 1. Western - Part 1<br>#5384 t.3                    | Neutral to relaxed cantering motion   | :57  | Track # 74 |
| 2. Western - Part 2<br>#5384 t.5                    | Full pleasant western bg. to military surge                                     | :40  | # 75       |
| 3. Western - Part 4<br>#5384 t.5                    | Neutral lyric to relaxed cantering motion to military surge to period bg.       | 1:43 | # 76       |
| - ABOVE COMPOSED BY H. KAY - ASCAP -                |   |      |            |
| 4. Jeb's Tune<br>#5292 t.3                          | Pleasant rural theme with some motion   | :59  | # 77       |
| <i>cc Jeb's episode Season 8 Gunslinger 5-25-63</i> |   |      |            |
| 5. Jeb's Hoss<br>#5293 t.3                          | Pleasant rural bridge   | :22  | # 78       |
| 6. Jeb Arrives<br>#5294 t.2                         | Relaxed cantering motion  | :56  | # 79       |
| 7. Jeb and Ab<br>#5297 t.3                          | Pastoral bg to light-motion tag   | :38  | # 80       |
| 8. Jeb Shops<br>#5301 t.4                           | Cheerful relaxed motion   | :46  | # 81       |
| - ABOVE COMPOSED BY F. STEINER - ASCAP -            |   |      |            |
| 9. Jud Meets Enoch<br>#4764 t.3                     | Pleasant relaxed motion   | :38  | # 82       |
| 10. To the City<br>#4765 t.2                        | Soft lyric suspense to relaxed panorama interspersed with light cheerful motion | 2:20 | Track # 83 |
| - ABOVE COMPOSED BY N. VAN CLEAVE - ASCAP -         |   |      |            |



## WESTERN BACKGROUNDS

[ "OLD FACES" episode Gunsmoke ]

- |  |   |   |      |           |
|--|---|---|------|-----------|
| 1. The Gun-Man<br>#3842 t.2            | " | Dark intense somber tragic suspense                                     | :44  | Track # 1 |
| 2. The Tormentors<br>#3843 t.3         | " | Dark intense tragic suspense to dark lyric bridge                       | :35  | # 2       |
| 3. The Visitor - Faces<br>#3844 t.2    | " | Soft neutral somber bridge  | :20  | # 3       |
| 4. The Truth<br>#3845 t.4              | " | Soft melancholy bg; 2nd half of cue somewhat lighter and more panoramic | 1:03 | # 4       |
| 5. The Confession - Faces<br>#3847 t.2 | " | Dark ominous somber suspense  | 1:01 | # 5       |
| 6. River Girl<br>#3848 t.1             | " | Dark rich dramatic bridge   | :14  | # 6       |
| 7. The Challenge<br>#3849 t.2          | " | Dark chord leads into intensely-somber suspense (banjo featured)        | 1:30 | # 7       |
| 8. Re-union<br>#3850 t.3               | " | Pleasant sustained bg to melancholy-neutral bg                          | 2:33 | # 8       |

- ABOVE COMPOSED BY J. GOLDSMITH - BMI -

[ "Stolen Horses" episode Gunsmoke ]

- |                                   |   |                                     |     |      |
|-----------------------------------|---|-------------------------------------|-----|------|
| 9. The Horse Theft<br>#3852-X t.2 | " | Violent bridge to soft modto motion | :43 | # 9  |
| 10. Jeff<br>#3854-X t.1           | " | Dark rich dramatic-motion bridge    | :17 | # 10 |

- ABOVE COMPOSED BY J. MOROSS - ASCAP -

# WESTERN BACKGROUNDS

1. Far Horizon #5397 t.2	Lonely horn call	:24	Track #11
2. Far Horizon #5397-A t.6	Lonely noble horn over sustained strings	:20	#12
3. Far Horizon #5397-D t.2	Moderate-tempo propulsive-motion fragment; ends abruptly	:14	#13
4. Prairie Song #5398 t.5	Lonely lyric mood; Americana	:30	#14
5. Prairie Song #5398-A t.2	Lyric relaxed panoramic mood; fragmentary; builds to tag	:53	#15
6. Town Meeting #5396 t.2	Relaxed western motion with sense of serious purpose	:43	#16
7. Town Meeting #5396 t.2, p.2	Moderate western motion with sense of serious purpose; to sudden tag	:59	#17

- ABOVE COMPOSED BY R. DRASNIN - ASCAP -

Σ "Jeb" episode of Gunsmoke

8. Appaloosa (1st cue) #5290 t.3 in score	"	Dark dramatic moments separated by neutral fragments	:58	#18
9. Ab's Offer #5295 t.2	"	Melancholy underscore to panoramic bridge to intense dramatic moment	1:26	#19
10. Quint Retires #5296 t.2	"	Dramatic bridge to melancholy bg.	:57	#20

- ABOVE COMPOSED BY F. STEINER - ASCAP -

## EZ CUE - EZT CATALOG

EZQ 122 - Side 1

EZT 522 A

COMEDY BACKGROUNDS

- |  |   |      |           |
|--|---|------|-----------|
| 1. Packing Preparations<br>#4418 t.1                 | Light neutral comedy lead-in  | :07  |           |
| 2. Bewildered Newton<br>#4424 t.2                    | Neutral relaxed fragmentary comedy<br>pantomime   | 1:11 |           |
| 3. Newton Retires<br>#4421 t.5                       | Short solo woodwind fragments lead<br>to short bright comedy tag                            | :16  |           |
| 4. Call the Cops<br>#4428 t.1                        | Comedy agitato  | :33  |           |
| 5. Partners in Crime<br>#4430 t.1                    | Soft legato wind fragments; comedy-<br>suspense to sudden fast loud comedy<br>tag           | :36  |           |
| 6. Packing Preparations<br>#4418 t.2                 | Short neutral-comedy lead-in  | :07  |           |
| 7. Newton Retires<br>#4421 t.2                       | Short solo woodwind fragments lead<br>to short bright comedy tag                            | :16  |           |
| - ABOVE COMPOSED BY W. HATCH - BMI -                 |   |      |           |
| 8. Doc's Temper<br>#4062 t.2<br>F. Steiner-ASCAP     | → "Cale" ep. Gunsmoke<br>Determined comedy motion relaxes<br>slowly to tail                 | :34  | Track # 8 |
| 9. Ramrod Mendel<br>#4373 t.1<br>F. Steiner-BMI      | → "The Reddler" ep. of Rawhide<br>Soft relaxed comedy underscore to<br>scurrying comedy tag | :15  | # 9       |
| 10. Mad George<br>#5135 t.3<br>F. Steiner-BMI        | Neutral-comedy bridge   | :17  | # 10      |
| 11. Fight for Dodie<br>#4874 t.4<br>F. Steiner-ASCAP | → "Call Me Dodie" ep. Gunsmoke<br>Heavy comic agitato to neutral sneak<br>to short tag      | :46  | # 11      |



## EZ CUE - EZT CATALOG

EZQ 122 - Side 2

EZT 522 B

COMEDY BACKGROUNDS

- |  |  |    |      |
|--|--|----|------|
| 1. Tycoon<br>#5136 t.2                                   | Soft sexy underscore to ponderous<br>march                       | 12 | :41  |
| 2. Glad Tycoon<br>#5137 t.2                              | Lugubrious comedy march  | 13 | :27  |
| 3. George Spins<br>#5140 t.2                             | Comedy-agitato to tag  | 14 | :12  |
| - ABOVE COMPOSED BY F. STEINER - BMI -                   |  | 15 |      |
| 4. Three Brothers #3<br>#3113 p.1, t.2                   | Cheerful farce bridge  |    | :09  |
| 5. Light Comedy Pantomime<br>#3500 t.3                   | Relaxed rural comedy motion; ends<br>abruptly                    | 16 | 1:36 |
| 6. Light Comedy Pantomime<br>#3500 to coda 7 v.A,<br>t.2 | Light pleasant bridge; no tail                                   | 17 | :17  |
| 7. Light Comedy Pantomime<br>#3500 v.B to coda 7<br>t.2  | Short relaxed comedy motion                                      | 18 | :11  |
| 8. Light Comedy Pantomime<br>#3500 to coda 50 t.2        | Relaxed light-comedy motion to<br>"Wah-wah" tail                 | 19 | :16  |
| - ABOVE COMPOSED BY B. GREEN - ASCAP -                   |  |    |      |
| 9. Human Robot<br>#2962 p.3, t.3                         | Droll comedy march   | 20 | :17  |
| 10. Human Robot<br>#2962 p.7, 2nd ending                 | Bright cheerful military comedy<br>fragment; to light comedy tag | 21 | :26  |
| - ABOVE COMPOSED BY M. CARLTON - BMI -                   |  |    |      |
| 11. Julius' Talent<br>#5093 t.2<br>F. Steiner-BMI        | Rural farce pantomime; fragmentary;<br>to slight tag             | 22 | :20  |

## EZ CUE - EZT CATALOG

EZQ 123 - Side 1

EZT 523 A

F A N T A S Y

- |                                  |  |    |      |
|----------------------------------|--|----|------|
| 1. Emergency<br>#5037 t.1        | Sneak to shock to tail   | 23 | :15  |
| 2. Meet Ilsa<br>#5038 t.2        | Intensely lonely strange strings; to<br>strange childlike mood                             | 24 | 2:10 |
| 3. Ilsa's Parents<br>#5039 t.2   | Strange lyric underscore to<br>suspenseful agitato   | 25 | :51  |
| 4. Ilsa's Vision<br>#5040 t.2    | Weird disturbed bg builds to<br>sudden drop-off  | 26 | :25  |
| 5. Ilsa's Thought<br>#5042 t.2   | Weird disturbed fragment   | 27 | :12  |
| 6. Strange Girl<br>#5043 t.1     | Somber build to shock to tail  | 28 | :26  |
| 7. Distorted Voices<br>#5044 t.2 | Weird static suspense  | 29 | :45  |
| 8. Cora's Plea<br>#5045 t.3      | Disturbed weird bg to plaintive to<br>disturbed to sad to fantasy to<br>strange lyric mood | 30 | 1:55 |
| 9. Ilsa's Vision #2<br>#5046 t.2 | Soft intense weird agitato builds<br>to sudden drop-off                                    | 31 | :22  |
| 10. Cora's Burden<br>#5047 t.1   | Soft weird plaintive mood  | 32 | :28  |

- ABOVE COMPOSED BY F. STEINER - BMI -

## EZ CUE - EZT CATALOG

EZQ 123 - Side 2

EZT 523 B

F A N T A S Y

- |                                  |  |    |      |
|----------------------------------|--|----|------|
| 1. The Letters<br>#5048 t.3      | Soft fantasy-suspense  | 37 | :27  |
| 2. Cora Troubled<br>#5049 t.2    | Serious lyric underscore weird<br>tail                             | 34 | 1:02 |
| 3. Purloined Letter<br>#5050 t.2 | Warm lyric strings   | 35 | :55  |
| 4. Ilsa's Vision #3<br>#5051 t.3 | Weird disturbed bg builds to<br>sudden drop-off                    | 36 | :20  |
| 5. Ilsa's Flight<br>#5052 t.2    | Dark, agitated strings to sinister<br>tag                          | 37 | 1:15 |
| 6. Ilsa's Room<br>#5053 t.2      | Strange childlike bg; static                                       | 38 | :40  |
| 7. Thought Voice<br>#5054 t.3    | Soft weird fragment  | 39 | :12  |
| 8. Meet Miss Frank<br>#5055 t.2  | Soft sad bg to weird suspense                                      | 40 | :42  |
| 9. School Music<br>#5056 t.1     | Strange "children at play" mood                                    | 41 | :46  |
| 10. Ilsa Remembers<br>#5058 t.1  | Strange sad lyric bg to weird<br>suspense build to flareout or tag | 42 | 1:00 |

