

RAWHIDE: The Complete Series

Music Rundown & Episode Reviews of the CBS Series: Part II

Part I link: <http://www.filmscorerundowns.net/other/rawhide.pdf>

This paper is a continuation of the project started in May into mid-April when I updated the *Film Score Rundowns* site with Part I (Seasons I thru III). Part II here picks up with the start of Season Four (1961-1962). Once again, as a reference source, I am using The Complete Series dvd set.

https://www.amazon.com/Rawhide-Complete-Clint-Eastwood/dp/B00TZF2KU4/ref=sr_1_1?s=movies-tv&ie=UTF8&qid=1492374048&sr=1-1&keywords=rawhide+the+complete+tv+series

I noticed poor image quality of the video upon watching the first episode of Season Four. I am wondering if that will be the case for the complete season. Seasons Two & Three had sharp video quality & clarity & sharpness. The image in the start of Season Four at least is diffuse & soft, a lack of sharpness. I wonder what happened? No re-mastering, poor video source or ???

SEASON FOUR:

"Rio Salado" (9-29-1961) * One star rating D

This is the first time in the series that there is no "Incident" header of the title (for example, "Incident at Rio Salado"). It is simply "Rio Salado."



Speaking of poor, this episode is of poor quality in terms of the story. The Rawhide gang meet up at Rio Salado for the start of a new drive.

Rowdy just happens to find his deadbeat dad (played by Tom Tulley) in town! Bad casting, I must say! Much shorter man than Rowdy, heftier guy.

In terms of the music placements, I noticed the first Herrmann placement at 26:05 thru 27:45 when Rowdy talks with his dad. We hear CBS cue #453 "Night Suspense" from the so-called *Western Suite*. Specifically the music editor inserted Bars 1 thru 12 and then seque Bars 58 thru 71. Here below are images of my hand-copies:



From 29:01 thru 29:07 you hear only the three-note theme of a cue in the "Where Is Everybody?" episode of The Twilight Zone that Herrmann composed. After that somewhere (I forgot to get the dvd timings) there is a placement of Fred Steiner music from the "Box o' Rocks" episode of Gunsmoke.

From 34:56 thru 36:37 you hear a hodgepodge mix of cues from Herrmann's *Moat Farm Murder* score:

"MOAT FARM MURDER" (July 18, 1944)

#390 cues I thru XIV 11-78-E Box #160

From 38:45 thru 39:03 (when the bandido, Antonio Marcos, is shot in the back by Rowdy's dad) you hear a *Moat Farm Murder* alarm cue as well.

act. I might suspense (Western Suite)

Fls

E.Hr

Cls

B.C.L

Fag

C.F

D

Hf

Hb

(51) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67)

(68) (69) (70) (71)

The season plot change is clear: The cattlemen rep (played by Edward Andrews) tells Favor at the end of the episode that he doesn't want him, Rowdy & his men driving the cattle because of the bad association of what happened in Rio Salado, so Favor makes lemonade out of lemons by deciding to finally create his own herd from strays (etc) and cut the profits with the drovers. He'll be his own boss & owner, not working for other owners.

"The Sendoff" (Oct 10, 1961) *** Three-star rating B

Compared to the previous season premiere episode, this one is a classic! But more-or-less objectively, this is a good three-star episode--nothing great, but decent. Darren McGavin is the principal guest star as a guilt-ridden former wagon-master who ran when commanches attacked his people. Claude Akins plays (predictably) a Bad man. It is a sort of morality play in which a man feels the need to be forgiven.



There were no Herrmann music placements that I could tell.

"The Long Shakedown" (10-13-1961) *** 3-star rating B



This is a fine episode as it goes. The crux of the story is Gil Favor worrying if some of his tired drovers are able to do the job well anymore, wondering if they are getting too old. He compares them to younger new bucks he just hired who never seem to ever get tired. The leader of the new bunch is played by Skip Homeier. He was the guest star in the First Season, "Incident of the Blue Flame."

No Herrmann music was placed in this episode. So far no guest composer in this season writing an original score. I don't think that will happen until "The Peddler" (1-19-1962) with Fred Steiner's original score, but we shall see....

"Judgment at Hondo Seco" (10-20-1961) **



Standard fare despite Ralph Bellamy as the guest star. He is given credit both at the start & at the end of the credits. "Quince" is featured since Ralph Bellamy plays his brother, the "Hanging Judge" at Hondo Seco. OK enough of a story but should only get a Two-star rating.....

