

PAMusic sources: Twilight Zone isolated score tracks and TransWorld 78 transfers from Ron Burbella, and Bill Wrobel's YouTube page

Here are the locations and run times of each suite, as well as the timestamps for each part of the suites, both within the show and within the suites themselves.

0:03-0:12 **Laramie Hoedown**

CBS "Comedy Material" SUITE 6:40-7:22 [42 seconds]

06:40 0:00 **A Clever Trick** (29 seconds)

07:09 0:29 **Laramie Hoedown** (9 seconds)

07:18 0:38 **Hop and a Skip** (3 seconds)

This is Eugene Feldman's blend of three tracks for "Bewitchin' Pool"

CBS "Dramatic Landscapes" 9:42-11:03 [1:21]

09:42 0:00 **Saturday Night** (38 seconds [it overlaps Good Morning])

10:13 0:32 **Good Morning** (11 seconds [overlaps Rural Bounce])

10:20 0:38 **Rural Bounce** (43 seconds)

CBS "Dramatic Landscapes" 12:36-12:57

12:36 **Good Morning** [20 seconds] (This is a fuller version of the middle piece from above)

CBS "Dramatic Bridges" 14:15-14:32

14:15 **Sad Departure** [17 seconds]

CBS "Dramatic Punctuations and Flareouts" 14:41-14:44

14:41 **Knife Chord** [3 seconds]

CBS "Suspense Backgrounds and Bridges—Indian Suspense" SUITE 16:15-18:43 [2:28]

16:15 0:00 **Run Afoul pt. 1** [10 seconds]

16:26 0:10 **Run Afoul pt. 2** [14 seconds]

16:40 0:24 **Thrust in the Dark** [12 seconds]

16:52 0:36 **Drunk at Six** [18 seconds]

17:14 0:58 **Figures in the Fog** [17 seconds]

17:31 1:15 **Departure in the Fog** [43 seconds] {oboe/bass clarinet/bassoon/2 horns/ timp/harp/strings}

18:14 1:58 **Mist Lifts** [17 seconds]

CBS "Mystery" SUITE - from Dirge pt. 1 & pt. 2 20:24-21:05 [41 seconds]

20:24 0:00 **Dirge pt. 1** [16 seconds]

20:40 0:16 **Dirge pt. 2** [25 seconds]

CBS "Orchestral Composites" SUITE - Silent Flight 24:47-31:18 [6:30]

24:47 0:00 **Silent Flight C** [40 seconds]

25:27 0:40 **Silent Flight BC** [49 seconds]

26:16 1:29 **Silent Flight ABD** [55 seconds]

27:11 2:24 **Silent Flight** [1:52]

29:03 4:16 **Silent Flight (Dark Room)** [1:12]

30:15 5:28 **Silent Flight (Dark Room) C** [1:03]

A -- horns

B -- piano, bass, cello, viola, harp

C -- vibraphone, bassoon, oboe, piccolo

35:20-36:35 **Silent Flight AD** [1:15]

"Light-hearted" Spitball SUITElet 37:12-38:01 [49 seconds]

37:12 0:00 **Essay** [31 seconds]

37:43 0:30 **Anticipation** [18 seconds]

"Wistful" Spitball SUITE 40:58-45:37 [4:39]

40:58 0:00 **Summer Sadness** [22 seconds]

41:20 0:22 **Lonely Moment** [1:53] [at 42:50 it switches to TransWorld]

43:13 2:18 **Autumn Mist** [41 seconds] (flute/oboes/ 2 clarinets/vibe/harp)

43:57 2:56 **Friendly Talk** [1:40] [includes TransWorld]

"Mystery" Spitball SUITElet 47:17-48:29 [1:12]

47:17 0:00 **Defeat** [54 seconds]

48:11 0:55 **Nocturnal Interlude** [18 seconds]

"Crime" Spitball SUITE from The Hitchhiker 50:11-51:03 [54 seconds]

Here's another Eugene Feldman suite, where each track overlaps the others

50:11 0:00 **Doom** 2s

50:13 0:03 **Run For Cover** overlaps all 2s of Doom

50:38 0:28 **Strange Visit** overlaps the end of Run For Cover by 3s
50:45 0:35 **Into Danger** overlaps Strange Visit