- ABOVE COMPOSED BY F. STEINER - BMI -



## EZ CUE - EZT CATALOG

EZQ 124 - Side 1

EZT 524 A

M O T I O N - M e t r o p o l i t a n , C h a s e

- |                               |  |         |
|-------------------------------|--|---------|
| 1. Restless<br>#5321 t.4      | Nervous jazzy movement; angular,<br>staccato; to tag             | 43 2:11 |
| 2. Restless<br>#5321 t.9      | Ditto; to tail   | 44 1:10 |
| 3. Frenetic<br>#5322 t.3      | Full propulsive metropolitan<br>movement, could be chase; to tag | 45 1:51 |
| 4. Frenetic<br>#5322 v.A, t.1 | Ditto; to tail   | 46 :58  |

- ABOVE COMPOSED BY R. SHORES - BMI -

- |                                       |  |        |
|---------------------------------------|--|--------|
| 5. Detour at Hand<br>#4587-B t.1      | Short scurrying motion to danger<br>trill (with fade on end) | 47 :10 |
| 6. Detour at Hand<br>#4587-C p.2, t.4 | Ditto; to tail   | 48 :45 |

- ABOVE COMPOSED BY R. GARRIGUENC - BMI -

- |                                       |   |        |
|---------------------------------------|---|--------|
| 7. Big City Moods<br>#3662-3 t.6      | Bright city traffic motion to lyric<br>tail | 49 :32 |
| 8. Big City Moods<br>#3662-3 v.A, t.5 | Ditto shorter version                       | 50 :20 |

-ABOVE COMPOSED BY F. STEINER - BMI -

- |  |   |         |
|--|---|---------|
| 9. Busy Street<br>#3690 t.2<br>W. Hatch-BMI          | Cheerful metropolitan motion bridge         | 51 :20  |
| 10. Morning Frolic<br>#5189 t.5<br>A. Antonini-ASCAP | Light pleasant period motion to soft<br>tag | 52 1:09 |

EZQ 124 - Side 2

EZT 524 B

M O T I O N - M e t r o p o l i t a n , C h a s e

- |  |  |      |            |
|--|--|------|------------|
| 1. Tall Trapper IV<br>#3809 t.3                                  | Dramatic moderato motion bridge to<br>tail                               | :25  | Trach # 53 |
| 2. Tall Trapper V<br>#3810 t.2                                   | Subdued relentless motion  | 1:03 | # 54       |
| 3. Tall Trapper VII<br>#3812 t.4                                 | "Period" moderato chase-bridge   | :30  | # 55       |
| - ABOVE COMPOSED BY B. HERRMANN - BMI -                          |  |      |            |
| 4. Fightlet<br>#4298 t.2<br>F. Steiner-BMI                       | Intense fast but deliberate motion<br>builds to chase motion to flareout | :48  | # 56       |
| 5. Star Gazers<br>#4335 t.2<br>Wm. Lava-ASCAP                    | Cheerful opening; metropolitan   | :17  | # 57       |
| 6. Battling Jockeys<br>#4343 t.2, bars 1 to 54<br>Wm. Lava-ASCAP | Violent chase to dark chord  | 1:35 | # 58       |
| 7. Bob's Triumph<br>#4452 t.2<br>Wm. Lava-ASCAP                  | Fast chase   | 1:39 | # 59       |
| 8. The Kite<br>#4865 t.3<br>F. Steiner-ASCAP                     | Cheerful relaxed motion; somewhat<br>dreamlike at times                  | 1:36 | # 60       |
| 9. Light Metropolitan<br>#5168 t.4<br>R. Garriguenc-BMI          | Light relaxed metropolitan motion  | :49  |            |
| 10. CBS Theme #2<br>t.2<br>B. Guteska-CBS Owned                  | Cheerful metropolitan light-comedy<br>tag                                | :05  |            |



## EZ CUE - EZT CATALOG

EZQ 125 - Side 2

EZT 525 B

F A N T A S Y

- |                                   |   |         |
|-----------------------------------|---|---------|
| 1. Passacaglia<br>#3402 t.4       | Somber sustained ponderous bg;<br>to strange bizarre bg to sudden<br>strident tag | 63 1:21 |
| 2. Capt. Embry<br>#3403 t.4       | Unworldly ominous bg  | 64 1:22 |
| 3. Capt. Embry - A<br>#3403-A t.3 | Dark ominous unworldly bg; ponderous  | 65 :47  |
| 4. Puzzles<br>#3404 t.2           | Dark ominous sustained bg   | 67 :53  |
| 5. I'm Alone<br>#3405 t.2         | Very even ominous bizarre bg  | 68 1:00 |
| 6. First Vision<br>#3406 t.2      | Dark bizarre motion to surge  | 69 :28  |
| 7. No Joking<br>#3407 t.3         | Soft unworldly build to tag   | 70 :20  |
| 8. Dead Phones<br>#3408 t.1       | Dark unworldly sustained bridge   | 71 :14  |

- ABOVE COMPOSED BY F. STEINER - ASCAP -

- |                                |   |         |
|--------------------------------|---|---------|
| 9. The Cruel Past<br>#2324 t.4 | Soft lonely bg with subtle time-<br>waiting quality                                 | 72 2:06 |
| 10. Broken Fist<br>#2326 t.2   | Dark agitated moment to lonely<br>harmonica solo over soft pizz.<br>strings; to tag | 73 1:33 |

- ABOVE COMPOSED BY J. GOLDSMITH - ASCAP -

## EZ CUE - EZT CATALOG

EZQ 126 - Side 1

EZT 526 A

S P A C E - F A N T A S Y

- |                                |  |                   |
|--------------------------------|--|-------------------|
| 1. Jets<br>#3411 t.6           | Danger-filled modto. motion<br>with military overtones                   | :34 <i>Tricky</i> |
| 2. Struggle<br>#3412, t.3      | Dark tragic bridge to somber<br>unworldly bg                             | 1:24 <i>2</i>     |
| 3. Second Vision<br>#3413, t.2 | Sudden sharp stings to soft high<br>tension; to eccentric & unworldly bg | 1:09 <i>3</i>     |
| 4. Prayer<br>#3414 t.2         | Dark ominous unworldly bg  | :29 <i>4</i>      |
| 5. Sand<br>#3415 t.2           | Soft bizarre bg; to dark tag   | :37 <i>5</i>      |

- ABOVE COMPOSED BY F. STEINER - ASCAP -

*"Back There" Twilight Zone*

- |   |  |                |
|---|--|----------------|
| 6. The Club<br>#3416 t.4                  | Soft unworldly bg; fragmentary;<br>very even & sustained   | :45 <i>6</i>   |
| 7. The Discussion<br>#3417 t.3            | Sneak to string flareout to soft<br>sustained unworldly strings to<br>flareout                         | :35 <i>7</i>   |
| 8. Table Talk<br>#3418 t.3                | Soft bizarre fragment  | :09 <i>8</i>   |
| 9. Return to the Past<br>#3419 t.4        | Soft dark strings to soft unworldly bg   | :42 <i>9</i>   |
| 10. Return to the Past - A<br>#3419-A t.2 | Subdued agitated string fragment to<br>soft strange bg; to dark tragic bg<br>for strings & harpsichord | 1:43 <i>10</i> |

- ABOVE COMPOSED BY J. GOLDSMITH - ASCAP -



Prod. Twilight Zone Title The Club CPN 5935  
 #3648 **3416** M-11 [Back There] Page 5  
 Arranger Jimmy D. Smith

:00 :03½ :07 :10½  
 :14 (Tie club) :17½ :21 :24½

Piano  
 Violoncello  
 Viola  
 Celli  
 Bass

(Con Sord.)  
 4 PP  
 Solo Violins only  
 mf  
 P  
 mf

(Pizz)  
 Porticello  
 Ped 1

**"BACK THERE"**

XII 78-2

HOLLYWOOD  
 MUSIC & ARTISTS  
 - 141 -



## EZ CUE - EZT CATALOG

EZQ 126 - Side 2

EZT 526 B

S P A C E - F A N T A S Y

- |     |                                |   |      |           |
|-----|--------------------------------|---|------|-----------|
| 1.  | Fords Theatre<br>#3420 t.5     | <i>Twilight Zone</i><br><i>"Back There"</i> Soft unison strings to somber<br>sustained strings & harpsichord;<br>to flareout          | :43  | <i>11</i> |
| 2.  | Fords Theatre<br>#3420-A t.3   | String agitato to tail  | :23  | <i>12</i> |
| 3.  | Police Station<br>#3421 t.2    | Low unison strings to soft nervous<br>bg  | :23  | <i>13</i> |
| 4.  | Mr. Wellington<br>#3422 t.2    | Sad soft cello solo to somber<br>sustained strings with harpsichord   | :36  | <i>14</i> |
| 5.  | The Wine<br>#3423 t.3          | Soft cello solo to somber bg<br>to dark disturbed bg for strings &<br>harpsichord   | 1:17 | <i>15</i> |
| 6.  | The Prediction<br>#3424 t.1    | Somber string surges to harpsichord<br>stings   | 1:25 | <i>16</i> |
| 7.  | The Assassination<br>#3425 t.4 | Dark percussive string fragments<br>to legato agitated strings to soft<br>religioso with slow harpsichord<br>arpeggios; to somber tag | 1:36 | <i>17</i> |
| 8.  | The Homecoming<br>#3426 t.3    | Soft unworldly bg; dark forboding   | :40  | <i>18</i> |
| 9.  | Old William<br>#3427 t.4       | Soft sting to soft sustained<br>unworldly strings; to shock-chord<br>to soft religioso sustained strings<br>to soft tag               | 1:56 | <i>19</i> |
| 10. | Knock Out<br>#2327 t.3         | Bizarre, unworldly sting  | :18  | <i>20</i> |

- ABOVE COMPOSED BY J. GOLDSMITH - ASCAP -



<p>Start E2126</p>	<p>Jets CBS #3411</p>	<p>Struggle 3412</p>	<p>Second Vision 3413</p>	<p>Prayer 3414</p>	<p>Sand 3415</p>	<p>The Club 3416</p>	<p>Discussion 3417</p>	<p>Table Talk 3418</p>	<p>Return to 16 last 3419</p>	<p>Return to Post-A 3419-A</p>	<p>For D's Theatre 3420</p>
	[Strains] → WMA	WMA	WMA	WMA	WMA	[Gospel Smith] → WMA	WMA	WMA	WMA	WMA	WMA
	01 Track 1	02 Track 2	03 Track 3	04 Track 4	05 Track 5	06 Track 6	07 Track 7	08 Track 8	09 Track 9	10 Track 10	11 Track 11
	For D's Theatre CBS #3420-A	Police Station 3421	Mr. Wellington 3422	Wine 3423	Prediction 3424	Assassination 3425	Homecoming 3426	Old William 3427	Knock Out 2327	For D's Theatre 137	Unison to Unison to 5 F. chm. #4 b
	[Gospel Smith] → WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	[Van Clave] → WMA	WMA
	12 Track 12	13 Track 13	14 Track 14	15 Track 15	16 Track 16	17 Track 17	18 Track 18	19 Track 19	20 Track 20	21 Track 21	22 Track 22
	Punctuation showcase #1 3974	#2 3975	#3 3976	#4 3977	#5 3978	#6 3979	Shed Snake To Punch 3879	Shed Dissolves 3885	Bill board #3 3982	Bill board #4 3983	Bill board #1 3980
	[Van Clave] → WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA
	23 Track 23	24 Track 24	25 Track 25	26 Track 26	27 Track 27	28 Track 28	29 Track 29	30 Track 30	31 Track 31	32 Track 32	33 Track 33
	Billboard #9 #3981	Transition #9 4534	Transition #11 4536	Somber Lead In #1 4542	Reaction To Dissolve 3902-A	A	B	D	E	Pennymen Lead In 2949-1	2949-3
	[Van Clave] → WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA	WMA
	34 Track 34	35 Track 35	36 Track 36	37 Track 37	38 Track 38	39 Track 39	40 Track 40	41 Track 41	42 Track 42	43 Track 43	44 Track 44
		[Wm. Bennett] → WMA									