No Herrmann music placed in this episode.

"The Lost Tribe" (10-27-1961) ** Two-star rating C

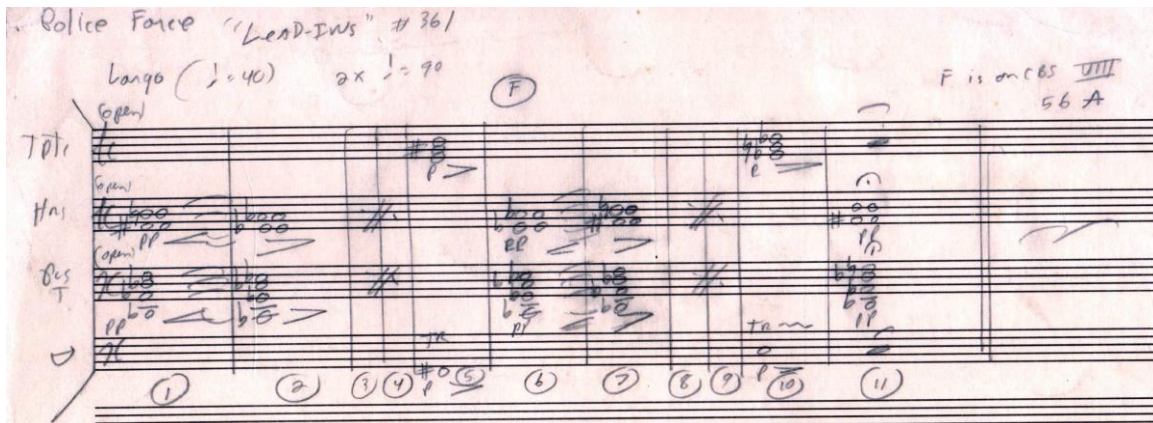
OK enough of an episode about Pete Nolan coming upon his Cheyenne tribe adopted family! Not likely, rather contrived plot development, and even then it was not convincing enough--no attempt to try

hard enough to pursue the storyline. Oh, well. It's not bad enough to give it only a one star rating but it *almost* got there! If you buy the dvd set, you can safely skip it.



At least three or four times the music editor insert *Collector's Item* cues by Herrmann, the first starting at 7:04, then 15:31, and then 21:31.

From 35:36 thru 35:46 you hear very briefly the beginning bars of "Lead-In B" from Herrmann's *Police Force*:



So far I am not very encouraged about Season Four of Rawhide. I've watched five episodes and already none have risen past a three-star rating (some of them barely three). I am keeping my fingers crossed for really good **** four star episodes or even a very rare ***** five-star episode coming up. Maybe "The Black Sheep" with Richard Basehart will be terrific, or "The Little Fishes" with Burgess Meredith & Phyllis Coates will be good (good stars indeed). OR "The Captain's Wife" with Barbara Stanwyck is coming up in nine more episodes. We shall see!

[end session 8:21 pm Easter Sunday]

