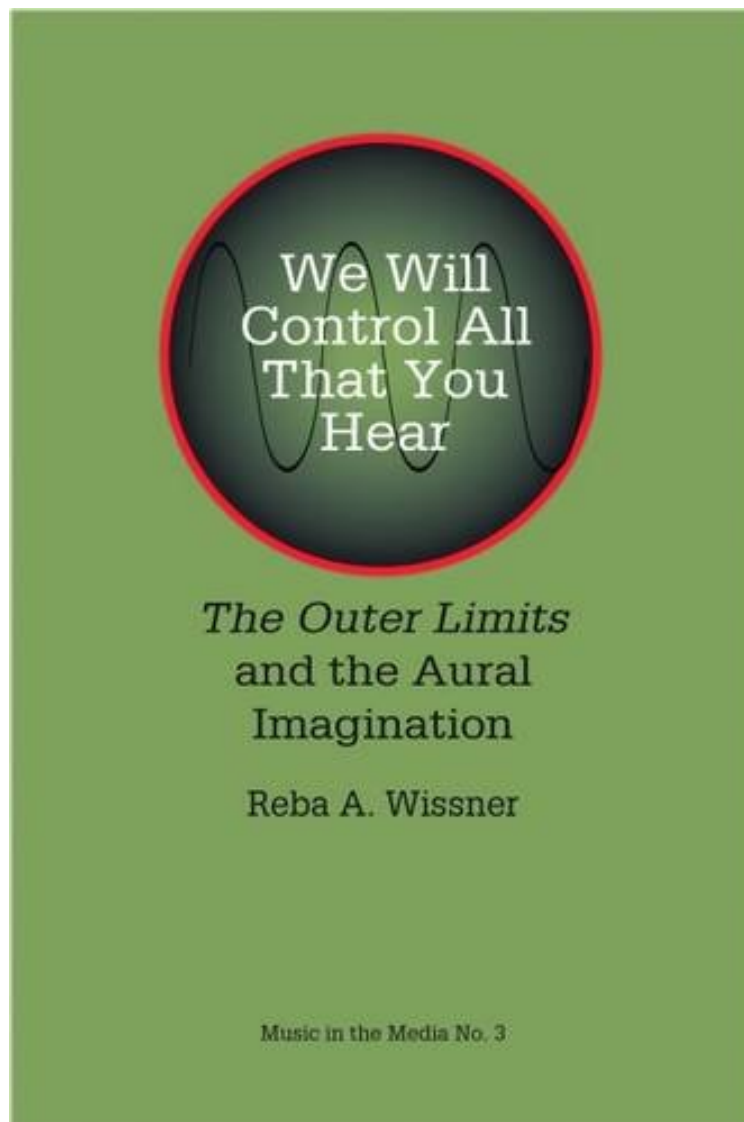


[Mobile library] We Will Control All That You Hear: The Outer Limits and the Aural Imagination (Music and Media)

We Will Control All That You Hear: The Outer Limits and the Aural Imagination (Music and Media)

Reba Wissner

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#4109603 in Books 2016-08-09 Original language: English 9.00 x .60 x 5.90l, #File Name: 1576472531280 pages | File size: 52.Mb

Reba Wissner : We Will Control All That You Hear: The Outer Limits and the Aural Imagination (Music and Media) before purchasing it in order to gage whether or not it would be worth my time, and all praised We Will Control All That You Hear: The Outer Limits and the Aural Imagination (Music and Media):

1 of 1 people found the following review helpful. If you love The Outer Limits...get this book!By Stephen L.

Mitchell This is sensational from my view point. One of the things I had always loved about The Outer Limits of the 1960's was the music. It was so unique and while my favorite is the Dominic Frontiere scores from the first season, Harry Lubin's work for the second season begs attention as well. Wissner gives a brand new insight into the original series as a whole. If you are highly interested fan in the first (and best) incarnation of the most incredible TV series ever...GET THIS BOOK!

From 1963-1965, The Outer Limits, an anthology television show co-created by Joseph Stefano and Leslie Stevens, was broadcast on ABC. Through the use of unconventional and newly invented instruments and household objects to produce unique sounds, the show not only looked different from most television of the time, but it sounded different as well. *We Will Control All That You Will Hear: The Outer Limits and the Aural Imagination*, discusses the use of music within the series, offering multiple readings of the ways that music is used. This book focuses not only on the ways that newly composed scores and stock music were utilized in the series, but also how the music enhances and interacts with what we see and hear onscreen.

A significant entry to genre film music studies as well as being a welcome read for the film score fan. *MUSIQUE FANTASTIQUE* About the Author Reba A. Wissner, is currently a lecturer in music at Berkeley College, USA where she has taught since 2013. She received her M.F.A. and Ph.D. in musicology from Brandeis University and her B.A. in Music and Italian from Hunter College of the City University of New York. She has also taught in the Writing and Music Departments at Brandeis University from 2006-2012. Dr. Wissner's research interests are seventeenth-century Venetian opera, Music and Politics, Music and Immigration, Popular music, and the role of music in 1960s science fiction television. She is the author of several articles on seventeenth-century Venetian opera, Italian immigrant theater in New York City, and music in the original television series, *The Twilight Zone*. She has also presented her research on these areas at conferences throughout the United States and Europe. She is a recipient of numerous awards and grants including a dissertation research grant from the Andrew W. Mellon Foundation. She currently serves on the editorial board of and as the music editor for the peer-reviewed journal, *Coreopsis: A Journal of Myth and Theatre* and is also the series editor for Pendragon Press' Music and Media book series.