## EZ CUE - EZT CATALOG

EZQ 127 - Side 1

EZT 527 A

D R A M A T I C     B R I D G E S

- |   |   |     |    |
|---|---|-----|----|
| 1. Unison to Sf. Chord #1<br>#4463-1 t.1        | Soft suspenseful build to sting                         | :20 | 21 |
| 2. Unison to Sf. Chord #6<br>#4463-6 t.1        | Soft suspense with some motion;<br>builds to dark chord | :20 | 22 |
| 3. Punctuation Showcase #1<br>#3974 t.5         | Brilliant dramatic sting to time-<br>passage tail       | :16 | 23 |
| 4. Punctuation Showcase #2<br>#3975 t.2         | Dark dramatic transition                                | :08 | 24 |
| 5. Punctuation Showcase #3<br>#3976 t.4         | Short intense dramatic transition                       | :08 | 25 |
| 6. Punctuation Showcase #4<br>#3977 t.2         | Surge to dark heavy chord                               | :08 | 26 |
| 7. Punctuation Showcase #5<br>#3978 t.1         | Dark shock bridge                                       | :09 | 27 |
| 8. Punctuation Showcase #6<br>#3979 t.2         | Dark danger-ridden transition                           | :09 | 28 |
| 9. Short Sneak to Punctuation<br>#3879 v.A, t.1 | Soft neutral-ominous fragments                          | :20 | 29 |
| 10. Short Dissolves<br>#3885 v.A t.1            | Dark ominous transition                                 | :10 | 30 |
| 11. Billboard #3<br>#3982 t.3                   | Short unworldly build to flareout;<br>to tail; slower   | :16 | 31 |
| 12. Billboard #4<br>#3983 t.1                   | Short suspense sneak; slower; to<br>tail                | :15 | 32 |
| 13. Billboard #1<br>#3980 t.4                   | Dark time-passage; to tail                              | :13 | 33 |
| 14. Billboard #2<br>#3981 v.A, t.3              | Dark agitated bridge to tail                            | :14 | 34 |
| - ABOVE COMPOSED BY N. VAN CLEAVE - ASCAP -     |   |     | 35 |
| 15. Transition #9<br>#4534 t.1                  | Short bizarre suspense fragments                        | :31 |    |

- ABOVE COMPOSED BY WM. BARNETT - BMI -



CONT EZ 127

ez126-128#2 (1580x594x24b jpeg)

end/ start

Track	Composer	Track	Composer	Track	Composer	Track	Composer	Track	Composer	Track	Composer	Track	Composer
45 Track 45	M. Constant	46 Track 46		47 Track 47		48 Track 48		49 Track 49	R. Garriquer	50 Track 50	R. Garriquer	51 Track 51	R. Garriquer
52 Track 52		53 Track 53		54 Track 54		55 Track 55		56 Track 56		57 Track 57		58 Track 58	
59 Track 59		60 Track 60		61 Track 61		62 Track 62		63 Track 63		64 Track 64		65 Track 65	
66 Track 66		67 Track 67	F. Steiner	68 Track 68	Van Cleve	69 Track 69	R. Garriquer	70 Track 70		71 Track 71		72 Track 72	
73 Track 73		74 Track 74		75 Track 75		76 Track 76		77 Track 77		78 Track 78		79 Track 79	
80 Track 80													

Handwritten notes and track numbers:

- Track 45: E Range I II, C45 #811-A T.3
- Track 46: II, 812
- Track 47: IV, 814
- Track 48: II, 815
- Track 49: VI, 816
- Track 50: #3892, Band 2 pickup sap bridge
- Track 51: #1 (Piano), #2, #3, #4, #5
- Track 52: #2
- Track 53: #3
- Track 54: #4
- Track 55: #5
- Track 56: #6
- Track 57: #7
- Track 58: #8
- Track 59: #9
- Track 60: Harp Shock #10
- Track 61: #11
- Track 62: Chord Cluster #1
- Track 63: #2
- Track 64: #3
- Track 65: Native Quarters #4278
- Track 66: (Last bar) #426
- Track 67: Sneak To Quick Dissolve #2, 4477
- Track 68: Piano Strings, 19
- Track 69: Hammer Blows OF Fate #3899, 220
- Track 70: Empty House #3909, 830
- Track 71: Death Sting & Tail #3896, 835
- Track 72: Tragic Revelation #3895, 135
- Track 73: Bridge #15, 10
- Track 74: #2
- Track 75: #3
- Track 76: Stinger #2
- Track 77: #3
- Track 78: Stinger 4
- Track 79: #5
- Track 80: #8

Red handwritten numbers on tracks:

- Track 51: 52, 53, 54, 55
- Track 56: 26
- Track 57: 57
- Track 58: 58
- Track 59: 59
- Track 60: 60
- Track 61: 61
- Track 62: 62
- Track 63: 63
- Track 64: 64
- Track 65: 64
- Track 66: 65
- Track 67: 67
- Track 68: 68
- Track 69: 69
- Track 70: 70
- Track 71: 71
- Track 72: 72
- Track 73: 73
- Track 74: 74
- Track 75: 75
- Track 76: 76
- Track 77: 77
- Track 78: 78
- Track 79: 79
- Track 80: 80

Red handwritten text:

- end/ start
- End EZ 128



## EZ CUE - EZT CATALOG

EZQ 127 - Side 2

EZT 527 B

D R A M A T I C   B R I D G E S

- |  |   |     |    |
|--|---|-----|----|
| 1. Transition #11<br>#4536 t.1                                     | Sustained build to sudden transition              | :14 | 36 |
| 2. Sombre Lead-In #1<br>#4542 t.1                                  | Dark full transition                              | :14 | 37 |
| 3. Reaction to Dissolve<br>#3902 t.2                               | Soft dark sneak to dark surge                     | :15 | 38 |
| 4. Reaction to Dissolve #A<br>#3902-A t.2                          | Dark disturbed bridge                             | :11 | 39 |
| 5. Reaction to Dissolve #B<br>#3902-B t.1                          | Dark tragic bridge                                | :11 | 40 |
| 6. Reaction to Dissolve #D<br>#3902-D                              | Soft ominous transition                           | :13 | 41 |
| 7. Reaction to Dissolve #E<br>#3902-E t.1                          | Soft lonely sneak to dark surge                   | :13 | 42 |
| 8. Perry Mason Lead-In<br>#2949-1 t.1                              | Soft neutral transition; dark - non-thematic      | :10 | 43 |
| 9. Perry Mason Lead-In<br>#2949-3 t.1                              | Dark lyric legato bridge non-thematic             | :13 | 44 |
| - ABOVE COMPOSED BY WM. BARNETT - BMI -                            |   |     |    |
| 10. Etrange I<br>#811-A t.3  | Staccato, bizarre, agitated fragment              | :16 | 45 |
| 11. Etrange II<br>#812-A t.1                                       | Short bizarre but agitated fragment to bongo tail | :15 | 46 |
| 12. Etrange IV<br>#814-A t.3                                       | Bizarre agitated fragment to bongo tail           | :13 | 47 |
| 13. Etrange V<br>#815-A t.2  | Muscular bizarre bridge to tail                   | :12 | 48 |
| 14. Etrange VI<br>#816-A t.1                                       | Short agitated, bizarre bridge to bongo tail      | :15 | 49 |
| - ABOVE COMPOSED BY M. CONSTANT - ASCAP -                          |   |     |    |
| 15. Tragic Loss<br>#3892 pickup from bar 22<br>R. Garriguenc-ASCAP | Rich lyric strings on passionately sad bridge     | :23 | 50 |



DRAMATIC PUNCTUATIONS

- |  |   |                      |
|--|---|----------------------|
| 1. Native Quarters<br>CAS #4476 last bar                     | Dark heavy sting to tremolo<br>string tail                  | :08 <i>Track #66</i> |
| 2. Sneak to Quick Dissolve<br>#2<br>#4477 v.A, last bar, t.2 | Sudden sharp sting  | :09 <i>Track #67</i> |
| - ABOVE COMPOSED BY F. STEINER - BMI -                       |   |                      |
| 3. Piano Stings<br>t.5<br>N. Van Cleave-ASCAP                | Dissonant piano cluster                                     | :19 <i>Track #68</i> |
| 4. Hammer Blows of Fate<br>#3899 t.1                         | Dark tragic chord to strange long<br>tail                   | :22 <i>Track #69</i> |
| 5. The Empty Hour-Glass<br>#3900 t.2                         | Dark tragic chord to eerie tail                             | :30 <i>Track #70</i> |
| 6. Death Sting and Tail<br>#3896 t.2                         | Dark somber hit to somber long<br>tail; to somber fragment  | :35 <i>Track #71</i> |
| 7. Tragic Revelation<br>#3895 t.2                            | Dark tragic chord to tail; to soft<br>lonely suspenseful bg | :35 <i>Track #72</i> |
| - ABOVE COMPOSED BY R. GARRIGUENC - BMI -                    |   |                      |
| 8. Bridge #1<br>#DF 15, t.5                                  | Punctuation; swell; use as build<br>to stinger              | :10 <i>Track #73</i> |
| 9. Bridge #2<br>#DF 16, t.3                                  | Stinger to punctuation, faster                              | :09                  |
| 10. Bridge #3<br>#DF 17, t.3                                 | Sting to punctuation; faster                                | :10                  |
| 11. Stinger #2<br>#DF 54-2, t.4                              | Two stingers to punctuation                                 | :10                  |
| 12. Stinger #3<br>#DF 54-3, t.1                              | Stingers to fade  | :07                  |
| 13. Stinger #4<br>#DF 54-4, t.4                              | Low punctuations; 3 chords with<br>long tail                | :13                  |
| 14. Stinger #5<br>#DF 54-5, t.1                              | Flare to chord  | :09                  |
| 15. Stinger #8<br>#DF 54-8, t.2                              | Tymp hit to chord   | :08 <i>Track #80</i> |

- ABOVE COMPOSED BY L. ROSENMAN - ASCAP

0.35 in

End EZ 128

## EZ CUE - EZT CATALOG

EZQ 129 - Side 1

EZT 529 A  
1-49DESCRIPTIVE - PASTORAL, LANDSCAPES

- |   |   |        |
|---|---|--------|
| 1. East Corner<br>#5389 t.4 from bar 17 | Serene oboe solo to soft string conclusion  | :27 #1 |
| 2. East Corner<br>#5389 t.5             | Serene bucolic oboe solo  | :55 2  |
| 3. East Corner<br>#5389 t.4 v.B from 17 | Serene oboe solo to sudden dark sting   | :31 3  |
| 4. The Sentry Silos<br>#5336 t.1        | Clear clean trumpet solo  | :32 4  |
| 5. Thimble Fanfare<br>#5337 t.2         | Stately strings to stately brass to dark brass surge to tail                                      | :22 5  |
| 6. Statement I<br>#5338 t.2             | Lyric English Horn solo   | :13 6  |
| 7. Statement I<br>#5338 t.3             | Lyric English Horn solo leads to dark dramatic moment   | :41 7  |
| 8. Cannon Hollow<br>#5339 t.3           | Ominous bridge  | :17 8  |
| 9. Statement II<br>#5340 t.1            | Lyric relaxed English Horn solo leads to soft noble bg. which builds to full stately brass to tag | 1:15 9 |
| 10. The Night Woods<br>#5341 t.3        | Subdued lyric suspense  | :43 10 |

- ABOVE COMPOSED BY E. CINES - ASCAP -

- |                                      |                             |         |
|--------------------------------------|-----------------------------|---------|
| 11. Lorene Suite<br>#5374-A t.3      | Relaxed pastoral underscore | 2:47 11 |
| 12. Lorene Suite<br>#5374-A Coda t.3 | Ditto                       | :43 12  |

- ABOVE COMPOSED BY H. KAY - ASCAP -



## EZ CUE - EZT CATALOG

EZQ 129 - Side 2

EZT 529 B

DESCRIPTIVE - PASTORAL, PANORAMICS

1. I Sing the Body Electric #4464 t.1 Pastoral bucolic bg; strings dominate; "good-old-days" mood 1:20 *Track #13*
2. Grandma #4019 t.2 Pastoral romantic bg; soft element of eccentric time-passage; ends abruptly with comedy run-up :53 *Track #14*
3. The Kite #4020 p.2, t.3 Soft, relaxed bucolic bg :44 *Track #15*
4. Song of the Lone Pine #4577-1 t.3 Soft pastoral romantic underscore; very gentle; becomes subdued noble-Americana at end 2:47 *Track #16*