"The Inside Man" (Nov 3, 1961) ** Two-star rating C

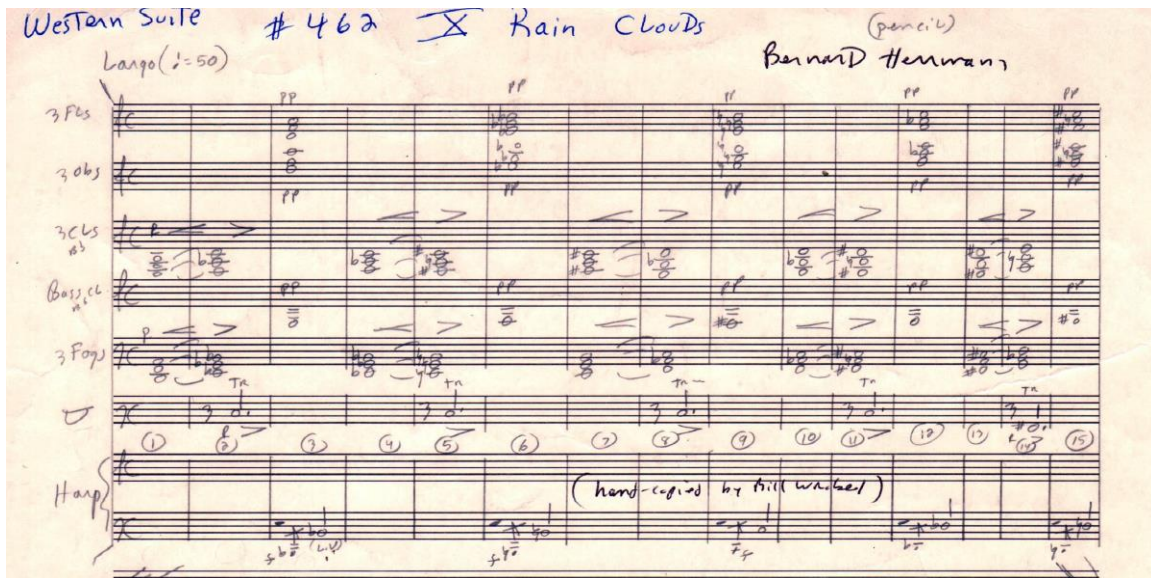


I am thirty minutes into watching this episode. So far it is an easy gallop pace, a slow going development. No shooting, no killing, no heavy plot moves....mild-mannered story (so far). I am mildly interested, curious to know how it will all turn out, but it is not interesting enough to warrant a three-star rating. I suspect that the Clay Forrester very capable new drover character (played well by Charles Gray) and the Sheila character who gushingly wanders in the drover camp (played nicely by Anne Helm) will both end up together. Clay probably won't be as threatening to Gil Favor's herd as the story initially indicated (as a sort of ruse)....



Ah! --as predictable as I gathered it would be. Harmless episode. Worth a watch, maybe just one watch is enough! :)....

The only Herrmann music tracked in was from 19:48 thru 20:51. What you hear is CBS cue #462 "Rain Clouds" from the so-called *Western Suite*, I believe Bars 1 thru 11:



"The Black Sheep" (Nov 10, 1961)**** 4-Star rating. Very good. B+

This is a very decent episode starring Richard Basehart as a sheep man with his flock heading to Idaho. Cattle men hate sheep men, and vice versa, but Rowdy gets to eventually befriend Tod Stone (Basehart). It is a morality play about compromise, meeting in the middle, and getting to know each other better. Basehart does an excellent job with his character, very likeable yet can stand his own ground. Definitely make sure to watch this episode--the best one so far from the Fourth season.





The music is not particularly distinctive but ok. No Herrmann music was placed.

"The Prairie Elephant" 11-17-1961 **** Four-star rating



I like this atmospheric, unusual episode about a traveling circus in Texas! I give it a Four-star rating.

Lawrence Dobkin does a fine job playing Pascal, the jealous 54-year-old husband of 25-year old acrobat, Jenny (played nicely by Gloria Talbott). Billy Barty does especially well as "Shorty." Wishbone (Paul Brinegar) is quite welcomed in this episode. I get the feeling of watching an existential melodrama from *Route 66* here transplanted in the 1870 Old West. Lots of angst and inner turbulence & strong drama set in an unusual setting for heightened interest, kind of like having actors act in a rainstorm setting for heightened drama or impact.

From 6:25 thru 7:03 you hear Herrmann's "Monday Morning" cue from *Never Come Monday* when Mr. Favor discovers the small traveling circus.

At 24:59 you hear Herrmann's "Climax Prelude" during a fight scene.

Besides that, no more Herrmann, but you will hear a lot of Goldsmith and Fred Steiner. For instance, at 39:46 (when Pascal comes across Wishbone taking Jenny's suitcase & photo book) you will hear Goldsmith's near-entire "Rapid Flight" (CBS cue #470R):

CBS 7-56-A1
cue #470 R
"Rapid Flight"
Jerry Goldsmith
(1926-2004)

Flute
Clarinet (Bb)
Horns 3
Vibes
Saxophone
Piano
Violins
Viola
VC
CB

Moderato
♩ = 112

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13)

Hand-copied by Bill W. 6-6-77

[Hand-copied by Bill W. Robb]

[Copyright]

[Tongue Smith]

Flute

Clarinet

Horn

Vibraphone

Sup. Ty.