“Suspense” Spitball SUITE 53:10-56:21 [3:11]

53:10 0:00 **Peeping Creeps** [25 seconds]
53:35 0:25 **The Shake-Down** [21 seconds]
53:56 0:46 **Challenge** [15 seconds]
54:11 1:01 **Rapid Flight** [35 seconds]
54:46 1:35 **Terror Struck** [1:] (sounds like two tracks - it’s the only part with a gap)

“Horror” Spitball SUITE 0:58:47-1:03:34 [4:47]

0:58:47 0:00 **Deep Thoughts** (9s), **The Plot** (5s), **Secret Circle** (39s) (well blended by Feldman)
0:59:36 0:48 **Secret Circle** (much more of it) [1:46]
1:01:22 2:35 **Black Mood** [51 seconds]
1:02:03 3:14 **The Secret Room** [58 seconds]
1:03:01 4:12 **Strange Return** [33 seconds]

“Drama” Spitball SUITE 1:11:35-1:15:40 [4:05]

1:11:35 0:00 **Solemn Finish** [19 seconds]
1:11:54 0:19 **The Plot** [34 seconds]
1:12:28 0:53 **Gray Morning** [42 seconds]
1:13:10 1:35 **Heartbreak** [37 seconds] (‘yearny’)
1:13:47 2:12 **Contemplation** [31 seconds]
1:14:18 2:44 **Secret Circle** [33 seconds]
1:14:54 3:17 **Meditation** [33 seconds]

“Autumn Love” Suite - pt.s 1-7 - TZ + YouTube TransWorld - 9:08

1:19:03 0:00 **Autumn Love pt. 1** [49 seconds] - TZ, mostly, bracketed by tiny TransWorld bits
1:19:48 0:45 **Autumn Love pt. 2** [1:39] - YouTube TransWorld
1:21:24 2:21 **Autumn Love pt. 3** [1:56] - YouTube TransWorld
1:23:18 4:16 **Autumn Love pt. 4** [1:13] - TZ
1:24:29 5:27 **Autumn Love pt. 5** [1:34] - YouTube TransWorld
1:26:01 6:58 **Autumn Love pt. 6** [1:47] - YouTube TransWorld
1:27:47 8:46 **Autumn Love pt. 7** [22 seconds] - TZ

- 1:34:09 **Mounting Tension** [56 seconds from Nick of Time] - TZ with dialogue and FX
- 1:37:12 **Restless Moment** [1:40] - YouTube TransWorld
- 1:38:52 **Easy Moment** [1:27] - YouTube TransWorld (“Yearning” again)

Martin Grams Jr. wrote The Twilight Zone, Unlocking the Door to a television Classic. This gave names and running times for all of the tracks used in each episode. Note his excellent coverage of To Serve Man in his sample section:

<http://martingrams.biz/books-2/the-twilight-zone-unlocking-the-door-to-a-television-classic/>

Dan Hollis supplied the time locations for all of the cues used in each Twilight Zone episode via his thread at Twilight Zone Cafe -> Twilight Zone, Etc. -> Classic Twilight Zone ->

<https://www.tapatalk.com/groups/twilightzoneworfr/musical-cues-t4163.html>

Bill Wrobel documented the mass of CBS Music Library stuff donated to UCLA, giving us a little more info on the tracks we’ve acquired:

<http://www.filmscorerundowns.net/goldsmith/index.html>

More helpful info was found in “Television Works of Bernard Herrmann” by William Wrobel:

http://www.filmscorerundowns.net/herrmann/bh_tvworks.pdf

Here is his YouTube channel, where you can find some of the TransWorld tracks used in the show:

https://www.youtube.com/channel/UCMIbnRNnyhv40h_dmHMinvQ

Despite being uncredited, Gene Feldman supervised the Twilight Zone scores for all five seasons

<https://www.imdb.com/name/nm0271040/> (I’m now sure that’s him)

TZ isn’t listed for him there, but Grams jr.s book may explain why, and Bill Wrobel’s research seems to confirm that he was CBS’s guy for this process.

Ron Burbella on FSM

<https://www.filmscoremonthly.com/board/profile.cfm?ID=RonBurbella>

... or 'posts by this user'

<https://www.filmscoremonthly.com/board/userposts.cfm?user=RonBurbella>