- ABOVE COMPOSED BY N. VAN CLEAVE - ASCAP -

5. Carlos Rodriguez #4450 t.4 Pleasant neutral panorama (Neutral-industrial) :30 *Track #17*
6. Country Wayside #3873 Bucolic background, relaxed lyric 1:25 *Track #18*

- ABOVE COMPOSED BY WM. LAVA - ASCAP -

7. Tall Trapper XV #3819 t.3 B. Herrmann-BMI Relaxed idyllic low strings underscore which builds to full successful curtain :48 *Track #19*
8. Tall Trees #4291 t.4 *Fred Steiner* Subdued panoramic motion; toward end cue relaxes to concerned neutral bg 2:00 *Track #20*
9. In the Drink #4295 t.2 *Fred Steiner* Lyric subdued panoramic motion bridge to neutral-concerned bg :42 *Track #21*
10. Tyler Boy #4296 t.3 *Fred Steiner* Sneak to dark panoramic surges to tail :50 *Track #22*

- ABOVE COMPOSED BY F. STEINER - BMI -



Start

ezq130#1 (564x445x24b jpeg)

EZQ 130 - Side 1

EZT 530 A

DESCRIPTIVE - PANORAMICS

- |  |   |                |
|--|---|----------------|
| 1. River Highway<br>t.4                            | Huge noble opening leads into intense propulsive motion with noble elements; to separate huge tag   | 3:13 Track #2  |
| 2. Grand Coolee Dam<br>t.4                         | Rich lush surging bridge to tail: then to noble theme over rippling accompaniment; to huge noble restatement of theme to tail; then big lyric tag | 4:08 Track #2  |
| 3. The Big Bend<br>t.2                             | Rich noble theme over rippling bg; then to lush noble statement of theme to short noble rich separate tag   | 3:18 Track #25 |
| 4. Gateway<br>t.2                                  | Dark rich motion to tail then to noble very serious bg with soft ostinato effect (somewhat religious in flavor) to huge, serious curtain          | 1:45 Track #2  |
| - ABOVE COMPOSED BY T. DUNCAN -                    |   |                |
| 5. Dover Arrives<br>#4147 t.2<br>R. Garriguenc-BMI | Noble panoramic bridge  | Track #27      |

↑  
"The Gallows" episode Gunsmoke 7th season

(Cont EZQ 129)

<p>"Song of the Loro Pine"</p> <p>#4577 T.3</p> <p>WMA Wm. Van Clavier</p> <p>16 Track 16</p>	<p>"Carlos Rodriguez"</p> <p>#4450 T.4</p> <p>WMA Wm. Lave</p> <p>17 Track 17</p>	<p>"Country Wayside"</p> <p>#3873</p> <p>WMA Wm. Lave</p> <p>18 Track 18</p>	<p>Tall Treppes XV (Final cue)</p> <p>#3819 T.3</p> <p>WMA Boerndt Hannmann</p> <p>19 Track 19</p>	<p>"Tall Trees"</p> <p>#4291 T.4</p> <p>WMA Fred Steiner</p> <p>20 Track 20</p>
<p>"In the Drink"</p> <p>#4295 T.2</p> <p>WMA Fred Steiner</p> <p>21 Track 21</p>	<p>"Tyler Boy"</p> <p>#4296 T.3</p> <p>WMA Fred Steiner</p> <p>22 Track 22</p>	<p>"River Highway"</p> <p>Start EZQ 130</p> <p>#4297 T.3</p> <p>WMA Ti. Duncan</p> <p>23 Track 23</p>	<p>"Grand Cool as Ram"</p> <p>#4298 T.3</p> <p>WMA Duncan</p> <p>24 Track 24</p>	<p>"The Big Band"</p> <p>#4299 T.3</p> <p>WMA Duncan</p> <p>25 Track 25</p>
<p>"Gateway"</p> <p>#4147 T.2</p> <p>WMA Ti. Duncan</p> <p>26 Track 26</p>	<p>"Dover Arrives"</p> <p>#4148 T.2</p> <p>WMA Rene Garrijo</p> <p>27 Track 27</p>	<p>"Heigh Ho, the Rolling Song"</p> <p>#5375 T.1</p> <p>WMA J. Walth</p> <p>28 Track 28</p>	<p>"Heigh Ho, the Rolling Song"</p> <p>#5376 T.2</p> <p>WMA J. Walth</p> <p>29 Track 29</p>	<p>"Sea Music"</p> <p>#4593 T.4</p> <p>WMA Lucien Monard</p> <p>30 Track 30</p>

EZ 129-131 (Cont EZQ 130)

<p>"Sea Music"</p> <p>#4593 T.4</p> <p>WMA Lucien Monard</p> <p>31 Track 31</p>	<p>"Blow the Man Down"</p> <p>#4594 T.3</p> <p>WMA Lucien Monard</p> <p>32 Track 32</p>	<p>"The Ruins"</p> <p>#4751 T.2</p> <p>WMA Van Clavier</p> <p>33 Track 33</p>	<p>"Spoon River Sketch"</p> <p>#5319 T.2</p> <p>WMA Don Ray</p> <p>34 Track 34</p>	<p>"Blue Danube"</p> <p>Start EZQ 131</p> <p>#4595 T.4</p> <p>WMA J. Steiner</p> <p>35 Track 35</p>
<p>"Et de in E (music box)"</p> <p>#4596 T.2</p> <p>WMA Chopin</p> <p>36 Track 36</p>	<p>"Lullaby"</p> <p>#4597 T.3</p> <p>WMA Brahms</p> <p>37 Track 37</p>	<p>"Wedding March"</p> <p>#4752 T.2</p> <p>WMA Wagner</p> <p>38 Track 38</p>	<p>"La Traviata"</p> <p>#4598 T.2</p> <p>WMA Verdi</p> <p>39 Track 39</p>	<p>"Donna Vellon Waltz"</p> <p>#4599 T.2</p> <p>WMA Ivanovic, John Hatch</p> <p>40 Track 40</p>
<p>"Mozart"</p> <p>#4600 T.2</p> <p>WMA Bach</p> <p>41 Track 41</p>	<p>"Mozart - Sonate Away"</p> <p>#4601 T.2</p> <p>WMA Mozart</p> <p>42 Track 42</p>	<p>43 Track 43</p>	<p>44 Track 44</p>	<p>45 Track 45</p>
<p>46</p>	<p>47</p>	<p>48</p>	<p>WMA Chopin</p> <p>49</p>	<p>(End 131)</p>



## EZ CUE - EZT CATALOG

EZQ 132 - Side 2

EZT 532 B

C I R C U S , C A R N I V A L & F A I R G R O U N D M U S I C

- |  |   |    |      |
|--|---|----|------|
| 1. Semper Fidelis March<br>#843 p.1, t.3 | Intro only; full band                         | #1 | :10  |
| 2. Semper Fidelis March<br>#843 p.2, t.4 | Full band; comes to natural conclusion        | 2  | 1:04 |
| 3. Semper Fidelis March<br>#843 p.4, t.3 | Snare drum march figure; off-mike perspective | 3  | :32  |
| 4. Semper Fidelis March<br>#843 p.5, t.2 | Ditto; full band                              | 4  | :32  |

- ABOVE COMPOSED BY J. P. SOUSA -

- ABOVE ADAPTED BY F. &amp; M. JEANJEAN - ASCAP -

- |   |  |     |    |
|---|--|-----|----|
| 5. Sobre Las Olas - Valse<br>#846 p.1, t.6  | Well-known waltz arranged for band;<br>concert-in-park tempo | :28 | 5  |
| 6. Sobre Las Olas - Valse<br>#846 p.2, t.1  | Continuation of waltz  | :28 | 6  |
| 7. Sobre Las Olas - Valse<br>#846 p.3, t.3  | Ditto  | :34 | 7  |
| 8. Sobre Las Olas - Valse<br>#846 p.4, t.2  | Ditto  | :29 | 8  |
| 9. Sobre Las Olas - Valse<br>#846 p.5, t.2  | Ditto  | :27 | 9  |
| 10. Sobre Las Olas - Valse<br>#846 p.6, t.1 | Conclusion of waltz to big final chord                       | :36 | 10 |

- ABOVE COMPOSED BY ROSAS -

- ABOVE ARRANGED BY F. JEANJEAN - ASCAP -

- |                                    |  |      |    |
|------------------------------------|--|------|----|
| 11. Band Concert<br>#2354 t.2      | Uptempo "ricky-tick" band on "Camptown"<br>Races" and "Mocking Bird" | 1:13 | 11 |
| 12. Oh Susannah<br>#2360 t.3       | Ricky-tick band on "Oh, Susannah"                                    | :50  | 12 |
| 13. Beautiful Dreamer<br>#2361 t.4 | Ricky-tick band on lethargic version<br>of Stephen Foster theme      | 1:09 | 13 |

- ABOVE ARRANGED BY N. SCOTT - ASCAP -



## EZ CUE - EZT CATALOG

EZQ 134 - Side 2

EZT 534 B

BUGLE CALLS & MILITARY BACKGROUNDS

- |  |  |         |    |
|--|--|---------|----|
| 1. Trumpet Call<br>#3181<br>P.D.   | Military bugle call  | :08     | 55 |
| 2. Misc. Bugle Calls<br>P.D.   | Four bugle calls   | :35     | 56 |
| 3. Date and Place<br>#4454 t.5<br>F. Steiner-BMI                               | Neutral military brass to noble<br>underscore to soft military brass | 1:14    | 57 |
| 4. Date and Place<br>#4454 p.3, t.2<br>F. Steiner-BMI                          | Neutral military underscore; brass<br>and strings                    | :27     | 58 |
| 5. Unrest - Part 2<br>from Bunker Hill Suite<br>#5387 p.2, t.4<br>H. Kay-ASCAP | Dark military agitato to soft horn-<br>call tail                     | :55 1/2 | 59 |
| 6. Lorene Suite-Suspense<br>#5374 t.2<br>H. Kay-ASCAP                          | Agitated military motion; faster                                     | 1:38    | 60 |
| 7. Building Blocks<br>#5395 t.6, p.2<br>R. Drasnin-ASCAP                       | Dark staccato movement; angular;<br>neutral moments in middle        | :56 1/2 | 61 |
| 8. De File Triophal<br>p.1, t.1<br>F. Jeanjean-ASCAP                           | Vigorous newsreel march  | :32     | 62 |
| 9. De File Triomphal<br>p.2, t.1<br>F. Jeanjean-ASCAP                          | Bright newsreel march  | :33     | 63 |
| 10. Olympic Glory March<br>#839 p.1, t.3<br>F. & M. Jeanjean-ASCAP             | Cheerful march; off-mike perspective                                 | :30     | 64 |
| 11. Marche Galante<br>#4431, t.2<br>F. Steiner-BMI                             | Cheerful march to full natural<br>conclusion                         | 2:27    | 65 |

(Start 139)

## EZ CUE - EZT CATALOG

EZQ 139 - Side 1

EZT 539 A

WESTERN BACKGROUNDS[The Wake" ep. Gunsmoke]  
↓

(featuring harmonica, guitar &amp; banjo)