Piano

Violins

Violas

VC

CB

(14) (15) (16) (17) (18) (19) (20) (21)

RAWHIDE

SEASON 4 VOLUME 1 DISC 2

The Lost Tribe

The Inside Man
PLAY PREVIEW

The Black Sheep
PLAY PREVIEW

The Prairie Elephant

» Subtitles

"The Little Fishes" (11-24-1961) ** Two-star rating. C



Despite Burgess Meredith starring (and pretty Phyllis Coates), this is just a passable, ok episode. The story is a bit of a stretch, and the sub-plots & situations are quite contrived. You are fighting upstream if you think you will thoroughly enjoy this episode.

"Climax Prelude" is heard starting at 46:02. That's it for Herrmann. However, you will hear Goldsmith such as at 47:43, that nice cue I first found in the Third Season's fine episode, "Incident of the Fish Out of Water"--ironic that we have fish in common here! :)

"The Blue Spy" (Dec 8, 1961) *** Three-star rating. Good



This is a strong drama about a Shakespearean actress who, during the Civil War, spied on the South for the North (the "blue"). Phyllis Thaxter does a great job in this role, and so does Lyle Bettger as Dan Madox, who once was in love with her until he went to jail for two years because of her. Now he claims he hates her. Since most of the drovers fought for the South, a lot of them dislike her too!



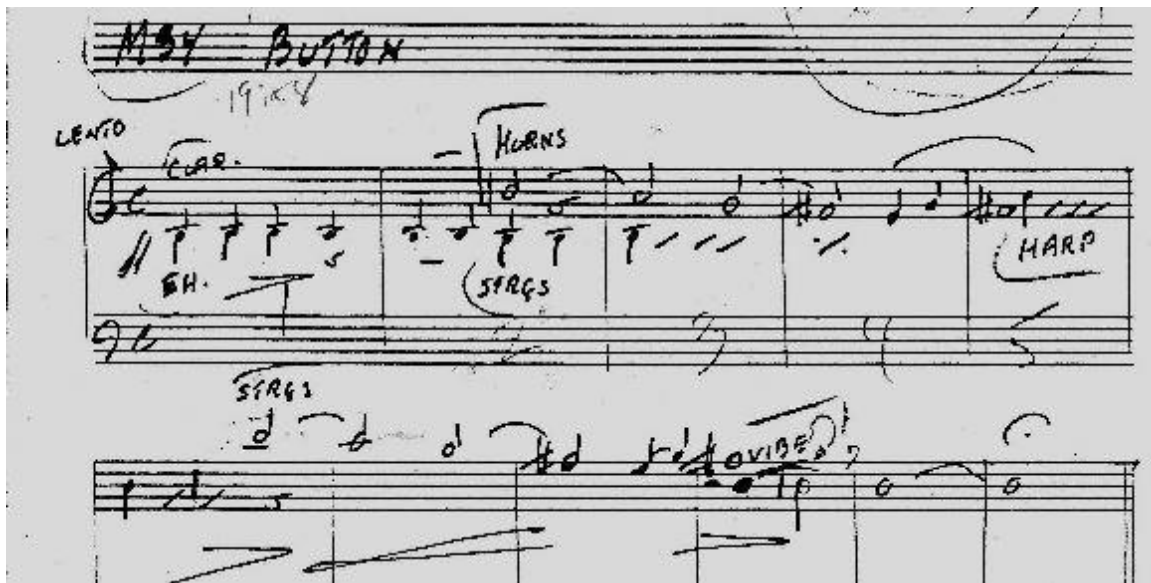
Pauline Cushman (Thaxter) does a Shakespeare play for the drovers before they find out from Madox about who she really is. I almost gave this episode a **** Four-star rating but towards the last 20 minutes or so it began to drag out too long regarding the animosity towards her, and how a group of the drovers take dire measures to get their way (stealing the camp water until she is let go in the desert alone to die).

From 4:50 thru 5:44 when Pauline wanders in the drover camp, we hear Rene Garriguenc's CBS cue #474 "Ostinato Suspense" :

Handwritten musical score for CBS cue #474 "Ostinato Suspense" by Rene Garriguenc. The score is written on yellowed paper and includes staves for Violins I and II, Violas, VC (Violoncello), CB (Contrabasso), and Piano. The tempo is marked "Andante" with a metronome marking of 58. The score features various musical notations, including notes, rests, and dynamic markings. A red stamp in the center reads "Hand-copied by Bill W. Schell".

Most of the Herrmann quotations tracked into this episode are from the "Where Is Everybody?" episode of The Twilight Zone. I believe this starts at 15:23, 19:25, 19:51, and several other locations. One of the cues is "The Button" :

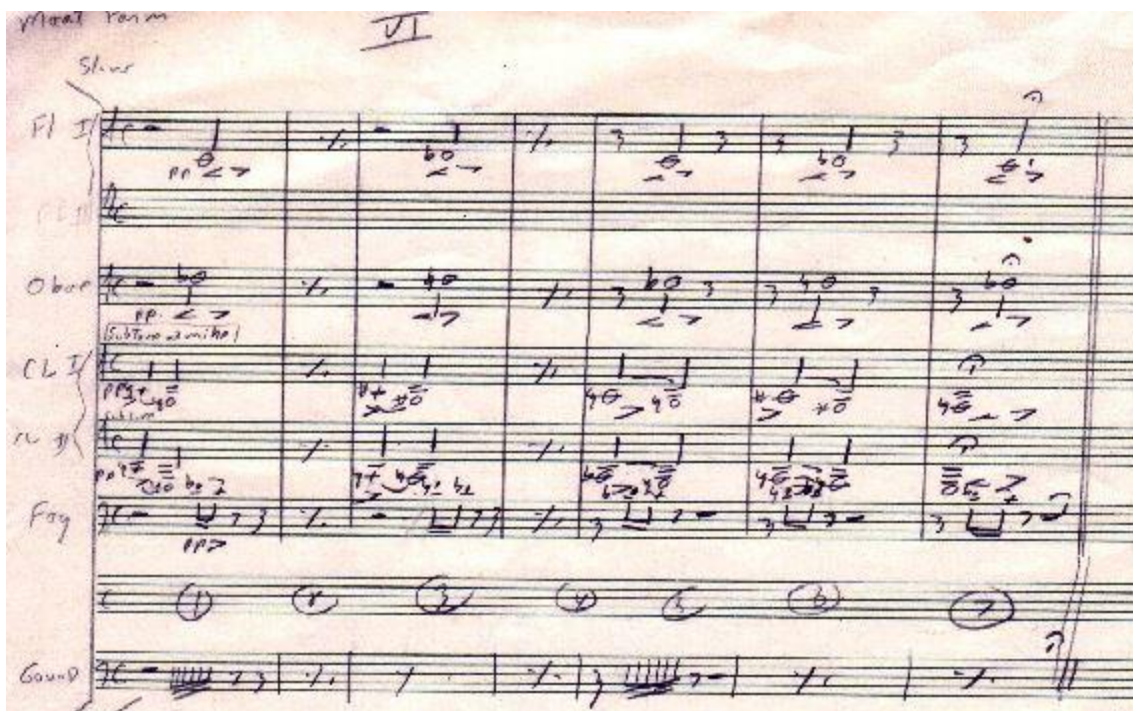
| | | | |
|------------------|---|---|-----|
| 1577 (take 1) | "The Button" (Twilight Zone) Bernard Herrmann | Dark slow motion; very somber; to vibrate tail | :44 |
|------------------|---|---|-----|



Another cue from that episode was I believe "The Telephone":

| | | | |
|------------------|--|---|-----|
| 1566 (take 3) | "The Telephone" (Twilight Zone) Bernard Herrmann | Dark lonely Bg; dark heavy chord at end; fantasy elements | :36 |
|------------------|--|---|-----|

Starting at 35:36 you will hear Herrmann's cue VI of Moat Farm Murder (July 18, 1944). The distinctive sound of this cue is Herrmann's rare use of the gourd (or *guiro*, if you prefer that term). See image immediately below:



"The Gentleman's Gentleman" (12-15-1961) ** two-star rating.



This is a cute, fun story but a ** Two-star rating is good enough for this light-weight episode. Brian Aherne does a fine job as the man servant to Lord Ashton (played by John Sutton). Sutton has such a fine, rich British voice. I remember him in a Perry Mason episode that I enjoyed a lot, Case of the Renegade Refugee (also released in 1961). Tragically he died two years late at age 54 by a heart attack. Richard Shannon returns to play the Bad Man, Bison Bob. Even Jay Silverheels (of former "Tonto" fame in The Lone Ranger series) plays a short part as Pawnee Joe, the guide top Lord Ashton who wanted to find and kill an albino buffalo. It is an enjoyable enough episode, while not great, so be sure to watch it.