- |  |   |                |
|--|---|----------------|
| 1. The Street<br>#3743 t.2<br>J. Goldsmith | Relaxed folk-melody for guitar harmonica, & banjo (all cues in this show scored for this combination of instruments); to tail | :19 Track #24  |
| 2. The Burial<br>#3744 t.5                 | Laconic relaxed western theme   | :43 Track #25  |
| 3. The Ride Back<br>#3745 t.1              | Relaxed cantering motion  | :21 Track #26  |
| 4. The Quest<br>#3746 t.3                  | Ditto   | :55 Track #27  |
| 5. Mrs. Boggs<br>#3747 t.2                 | Relaxed cantering motion to sustained neutral bg  | :36 Track #28  |
| 6. The Secret<br>#3748 t.4                 | Neutral legato bg   | :29 Track #29  |
| ) 7. The Visitor<br>#3749 t.1              | Cheerful relaxed western motion bridge  | :13 Track #30  |
| ) 8. The Grave Diggers<br>#3750 t.6        | Soft neutral bg with element of the grotesque   | 1:02 Track #31 |
| ) 9. The Log<br>#3751 t.1                  | Relaxed western transition  | :14 Track #32  |
| ) 10. The Drunk<br>#3752 t.2               | Soft concerned bg to relaxed western melody   | :49 Track #33  |
| ) 11. Reunited<br>#3753 t.4                | Relaxed legato western theme  | :42 Track #34  |

- ABOVE COMPOSED BY J. GOLDSMITH - ASCAP -

<https://youtu.be/XQFbMlcOVq8> [The Wake]



(cont EZQ 138)

Chisom Trail 1:56 WMA Tradition	Dixie var 1 1:45 WMA D. Emmett	Dixie var 2 1:42 WMA D. Emmett	start EZQ 139 [Western background] "The Street" #3743 T.2 1:19 WMA	"The Byrnie" #3744 T.3 1:43 WMA Goldsmith
21 Track 21 "The Ride Back" #3745 T.1 1:01 WMA Goldsmith	22 Track 22 "The Quest" #3746 T.3 1:55 WMA Goldsmith	23 Track 23 "Mas, Bogg" #3747 T.2 1:36 WMA Goldsmith	24 Track 24 "The Street" #3748 T.4 1:29 WMA	25 Track 25 "The Visitor" #3749 T.1 1:13 WMA Goldsmith
26 Track 26 "The Grave Diggers" #3750 T.6 1:18 WMA Goldsmith	27 Track 27 "The Log" #3751 T.1 1:14 WMA Goldsmith	28 Track 28 "The Prunk" #3752 T.2 1:49 WMA Goldsmith	29 Track 29 "Reunited" #3753 T.4 1:42 WMA Jimmy Goldsmith	30 Track 30 "Reilly's Lament" #3754 T.1 1:11 WMA T. Reilly
31 Track 31	32 Track 32	33 Track 33	34 Track 34	35 Track 35

cont EZ 139...

"Chisom Trail" 1:13 74 WMA Tradition	The Traveller #4507 T.5 1:06 WMA Tommy Morgan	Prairie Cabin #4510 T.4 1:06 WMA T. Morgan	Prairie Cabin #4510 T.3 1:06 WMA T. Morgan	Country Boy #4506 v.1A 1:06 WMA T. Morgan
36 Track 36 Country Boy #4506 T.1 1:53 WMA T. Morgan	37 Track 37 "Country Boy" #4506 T.2 1:06 WMA T. Morgan	38 Track 38 To Give It Lost #5393 WMA R. Prashin	39 Track 39 WMA	40 Track 40 WMA
41 Track 41 WMA	42 Track 42 WMA	43 Track 43 Travel The Wind #5394 T.1 WMA R. Prashin	44 Track 44 "Romantic Melody #1" #3122 T.1 WMA Fred Steiner	45 Track 45 "Romantic Melody #2" #3123 T.1 WMA Fred Steiner
46 Track 46	47 Track 47	48 Track 48	49 Track 49	50 Track 50

start EZQ 140



## EZ CUE - EZT CATALOG

EZQ 139 - Side 2

EZT 539 B

WESTERN BACKGROUNDS

( featuring harmonica &amp; guitar )

- |  |  |                    |
|--|--|--------------------|
| 1. The Traveller<br>#4507 t.5            | Relaxed western cantering motion;<br>to light cheerful tag; harmonica<br>featured  | 1:06 <del>43</del> |
| 2. Prairie Cabin<br>#4510 t.4            | Relaxed folksy western underscore;<br>harmonica featured; to short light tag   | :48 <del>36</del>  |
| 3. Prairie Cabin<br>#4510-A t.3          | Guitar and harmonica; bucolic western<br>scene   | :26 <del>37</del>  |
| 4. Country Boy<br>#4506 v.A, t.2         | Relaxed pleasant western underscore;<br>some sense of sauntering motion;<br>harmonica featured; to short pleasant<br>tag | :58 <del>38</del>  |
| 5. Country Boy<br>#4506-A t.1            | Guitar & harmonica; rural, relaxed;<br>fragmentary   | :53 <del>39</del>  |
| 6. Country Boy<br>#4506-A sweetener, t.2 | Guitar and harmonica chord; short,<br>with tail; long  | :06 <del>40</del>  |

- ABOVE COMPOSED BY T. MORGAN -ASCAP -

- |                                       |  |                    |
|---------------------------------------|--|--------------------|
| 7. The Girl I Left<br>#5393 t.2       | Guitar and harmonica; cheerful up-tempo<br>western two-step                      | :40 <del>41</del>  |
| 8. The Girl I Left<br>#5393 v.B t.2   | Guitar and harmonica; cheerful up-tempo<br>two-step to neutral tail or scene-tag | :22 <del>42</del>  |
| 9. The Girl I Left<br>#5393 v.C t.1   | Guitar and harmonica; romantic under-<br>score                                   | :33 <del>43</del>  |
| 10. The Girl I Left<br>#5393 v.C2 t.1 | Harmonica only; slow romantic theme<br>with stops                                | :39 <del>44</del>  |
| 11. The Girl I Left<br>#5393 v.C3 t.1 | Guitar only; slow romantic theme<br>without accompaniment figure                 | :32 <del>45</del>  |
| 12. Travel the Wind<br>#5394 t.1      | Guitar and harmonica; relaxed lyric,<br>slightly-melancholy western theme        | 1:50 <del>46</del> |

- ABOVE COMPOSED BY R. DRASNIN - ASCAP -

(Start EZQ 140)

EZ CUE - EZT CATALOG

EZQ 140 - Side 1

EZT 540 A

R O M A N T I C   M A T E R I A L S

- |   |   |                       |
|---|---|-----------------------|
| 1. Romantic Melody #1<br>#3122 muted, t.1 | Soft romantic strings; very relaxed;<br>muted                                 | 2:52 <i>Track #49</i> |
| 2. Romantic Melody #2<br>#3123 t.1        | Soft romantic bg for strings; in the<br>style of the Vocalise of Rachmaninoff | 3:56 <i>Track #50</i> |
| 3. Interplay<br>#4292 t.2                 | Lyric concerned bg  | 1:16 <i>Track #51</i> |
| 4. Dead People<br>#4301 t.2               | Soft melancholy underscore  | 1:14 <i>Track #52</i> |
| 5. Friends<br>#4303 t.2                   | Sad lyric bg; builds to full curtain  | :57 <i>Track #53</i>  |
| 6. Broken Dream<br>#4038 t.5              | Soft lyric strings build to neutral<br>tag                                    | :13 <i>Track #54</i>  |
| - ABOVE COMPOSED BY F. STEINER - BMI -    |   |                       |
| 7. Pleasant Valley<br>#4864 t.2           | Surging lyric bridge  | :12 <i>Track #55</i>  |
| 8. Dodie's Dream<br>#4868 t.2             | Idyllic romantic bg; somewhat child-<br>like                                  | 1:28 <i>Track #56</i> |

- ABOVE COMPOSED BY F. STEINER - ASCAP -



<p>"Intenplay"</p> <p>#4392 T.2</p> <p>WMA Fred Steiner</p> <p>51 Track 51</p>	<p>"Dead Pooplo"</p> <p>#4301 T.2</p> <p>WMA Fred Steiner</p> <p>52 Track 52</p>	<p>"Friends"</p> <p>#4303 T.2</p> <p>WMA Fred Steiner</p> <p>53 Track 53</p>	<p>"Broken Dream"</p> <p>#4038 T.5</p> <p>WMA Fred Steiner</p> <p>54 Track 54</p>	<p>"Pleasant Valley"</p> <p>#4864 T.2</p> <p>WMA Fred Steiner</p> <p>55 Track 55</p>
<p>"Do Diels Dream"</p> <p>#4868 T.2</p> <p>WMA Fred Steiner</p> <p>56 Track 56</p>	<p>Love Theme #1 west</p> <p>#3862-A</p> <p>WMA N. Van Cleve</p> <p>57 Track 57</p>	<p>Love Theme #3</p> <p>#3864</p> <p>WMA Van Cleve</p> <p>58 Track 58</p>	<p>Love Theme #4</p> <p>#3865</p> <p>WMA</p> <p>59 Track 59</p>	<p>Western man alone</p> <p>#3851</p> <p>WMA Van Cleve</p> <p>60 Track 60</p>
<p>Speak To One Seen Day #1</p> <p>#4576-B</p> <p>WMA Van Cleve</p> <p>61 Track 61</p>	<p>Something Old, Something New</p> <p>#4014</p> <p>WMA</p> <p>62 Track 62</p>	<p>The Parting</p> <p>#4016</p> <p>WMA</p> <p>63 Track 63</p>	<p>Anne's 16 Problem</p> <p>#4025</p> <p>WMA Van Cleve</p> <p>64 Track 64</p>	<p>"Was it a V.W.?"</p> <p>#4025 T.2</p> <p>WMA Van Cleve</p> <p>65 Track 65</p>

(end 140)

EZ 141-143

<p>Start B24 141</p> <p>Cloister T.1</p> <p>1:06</p> <p>WMA T. Duncan</p> <p>01 Track 1</p>	<p>Jennifer Home</p> <p>T.1</p> <p>2:03</p> <p>WMA T. Duncan</p> <p>02 Track 2</p>	<p>Jennifer Link No. 2</p> <p>T.1</p> <p>2:23</p> <p>WMA T. Duncan</p> <p>03 Track 3</p>	<p>Sonia</p> <p>T.1</p> <p>2:39</p> <p>WMA T. Duncan</p> <p>04 Track 4</p>	<p>Ann</p> <p>T.2</p> <p>3:07</p> <p>WMA T. Duncan</p> <p>05 Track 5</p>	<p>"Jeb and Ab"</p> <p>#5098 T.3</p> <p>1:38</p> <p>WMA Fred Steiner</p> <p>06 Track 6</p>
<p>"Ab Agrees"</p> <p>#5099 T.2</p> <p>1:16</p> <p>WMA Fred Steiner</p> <p>07 Track 7</p>	<p>"Ab Agrees"</p> <p>#5300 T.3</p> <p>1:26</p> <p>WMA Fred Steiner</p> <p>08 Track 8</p>	<p>Germany Connoisseur #2</p> <p>T.3</p> <p>1:30</p> <p>WMA</p> <p>09 Track 9</p>	<p>"Lost Love" PT I</p> <p>#3340-A T.3</p> <p>2:25</p> <p>WMA L. Mooney</p> <p>10 Track 10</p>	<p>Lost Love - PT II</p> <p>#3340-A T.3</p> <p>1:10</p> <p>WMA</p> <p>11 Track 11</p>	<p>Lost Love - PT 3</p> <p>#3340-A T.3</p> <p>2:28</p> <p>WMA</p> <p>12 Track 12</p>
<p>Drish, Romano</p> <p>#4558 T.1</p> <p>1:35</p> <p>WMA Murray</p> <p>13 Track 13</p>	<p>Harriet I</p> <p>#3768 T.3</p> <p>1:18</p> <p>WMA B. Henman</p> <p>14 Track 14</p>	<p>Harriet II</p> <p>#3769 T.2</p> <p>1:42</p> <p>WMA B. Henman</p> <p>15 Track 15</p>	<p>"Not Talking"</p> <p>#3770 T.5</p> <p>1:41</p> <p>WMA</p> <p>16 Track 16</p>	<p>"You're Tired"</p> <p>#3771 T.1</p> <p>WMA B. Henman</p> <p>17 Track 17</p>	<p>Carlton Walter</p> <p>#3769 T.2</p> <p>WMA L. Mooney</p> <p>18 Track 18</p>