No music of great interest (certainly no Herrmann placements). You will find a lot of Fred Steiner here, including his "Bad Man" cue at 13:44 from his "Box o' Rocks" episode of Gunsmoke:

Box o' Rocks [Gunsmoke] 'Bad Man' Fred Steiner

Andante

(4) Horns

Strings

Piano

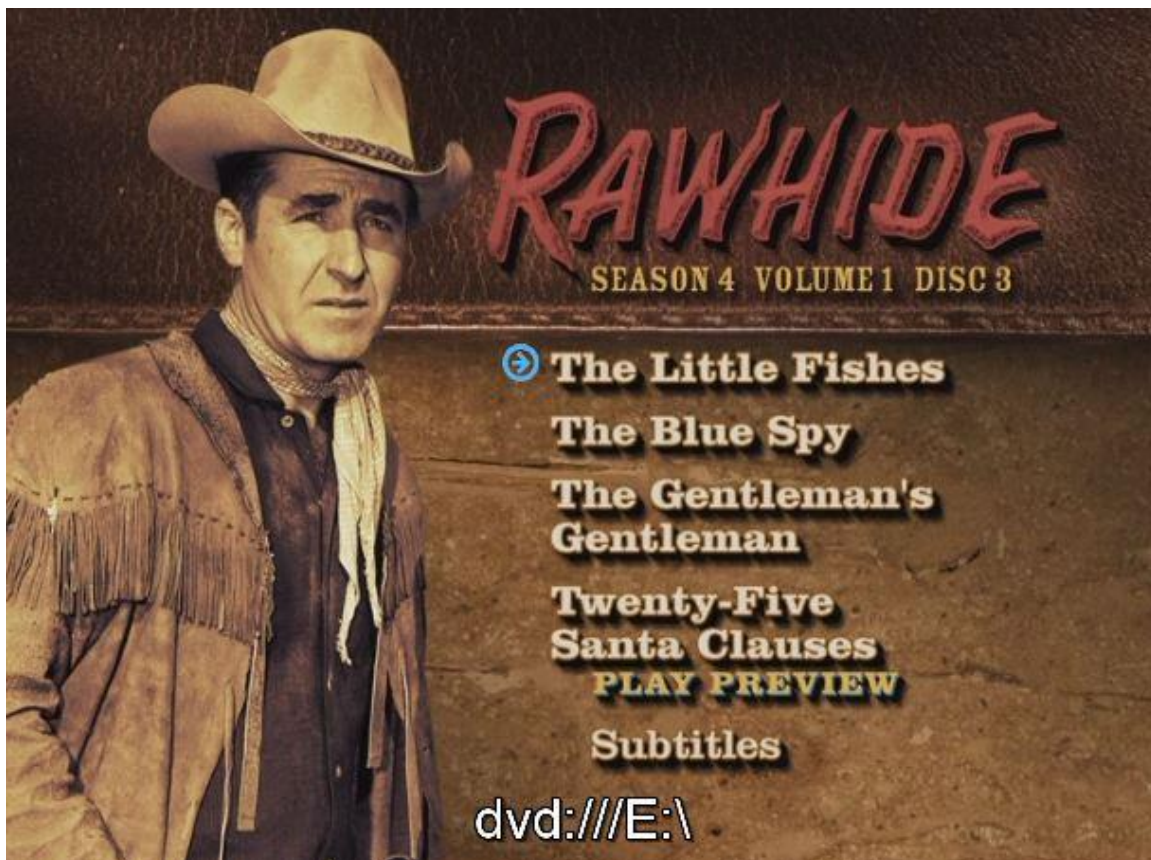
Brass

Handwritten musical score for 'Bad Man' by Fred Steiner. The score is for a 4-part horn section and includes parts for strings, piano, and brass. It is marked 'Andante' and 'Box o' Rocks [Gunsmoke]'. The score is numbered 1 through 13 at the bottom.

"Twenty Five Santa Clauses" (12-22-1961) * One-Star rating D



Released originally on a Saturday night just three days before Christmas, this episode starring Ed Wynn is a bit of a boring fare. It's ok as general "feel-good" fare, but note even remotely memorable. Nor is the music tracked in memorable. No Herrmann most definitely.



"The Long Count" (Jan 5, 1962) *** Three-star rating. B



vlcsnap-2017-04-18-08h09m43s187



vlcsnap-2017-04-18-08h15m46s177



vlcsnap-2017-04-18-08h16m02s89



vlcsnap-2017-04-18-08h41m26s235



Good episode. No morality play elements whatsoever--simply a straight-forward mystery as Clay Forrester returns (Charles Gray) as a census federal Marshall recruiting Favor's men to find bad men in Bethel Leslie's ranch. In a year she will join the cast of the *Richard Boone Show*.

"The Captain's Wife" (Jan 12, 1962) (-) No-star rating. F
-(minus) Terrible/Worst/Disaster/UGLY Stinker/Repellant/Pathetic



vlcsnap-2017-04-18-09h07m32s65

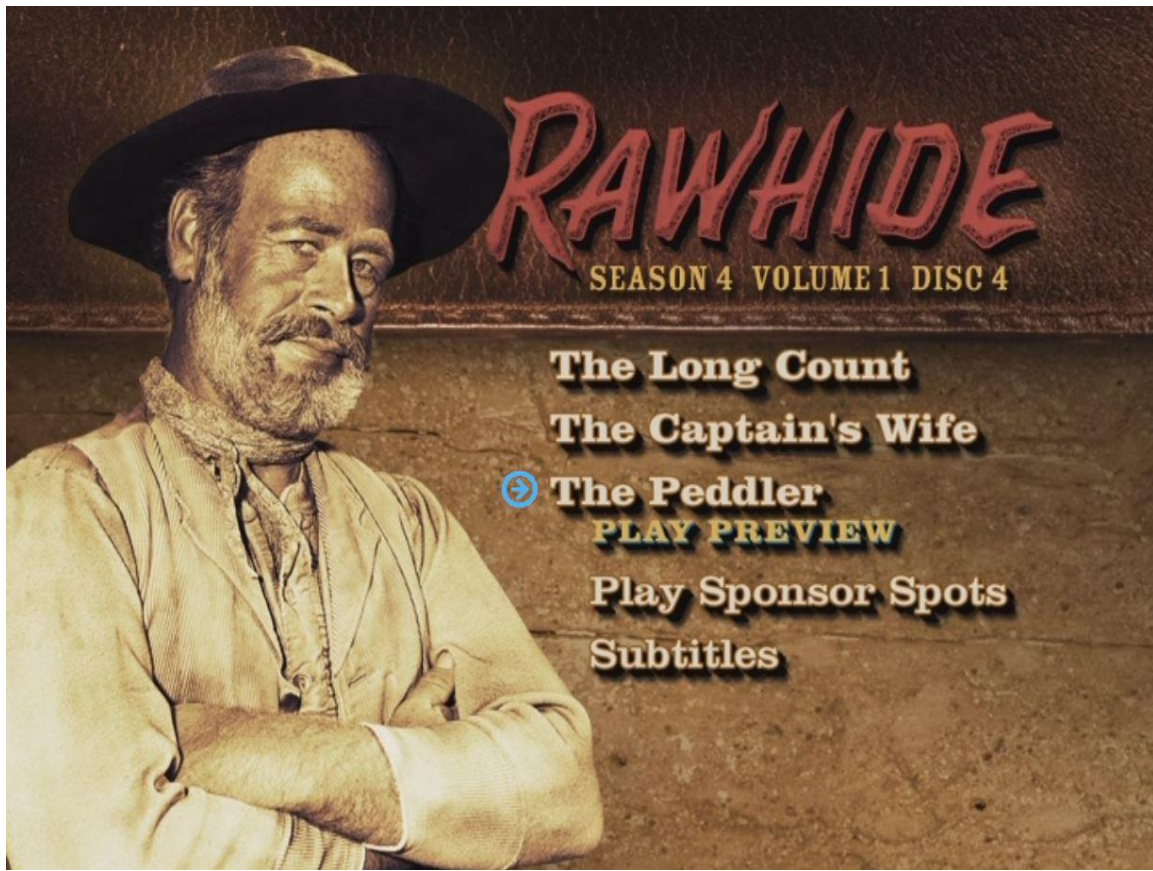


vlcsnap-2017-04-18-09h07m36s102



Still watching this episode for the last forty minutes. Despite Barbara Stanwyck in the guest role, it's a real groaner of a tale! It's about a calculating, ambitious wife of a Captain of a fort, impatient to get back to Washington, D.C., willing to even risk people's lives to do so. Stanwyck plays such a severely stereotyped "bad woman" character that it is laughable, and it gets worse as the story develops. The ending is quite predictable, and the monolog by Nora (Stanwyck) is, once again, rather laughable. Terrible writing, no credible character development, unlikely plot devices, etc.