End B24 141



## EZ CUE - EZT CATALOG

EZQ 141 - Side 2

EZT 541 B

ROMANTIC MATERIALS

- |  |   |                    |
|--|---|--------------------|
| 1. Lost Love - Part 1.<br>#3340 t.2                    | Lonely lyric strings over harp accompaniment to idyllic strings to soft tag | <del>10</del> 2:25 |
| 2. Lost Love - Part 2<br>#3340-A t.3                   | Lonely strings; very sustained  | 11 1:08            |
| 3. Lost Love - Part 3<br>(Happy Return)<br>#3340-B t.2 | Theme of #3340 but much more romantic in mood                               | 12 2:28            |
| 4. Irish Romance<br>#4558 t.1                          | Idyllic romantic underscore; solo violin featured on melody-line            | 13 1:35            |

- ABOVE COMPOSED BY L. MORAWECK - BMI -

- |                              |   |         |
|------------------------------|---|---------|
| 5. Harriet I<br>#3768 t.3    | <i>'Gunsmoke' ep,<br/>march 4, 1961</i><br>Soft romantic bg | 14 1:18 |
| 6. Harriet II<br>#3769 t.2   | <i>'</i><br>Idyllic romantic bg                             | 15 :42  |
| 7. Not Talking<br>#3770 t.5  | <i>'</i><br>Lyric relaxed bg                                | 16 :41  |
| 8. You're Tired<br>#3771 t.1 | <i>'</i><br>Romantic string surge to tag                    | 17 :22  |

- ABOVE COMPOSED BY B. HERRMANN - BMI -

- |  |                                   |        |
|--|-----------------------------------|--------|
| 9. Carlton Waltz<br>#2279 t.2<br>L. Murray-ASCAP | Light, Viennese waltz for strings | 18 :24 |
|--|-----------------------------------|--------|



(Start EZR 142)

19 Track 19 WMA	20 Track 20 WMA	21 Track 21 WMA	22 Track 22 WMA SanTee Chief #3910 T.2	23 Track 23 WMA Song Genghis Vildat #3661 T.1 3:36	24 Track 24 WMA Comanche Trail #3661 T.1 3:36
25 Track 25 WMA Injun Ambush #5091 T.3 1:58	26 Track 26 WMA Corrida a Sevilla #8480 T.3	27 Track 27 WMA	28 Track 28 WMA Fred Steiner	29 Track 29 WMA N. van Clapen	30 Track 30 WMA Fred Steiner
31 Track 31 WMA Fred Steiner	32 Track 32 WMA F.M. Steiner	33 Track 33 WMA	34 Track 34 WMA	35 Track 35 WMA	36 Track 36 WMA Jana Dene #849 T.3

end EZR 142

(Start EZR 143)

[Indian + Chinese Backgrounds]

37 Track 37 WMA Jong Goldsmith "The Camp" #3058-1 T.1 2:20	38 Track 38 WMA Goldsmith "Quiet Night" #3058-2 T.3 2:08	39 Track 39 WMA Goldsmith "Village Death" #3058-3 T.3 1:50	40 Track 40 WMA Goldsmith "Knife Fight" #3058-4 T.2 1:48	41 Track 41 WMA Goldsmith "Mysterious Storm" #3059 T.1 1:20	42 Track 42 WMA Lem Klatskin "The Story" #4699 T.4 1:09
43 Track 43 WMA Lem Klatskin "Statue" #4699 T.2	44 Track 44 WMA Lem Klatskin "The Third Gate" #4704 T.3	45 Track 45 WMA Fenton Blythe Fenton Blythe	46 Track 46 WMA	47 Track 47 WMA	48 Track 48 WMA
49 Track 49 WMA	50 Track 50 WMA	51 Track 51 WMA	52 Track 52 WMA Fred Steiner "Central Europe" #4483 T.5 1:56	53 Track 53 WMA David B. Blythe "Wazy East" #4484 T.5 1:37	

(End 143)

(Start 143)

EZ CUE - EZT CATALOG

EZQ 143 - Side 1

EZT 543 A

ASIATIC

INDIAN & CHINESE BACKGROUNDS

- |                                      |  |                |
|--------------------------------------|--|----------------|
| 1. The Camp<br>#3058-1 t.1           | Mysterioso, suspense bg; Indian flavor with muted horns xylophone and bells                              | 2:20 Track #37 |
| 2. Quiet Night<br>#3058-2 t.3        | Soft quiet Indian bg. predominant instruments are harp, flute and Indian drums - strong Oriental feeling | 2:08 Track #38 |
| 3. Village Death<br>#3058-3 p.2, t.3 | Low, dark Indian suspense bg.  | 1:52 Track #39 |
| 4. Knife Fight<br>#3058-4 t.2        | Wild excited fight with some Indian flavor to brass tail   | :48 Track #40  |
| 5. Mysterious Storm<br>#3059 t.1     | Low mysterious brass punctuations  | 1:26 Track #41 |

- ABOVE COMPOSED BY J. GOLDSMITH - ASCAP -

- |                                |  |                |
|--------------------------------|--|----------------|
| 6. The Story<br>#4698 t.4      | Serene stately Chinese bg.                   | 1:09 Track #42 |
| 7. Statue<br>#4699 t.2         | Ditto  | 1:20 Track #43 |
| 8. The Third Gate<br>#4704 t.3 | Soft lovely lyric Chinese bg featuring flute | 2:27 Track #44 |

- ABOVE COMPOSED BY L. KLATZKIN - ASCAP -



DRAMATIC BACKGROUNDS(plaintive, melancholy, lonely)

- |  |  |                        |
|--|--|------------------------|
| 1. The Federalist Suite<br>- Preamble<br>#5332 t.4<br>E. Cines-ASCAP | English Horn solo to lonely<br>Americana mood; fragmentary                 | 1:32 <i>Track # 37</i> |
| 2. The Federalist Suite<br>- Preamble<br>#5332 t.3<br>E. Cines-ASCAP | Lyric subdued strings; melancholy<br>Americana                             | :34 <i>Track # 38</i>  |
| 3. 1st Interlude<br>#5333 t.2<br>E. Cines-ASCAP                      | Lonely lyric underscore; becomes<br>dramatic near end                      | 1:29 <i>Track # 39</i> |
| 4. 2nd Interlude<br>#5334 t.2<br>E. Cines-ASCAP                      | Lonely bg to shock to somber tail  | :30 <i>Track # 40</i>  |
| 5. Peroration<br>#5335 t.1, v.A<br>E. Cines-ASCAP                    | Soft concerned noble bg; builds to<br>gala curtain                         | :32 <i>Track # 41</i>  |
| 6. Theme "X" - Suite<br>#5370 t.11<br>N. Scott-ASCAP                 | High lonely unison strings   | 1:35 <i>Track # 42</i> |
| 7. Poor Ab<br>#5304 t.3<br>F. Steiner-ASCAP                          | Funeral bg. <i>"Jeb" episode at<br/>Gunsmoke Season 8<br/>May 25, 1963</i> | :36 <i>Track # 43</i>  |
| 8. Ab's Dead<br>#5305 t.2<br>F. Steiner-ASCAP                        | Funeral bg builds to tragic surge  | :55 <i>Track # 44</i>  |
| 9. Quint's Forge<br>#5306 t.2<br>F. Steiner-ASCAP                    | Neutral melancholy bridge  | :28 <i>Track # 45</i>  |
| 10. Jeb's Guilt<br>#5307 t.31<br>F. Steiner-ASCAP                    | Ponderous tragic bridge  | :23 <i>Track # 46</i>  |
| 11. Chouteau Drinks<br>#5308 t.2<br>F. Steiner-ASCAP                 | Melancholy sneak to dark tag   | :15 <i>Track # 47</i>  |
| 12. Lacey Tag<br>#4229 t.2<br>N. Van Cleave-ASCAP                    | Sad lyric transition   | :16 <i>Track # 48</i>  |

## EZ CUE - EZT CATALOG

EZQ 146 - Side 1

EZT 546 A

F A N T A S Y

- |                                     |   |                   |
|-------------------------------------|---|-------------------|
| 1. Meet George<br>#5118 t.3         | Soft comedy-fantasy to lyric suspense                     | :53 <sup>59</sup> |
| 2. George's Desk<br>#5119 t.2       | Melancholy-fantasy underscore                             | :40 <sup>50</sup> |
| 3. Meet Ann<br>#5120 t.2            | Relaxed neutral-comedy bg.                                | :40 <sup>51</sup> |
| 4. Ann Flirts<br>#5121 t.3          | Relaxed comedy bg. to full dramatic<br>moment             | :38 <sup>51</sup> |
| 5. Magic Box<br>#5123 t.4           | Pixie fantasy pantomime                                   | :46 <sup>53</sup> |
| 6. Genie Enters<br>#5125 t.4        | Comedy-fantasy agitato builds to surge                    | :32 <sup>54</sup> |
| 7. Super EFX<br>#5129 various takes | Three short serious horn calls & a<br>short fantasy surge | :45 <sup>54</sup> |
| 8. Ann's Tune<br>#5130 t.4          | Soft slow romantic waltz; some fantasy<br>element         | :37 <sup>56</sup> |
| 9. Super EFX<br>#5129-E t.2         | Fantasy sneak to surge                                    | :10 <sup>57</sup> |
| 10. Another Dream<br>#5142 t.2      | Sneak to fantasy surge                                    | :16 <sup>58</sup> |
| 11. George Decides<br>#5145 t.3     | Legato neutral-fantasy bg. to comedy                      | :59 <sup>59</sup> |
| 12. Tramp & Lamp<br>#5146 t.3       | Fantasy build to bright tag                               | :25 <sup>60</sup> |

- ABOVE COMPOSED BY F. STEINER - BMI -





(START 147)

ezq147 cale (568x745x24b jpeg)

EZQ 147 - Side 1

EZT 547 A

WESTERN BACKGROUNDS

"Cale" episode Gunslinger May 5, 1962

- |  |  |                |
|--|--|----------------|
| 1. Cale Sleeps<br>#4046 p.1, t.5         | Relaxed cheerful cantering motion<br>bridge  | :30 Track #1   |
| 2. Poor Cale<br>#4048 t.3                | Somber static brass and winds lead<br>to sinister lonely fragment  | :45 Track #2   |
| 3. Cale's Temper<br>#4049 t.1            | Dark lyric bg leads to dark surge to<br>tail   | :42 Track #3   |
| 4. Cale Conks Out<br>#4050 t.3           | Somber almost-sinister bridge  | :24 Track #4   |
| 5. Doc's Theme<br>#4051 t.3              | Relaxed pleasant bridge  | :11 Track #5   |
| 6. Cale's Charm<br>#4057 t.2             | Soft sinister moment leads into<br>relaxed melodic fragment to short<br>bright tag   | :18 Track #6   |
| 7. Cale's Trick<br>#4060 t.1             | Soft sinister moment to light<br>comedy moment   | :33 Track #7   |
| 8. Cale Comments<br>#4061 t.1            | Jaunty harmonica solo over harmonica<br>and winds to light tag   | :23 Track #8   |
| 9. Cale Rides<br>#4063 t.3               | Cheerful cantering motion  | :42 Track #9   |
| 10. Dawn in Dodge<br>#4065 t.4           | Relaxed sustained Western bg   | :30 Track #10  |
| 11. Friends<br>#4070 t.6                 | Soft harmonica on lyric Western theme,<br>first solo, then add guitar, and then<br>soft orchestral bg; orchestra finally<br>builds to surge and tail | 1:25 Track #11 |
| 12. Cale Rides Away<br>#4071 t.2         | Cheerful Western cantering motion to<br>short light tag  | :59 Track #12  |
| - ABOVE COMPOSED BY F. STEINER - ASCAP - |  |                |
| 13. The Posse<br>#4461 t.5               | Dark stern horse-motion; very deter-<br>mined  | 1:21 Track #13 |

- ABOVE COMPOSED BY L. MORAWECK - BMI -

<https://youtu.be/VH7M-DM4ois> [Cale]



WESTERN BACKGROUNDS

- |  |   |      |           |
|--|---|------|-----------|
| 1. Sarah<br>#4326 t.3                          | Lonely lyric harmonica melody over subdued orchestra to dark sting to tail  | :54  | Track #14 |
| 2. Paladin Takes Over<br>#4327 t.2             | Lyric romantic Western phrase to tail   | :13  | Track #15 |
| 3. Paladin and the Marshal<br>#4329 t.1        | Neutral concerned underscore to dark plodding motion which resolves into sad harmonica solo over subdued orchestral accompaniment | 1:45 | #16       |
| 4. Sarah and Aaron<br>#4330 t.2                | Dark heavy bridge to neutral-dark underscore; to sad Western lyric theme; to dark plodding motion to sting to tail                | 1:25 | #17       |
| 5. The Gallows<br>#4331 t.3                    | Dark ominous mood to sad lyric Western theme; to dark neutral underscore to plodding motion to sting to tail                      | 1:22 | #18       |
| 6. Sadness<br>#4332 t.2                        | Sad lonely mood builds to surge or weak tag   | :20  | #19       |
| 7. Sarah Claims the Body<br>#4333 t.2          | Dark full bridge to lonely bg   | :35  | #20       |
| 8. Paladin and Hardin<br>#4334 t.3             | Dark ominous underscore; toward end lyric sad theme starts and builds to surge then fades to soft ending                          | 3:36 | #21       |
| - ABOVE COMPOSED BY R. GARRIGUENC - BMI -      |   |      |           |
| 9. Cale's Tune<br>#4045 t.8                    | Cheerful Western opening with cantering motion  | 1:11 | #22       |
| 10. Cale's Tune<br>#4045 optional vers.<br>p.2 | Relaxed but jaunty harmonica melody over guitar   | :35  | #23       |

- ABOVE COMPOSED BY F. STEINER - ASCAP -

WESTERN BACKGROUNDS

- |                                     |  |      |            |
|-------------------------------------|--|------|------------|
| 1. The Card Game<br>#2701 t.2       | Soft lyric Western opening   | :19  | Track # 24 |
| 2. Alex<br>#2702 t.2                | Ominous fragment   | :20  | # 25       |
| 3. Useless<br>#2704 t.2             | Dark sting to soft lyric Western theme   | :21  | # 26       |
| 4. The Marshal<br>#2705 t.3         | Ominous underscore moment leads to pleasant underscore to "on-the-march" fragments; dark intensely ominous bg        | 1:14 | # 27       |
| 5. Alexi Fires<br>#2706 t.2         | Ponderous danger-laden unison brass lead to intense danger which builds to intense ponderous movement; ends abruptly | :43  | # 28       |
| 6. You Stay Put<br>#2707 t.2        | Short ponderous brass lead to soft ominous underscore which builds to intense danger-filled moment to ominous tail   | :52  | # 29       |
| 7. Gun Fight Siege<br>#2708 t.3     | Ponderous fight subsides to dark ominous tail  | 1:07 | # 30       |
| 8. The Hostage<br>#2709 t.4         | Ominous danger-filled bg   | 1:02 | # 31       |
| 9. Coming Out<br>#2710 t.3          | Dark underscore with plodding motion builds to tail  | :33  | # 32       |
| 10. Night Siege<br>#2711 t.2        | Soft danger-filled night suspense  | 1:01 | # 33       |
| 11. Fist Fight - Siege<br>#2712 t.3 | Dark punctuation leads to slow ominous build to violent fragment to tail   | 1:10 | # 34       |
| 12. N'est-ce Pas?<br>#2713 t.2      | Short Western sneak to big successful tag  | :10  | # 35       |

- ABOVE COMPOSED BY E. GOLD - ASCAP -



## EZ CUE - EZT CATALOG

EZQ 148 - Side 2

EZT 548 B

W E S T E R N    B A C K G R O U N D S

- |  |  |      |           |
|--|--|------|-----------|
| 1. Lorene Suite Suspense<br>#5374-G t.3<br>H. Kay-ASCAP              | Cheeful cantering motion   | 2:20 | Track# 36 |
| 2. Doc's Buggy<br>#4870 t.2<br>F. Steiner-ASCAP                      | Rural laconic motion (featuring solo violin)   | :31  | Track# 37 |
| 3. Strange Conflict<br>#4337 t.2<br>Wm. Lava-ASCAP                   | Dark hit to intense chase bridge to soft concerned underscore that builds to chord of resolution | :50  | # 38      |
| 4. Camp Scene<br>#4357 t.3<br>F. Steiner-BMI                         | Soft relaxed Western scene; very lyric and pastoral  | :53  | # 39      |
| 5. Mendel Fights<br>#4363 t.2<br>F. Steiner-BMI                      | Chase or fight   | :38  | # 40      |
| 6. Chase Cully<br>#4216 t.2<br>F. Steiner-ASCAP                      | Chase or fight; resolves to tail at end  | :51  | # 41      |
| 7. Western Street<br>#4173 t.2<br>R. Garriguenc-BMI                  | Light cheerful Western-street movement   | :25  | # 42      |
| 8. Chase - Gunfight<br>#4176 t.2, bars 7 to end<br>R. Garriguenc-BMI | Chase; resolves into dark, slow percussive mood  | 1:51 | # 43      |
| 9. Western Girls<br>#4097 t.2<br>F. Steiner-ASCAP                    | Warm lyric Western underscore  | :35  | # 44      |
| 10. Catch Them Hoss's<br>#4116 t.2<br>F. Steiner-ASCAP               | Light cheerful chase to tail   | :38  | # 45      |

EZQ 149 - Side 1

EZT 549 A

DRAMATIC - SUSPENSE

- |   |  |      |            |
|---|--|------|------------|
| 1. Greensleeves<br>#246-L t.4<br>R. Garriguenc-BMI                  | Dark sinister underscore; no statement of Greensleeves in this | 1:35 | Track # 46 |
| 2. Lorene Suite Suspense<br>#5374-C t.2<br>H. Kay-ASCAP             | Short agitated bridge  | :10  | # 47       |
| 3. Lorene Suite Suspense<br>#5374-D t.3<br>H. Kay-ASCAP             | Short agitated tag   | :07  | # 48       |
| 4. Lorene Suite Suspense<br>#5374-E t.1<br>H. Kay-ASCAP             | Agitated bridge  | :12  | # 49       |
| 5. Lorene Suite Suspense<br>#5374-F t.1<br>H. Kay-ASCAP             | Ditto  | :10  | # 50       |
| 6. Chouteau's Threat<br>#5312<br>F. Steiner-ASCAP                   | Somber suspenseful underscore                                  | :58  | # 51       |
| 7. Lacey's Chase<br>#4241 t.2<br>N. Van Cleave-ASCAP                | Dark lyric suspense builds slowly to tail                      | 1:36 | # 52       |
| 8. I'm Leaving<br>#4760 t.3<br>N. Van Cleave-ASCAP                  | Soft lyric danger bg   | :25  | # 53       |
| 9. I'm Leaving<br>#4760 p.2<br>N. Van Cleave-ASCAP                  | Sustained ominous bg   | :29  | # 54       |
| 10. The Cook<br>#4766 t.3<br>N. Van Cleave-ASCAP                    | Soft lyric suspense  | :27  | # 55       |
| 11. The Stalkers<br>#4780 t.2<br>N. Van Cleave-ASCAP                | Soft suspense; static to flareout                              | 1:30 | # 56       |
| 12. Sneak & Punctuation #7<br>#4519-7 v.A, t.2<br>R. Garriguenc-BMI | Soft bizarre suspense underscore builds to heavy knife chord   | :20  | # 57       |



DRAMATIC - SUSPENSE

- |  |   |      |            |
|--|---|------|------------|
| 1. The Posse<br>#4461 from moderato<br>L. Moraweck-BMI | Soft sinister sustained winds to<br>big neutral tag   | :26  | Track # 58 |
| 2. Transition #7<br>#4532 v.A, t.1<br>Wm. Barnett-BMI  | Dark ominous build to violent tag   | :11  | # 59       |
| 3. Show's End<br>#4443 t.4<br>N. Van Cleave-ASCAP      | Soft melancholy clarinet theme over<br>piano accompaniment builds to full<br>orchestra curtain with fade on end | :45  | # 60       |
| 4. Futile Search<br>#4460 t.2<br>L. Moraweck-BMI       | Dark lyric underscore with some<br>element of plodding motion; becomes<br>active in middle                      | 2:38 | # 61       |
| 5. Neutral Suspense #1<br>#4546<br>Wm. Barnett-BMI     | Soft suspense to horror chord to tail   | :20  | # 62       |
| 6. Lamentoso<br>#4517 t.1<br>L. Klatzkin-ASCAP         | Lonely English horn solo leads into<br>soft sad underscore  | 1:55 | # 63       |
| 7. Lamentoso #1<br>#4518 t.4<br>L. Klatzkin-ASCAP      | Lonely lyric winds lead to dark<br>short tag  | :26  | # 64       |
| 8. Showdown<br>#4514 t.1<br>T. Morgan-ASCAP            | Soft somber tense bg; harmonica<br>featured; builds slowly at end to<br>dark tag                                | 1:49 | # 65       |
| 9. Tall Trapper VIII<br>#3813 t.2<br>B. Herrmann-BMI   | Soft ominous strings to dark neutral<br>horns and winds   | :37  | # 66       |
| 10. Tall Trapper IX<br>#3814 t.3<br>B. Herrmann-BMI    | Soft neutral wind phrases lead to soft<br>suspense bg with some motion  | :47  | # 67       |

(Begin 150)

ezq150#1 (588x751x24b jpeg)

EZQ 150 - Side 1

EZT 550 A

ROMANTIC MATERIALS

- |   |   |      |          |
|---|---|------|----------|
| 1. Romantic - Part 1<br>#5388 t.5                 | Romantic underscore   | :49  | Track #1 |
| 2. Romantic - Part 4<br>#5388 t.2, v.A            | Romantic theme to surging moment  | 1:12 | Track #2 |
| - ABOVE COMPOSED BY H. KAY - ASCAP -              |   |      |          |
| 3. South Corner<br>#5389-A t.3<br>E. Cines-ASCAP  | Romantic strings to tag   | :27  | Track #3 |
| 4. All's Well<br>#4600-5 t.2<br>R. Garriguenc-BMI | Soft lyric build to full happy tag  | :21  | #4       |
| 5. Pals For Sure<br>#4782 t.1                     | Rich lyric fragment   | :24  | #5       |
| 6. Wanda<br>#4783 t.3                             | Rich romantic theme builds to big tag   | :26  | #6       |
| - ABOVE COMPOSED BY N. VAN CLEAVE- ASCAP          |   |      |          |
| 7. The Mirage<br>#4488 t.4<br>D. Buttolph-ASCAP   | Romantic underscore; undercurrent<br>of motion; to soft curtain   | 1:01 | #7       |
| 8. It's a Factory<br>#4018 t.2                    | Romantic neutral underscore to child-<br>like running motion which builds to<br>full & then fades                                   | 1:05 | #8       |
| 9. Anne<br>#4021 t.2                              | Soft romantic fragment to light comedy<br>cut-off; to soft romantic underscore<br>with short statement of eccentric time-<br>figure | :36  | #9       |
| 10. The Passing of Life<br>#4026 t.2              | Light cheerful suburban motion into<br>rich pastoral melody   | :35  | #10      |
| 11. A Happy Home<br>#4028 t.2                     | Rich surging bucolic romantic strings   | :35  | #11      |

- ABOVE COMPOSED BY N. VAN CLEAVE - ASCAP -



ROMANTIC MATERIALS

- |   |   |      |           |
|---|---|------|-----------|
| 1. Tall Trapper III<br>#3808<br>B. Herrmann-BMI                         | Soft idyllic bg for low strings;<br>builds to dark surge  | :53  | Track #12 |
| 2. Warming Up<br>#4299 t.3<br>F. Steiner-BMI                            | Soft pathetic bg; short separable<br>:04 sneak to tag at end                                      | :45  | Track #13 |
| 3. Last Song<br>#4302 t.1<br>F. Steiner-BMI                             | Lyric build to dark curtain with<br>fade on last chord (or could be<br>used as sneak to dissolve) | :18  | #14       |
| 4. Chief Jockey<br>#5338 t.4<br>Wm. Lava-ASCAP                          | Relaxed romantic bg to dark moment<br>then sneak to big dramatic tag                              | :33  | #15       |
| 5. Polly Pouts<br>#4102 t.2<br>F. Steiner-ASCAP                         | Soft lyric sneak to pleasant tag  | :13  | #16       |
| 6. Matt Thinking<br>#4164 t.3<br>R. Garriguenc-BMI                      | Short lyric lead to very short tag  | :06  | #17       |
| 7. Twenty-Five Years Ago<br>#4465 t.3<br>N. Scott-ASCAP                 | Relaxed, "good-old-days" opening;<br>lyric and subdued; to short serious<br>tag at end            | 1:29 | #18       |
| 8. Short Sneak to Punctuation<br>#2<br>#3880 t.1<br>N. Van Cleave-ASCAP | Soft relaxed bg to dramatic tag   | :15  | #19       |
| 9. Love Theme<br>#3675 t.3<br>L. Roserian-ASCAP                         | Soft idyllic strings on rich romantic<br>theme  | 2:07 | #20       |
| 10. All Is Well BG<br>#3903 t.2<br>Wm. Barnett-BMI                      | Soft relaxed quietly-cheerful bg; to<br>soft tag  | 1:11 | #21       |
| 11. All's Well Tag<br>#3904 t.1<br>Wm. Barnett-BMI                      | Soft relaxed lyric strings  | :38  | #22       |

S P A C E - F A N T A S Y

- |                               |  |      |           |
|-------------------------------|--|------|-----------|
| 1. F Story #1<br>#850 t.2     | Soft unworldly bg to agitato to<br>soft unworldly bg                                   | :55  | Track #23 |
| 2. F Story #1<br>#850-A t.2   | Soft unworldly strings to dark<br>moment   | :34  | Track #24 |
| 3. F Story #1<br>#850-C t.4   | String-tremolo flareout  | :05  | #25       |
| 4. F Story #2<br>#851 v.A t.3 | Soft unworldly bg; soft undercurrent<br>of motion; strange ostinato figure<br>near end | 1:15 | #26       |
| 5. F Story #3<br>#852 t.3     | Dark intensely disturbed bg  | :55  | #27       |
| 6. F Story #4<br>#853 t.2     | Soft bizarre bg; telegraph code-like<br>to soft bizarre bg                             | :52  | #28       |
| 7. F Story #5<br>#854 t.2     | Light unworldly scurrying motion<br>featuring harpsichord                              | :45  | #29       |
| 8. F Story #6<br>#855.t.1     | Unworldly waiting bg; celeste<br>ostinato  | :53  | #30       |
| 9. F Story #7<br>#855 t.2     | Lonely, unworldly; to dark harpsichord<br>ostinato under strange dissonant strings     | 1:42 | #31       |
| 10. F Story #8<br>#856 t.4    | Dark nervous bg to unworldly under-<br>water mood                                      | 1:20 | #32       |

- ABOVE COMPOSED BY M. CONSTANT - ASCAP -

<https://youtu.be/mBXksbZ9LRY> [F-Story #1, #3, #7]



S P A C E - F A N T A S Y

- |  |   |      |          |
|--|---|------|----------|
| 1. F Story 8<br>#856-A t.5               | Soft nervous string fragments to<br>unworldly underwater mood                       | :25  | Track#33 |
| 2. D Story 1<br>#857 t.4                 | Dark disturbed bg with sense of<br>motion; harpsichord predominates;<br>to flareout | :41  | #34      |
| 3. D Story 1<br>#857-A t.1               | Dark dissonant harpsichord solo   | :38  | #35      |
| 4. D Story 2<br>#858 t.4                 | Dark determined motion; for strings<br>and harpsichord                              | :40  | #36      |
| 5. A Story 1<br>#863 p.1, t.3            | Dissonant percussive string fragments   | :32  | #37      |
| 6. A Story 1<br>#863 p.2, t.1            | Dark percussive fragments each<br>fragment flares out                               | :27  | #38      |
| 7. A Story 1<br>#863 p.3, t.2            | Soft high string sting  | :09  | #39      |
| - ABOVE COMPOSED BY M. CONSTANT -ASCAP - |   |      |          |
| 8. Fantasies<br>#833 t.4                 | Soft legato unworldly bg  | 2:11 | #40      |
| 9. Fantasies<br>#833 v.A, t.1            | Soft unworldly sustained chord over<br>ominous ostinato                             | :16  | #41      |
| 10. Ostinato<br>#834 p.1, t.3            | Ominous deliberate motion becomes<br>increasingly bizarre                           | 1:12 | #42      |
| 11. Ostinato<br>#834 last 6 bars t.4     | Violent agitato to tail; longer tail  | :21  | #43      |
| 12. Dreams<br>#835 t.2                   | Soft dream-fantasy fragment   | :20  | #44      |

- ABOVE COMPOSED AND PUBLISHED  
BY W. JOSEPHS -

<https://youtu.be/dw133PqkSoM> [D-Story#1]

<https://youtu.be/Yy-a8IQg7co> [A-Story #1]

## D R A M A T I C - S U S P E N S E

["Nervous Man" episode Twilight Zone] Box 82 UCLA

1. The Jitters #3393 t.5	Soft nervous jazzy bg	:20	Track # 45
2. Dead Phone-Nervous #3394 t.4	Nervous bizarre bg; to dark modto. motion	1:02	# 46
3. The Knock #3395 t.4	Soft nervous staccato bizarre modto. motion	:26	# 47
4. The Gun - Nervous #3396 t.2	Soft bizarre nervous bg to soft time-passage bg	1:06	# 48
5. The Image #3397 t.2	Soft nervous fragments with modto motion	:52	# 49
6. The Image - A #3397-A t.1	Soft bizarre fragments with modto motion	:29	# 50
7. The Image - B #3397-B t.4	Soft regular maracas beats	:49	# 51
8. Shadows #3398 t.3	Dark nervous subdued bg; bizarre; with motion	:40	# 52
9. The Appointment #3399 t.4	Soft bizarre nervous fragment	:19	# 53
10. Jackie's Escape #3400 t.2	Soft quiet waiting bg; sudden change to bizarre chase; no tail	1:31	# 54
11. New Man #3401 t.2	Soft pleasant bg with soft under- current of motion	1:11	# 55

- ABOVE COMPOSED BY J. GOLDSMITH - ASCAP -



DRAMATIC - SUSPENSE

- |   |  |      |            |
|---|--|------|------------|
| 1. Lonely Man #1<br>#3673 t.4<br>L. Rosenman-ASCAP          | Soft celli on legato unison line to<br>pastoral moment to soft concerned bg  | 1:00 | Track # 56 |
| 2. Lonely Man #2<br>#3674 t.4<br>L. Rosenman-ASCAP          | Neutral lonely bg  | 1:00 | # 57       |
| 3. Suspense for Perry Mason<br>#2947 t.2<br>Wm. Barnett-BMI | Soft sinister unison strings to short<br>nervous fragments to soft ominous bg<br>to agitato tag  | 2:07 | # 58       |
| 4. Relentless Chords<br>#3852 t.4<br>F. Steiner-BMI         | Slow bass-drum beats lead into soft<br>even staccato woodwind notes; slowly<br>the rhythm increases in complexity<br>& intensity with melodic lines added<br>above rhythm; to separate tag | 3:34 | # 59       |
| 5. Pantomime Chords I<br>#3953 t.1<br>L. Rosenman-ASCAP     | Soft dark dramatic fragments; legato   | :56  | # 60       |
| 6. Pantomime Chords I<br>#3954 t.1<br>L. Rosenman-ASCAP     | Dark lyric bg; some suspense element   | 1:13 | # 61       |
| 7. Haunted House<br>#3098-1 p.1, t.2<br>B. Green-ASCAP      | Dark ominous bridge  | :12  | # 62       |
| 8. Haunted House<br>#3098-1 p.2, t.1<br>B. Green-ASCAP      | Ditto  | :11  | # 63       |
| 9. Haunted House<br>#3098-1 p.3, t.8<br>B. Green-ASCAP      | Dark ominous build to flareout   | :09  | # 64       |
| 10. Clock Watching<br>#4470 t.4<br>N. Scott-ASCAP           | Sinister fragment  | :13  | # 65       |

EZQ 153 - Side 1

EZT 553 A

COMEDY - farce; pantomimes

- |                                 |  |      |            |
|---------------------------------|--|------|------------|
| 1. Julius' Ideas<br>#5092 t.2   | Rural farce pantomime; fragmentary     | 1:01 | Track # 66 |
| 2. Black Magic<br>#5094 t.3     | Fantasy to farce pantomime             | :45  | # 67       |
| 3. Julius' Tune<br>#5095 t.2    | Rural farce skipping-motion to tag     | :34  | # 68       |
| 4. Julius Walks<br>#5096 t.4    | Farcical skipping motion               | :26  | # 69       |
| 5. Big Shot<br>#5106 t.4        | Sneak to comedy tag                    | :13  | # 70       |
| 6. Julius Knocks<br>#5107 t.3   | Short comedy accents; no tails         | :10  | # 71       |
| 7. Julius Fanfares<br>#5109 t.2 | 6 comedy fragments; including solo     | :58  | # 72       |
| 8. Julius Pleads<br>#5111 t.3   | Comedy-suspense fragments to short tag | :30  | # 73       |

- ABOVE COMPOSED BY F. STEINER - BMI -

- |   |   |      |      |
|---|---|------|------|
| 9. William Tell Overture<br>#4412 t.3<br>Rossini - Adap: F.<br>Steiner-BMI    | Storm sequence from William Tell Over-<br>ture to tail based on English Horn theme<br>of overture | :34  | # 74 |
| 10. La Gazza Ladra Overture<br>#4413 t.2<br>Rossini - Adap: F.<br>Steiner-BMI | Final section of overture to light<br>comedy pantomime to finale of overture<br>to tail           | 1:47 | # 75 |
| 11. Bumble Brain<br>#4409 t.2<br>Amb. Thomas - F.Steiner<br>BMI               | Pleasant melodic comedy pantomime based<br>on themes from Raymond overture                        | :54  | # 76 |
| 12. Falling Pants<br>#4399 t.3<br>W. Hatch-BMI                                | Jaunty relaxed comedy pantomime based<br>on well-known tunes                                      | :52  | # 77 |



## FANTASY

["A Hundred Yards over The Rim"] episode The Twilight Zone] Box 76 UCLA

- |                              |  |               |
|------------------------------|--|---------------|
| 1. The Hill<br>#3464 t.1     | Somber ominous transition  | :12 Track #1  |
| 2. The Road<br>#3465 t.3     | Heavy somber chord to unworldly<br>underwater background   | 1:18 Track #2 |
| 3. Chris Walks<br>#3466 t.5  | Dark agitated chord into strange<br>eerie bg; unworldly  | 1:51 Track #3 |
| 4. Joe's Cafe<br>#3467 t.2   | Light shock leads into soft strange<br>bg  | 1:29 Track #4 |
| 5. Curiosity<br>#3468 t.4    | Soft unworldly, static; to flareout  | 1:52 Track #5 |
| 6. The Calendar<br>#3469 t.1 | Soft vibechord leads to eerie time<br>passage to dark final chord  | :29 Track #6  |
| 7. Mrs. Joe<br>#3470 t.3     | Somber chord to neutral bizarre bg   | :24 Track #7  |
| 8. Chris Jr.<br>#3471 t.4    | Dark somber chord to soft neutral<br>bizarre background  | 1:27 Track #8 |
| 9. Chris Runs<br>#3472 t.2   | Powerful tympani solo to bizarre<br>running motion; to unworldly mood,<br>then bizarre running motion; dark<br>heavy curtain | 1:20 Track #9 |

- ABOVE COMPOSED BY F. STEINER - BMI -

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[Completed Friday, September 7, 2018 at 4:04 pm PDT]

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