This is the worst episode of Rawhide not only of this season but of all the episodes I have freshly seen so far since March 20th (first three & a half seasons). *Mystery Science Theatre* would have a field day on this episode! :).....The tracked music is non-descript as well. My advice: Don't waste an hour of your life on this nonsense episode.



"The Peddler" (1-19-1962) ** Two-star rating C





This is a humorous, but not necessarily funny, episode starring one of my favorite comics of the period, Shelley Berman, as Mendel Sorkin, a Jewish wandering salesman. I like the story, and I really like Shelley, but the story is really only so-so. It has its moments, however, when he celebrates his Sabbath evening at camp. George Kennedy plays the Bad Man, a mean storekeeper in town who beats on his adopted Indian daughter, Wahkshum, played by a very beautiful Vitina Marcus. She played Indian roles before such as in a few HGWT episodes, Gunsmoke, etc.

A special bonus in this episode, however, is the original score by Fred Steiner. He wrote some easily characterization "Jewish"/Yiddish music. Box 125: **Steiner, Fred.** *Rawhide*. Peddler, The (ep). TV Series. Score no: CPN6004. Below is my hand-copy of "Mendel Shaves" tiny cue located 7:46 in the dvd:

Rawhide: "The Peddler" m-21 "Mendel Shaves"

CBS# 4360 CPN 6004

mod Te solo + " poco f

Clarinet (B^b)

I

II

Violas (pizz)

Vc (pizz)

C.B. (pizz)

Fred Steiner

Scene: Mendel is shaving

Dialog: Mushy: "Oh, Mr. Sorkin? Mr. Faver, he wants to know if you want to go into Cold River with us."

Mendel: "Oh, it's everybody ready but me?"

Hand-copied by Bill Wrobel

DVD 7:46 → 7:55

I noticed that one of the cues, "Mendel Shaves" was used a few times in a Season Four episode of The Twilight Zone titled "Of Late I Think of Cliffordville" (April 11, 1963). See image of the cue sheet below.

ONE SHEET #24,500
AUGUST 28, 1964

(PRODUCER) CBS-TV
RELEASED BY CBS TELEVISION NETWORK

"TWILIGHT ZONE" (EPISODE TITLE: "OF LATE I THINK OF CLIFFERVILLE")

APRIL 11, 1963

| | | | | | |
|----|--|------------------------------|-----------------------|----------|-----|
| 1 | TWILIGHT ZONE THEME MAIN TITLE INCLUDING (A) STRANGE #3 11-56-813a (B) MILIEU #2 11-56-811-16a | MARIUS CONSTANT | *APRIL MUSIC INC | BKG INST | :09 |
| 2 | GOLDEN FINISH 7-56A-426-R | JERRY GOLDSMITH | *APRIL MUSIC INC | BKG INST | :21 |
| 3 | MIST LIFTS 7-56A-1-400-R | JERRY GOLDSMITH | *APRIL MUSIC INC | BKG INST | :29 |
| 4 | NOW WE MOVE 13-19-4287 | NATHAN VAN CLEAVE | *APRIL MUSIC INC | BKG INST | :22 |
| 5 | WARNING UP 13-18-4299 | FRED STEINER | **BLACKWOOD MUSIC INC | BKG INST | :04 |
| 6 | ROSIE'S MAN 13-23-4142 | FRED STEINER | BIGC MUSIC INC | BKG INST | :17 |
| 7 | MIST LIFTS 7-56A-1-400-R | JERRY GOLDSMITH | *APRIL MUSIC INC | BKG INST | :29 |
| 8 | THE OLD WOMAN 12-37-3453 | JERRY GOLDSMITH | *APRIL MUSIC INC | BKG INST | :44 |
| 9 | ATTEMPTED MURDER 11-78E-9-2154 | LUCIEN MORAWICK | *APRIL MUSIC INC | BKG INST | :24 |
| 10 | HORN STINGS ON A 8-280-8 | CBS | CBS | BKG INST | :04 |
| 11 | A STORY #1- 12-33-863 | MARIUS CONSTANT | *APRIL MUSIC INC | BKG INST | :04 |
| 12 | TRAMONTANE #111A- 10-47-7 | MARIUS CONSTANT | *APRIL MUSIC INC | BKG INST | :12 |
| 13 | A STORY #1- 12-33-863 | MARIUS CONSTANT | *APRIL MUSIC INC | BKG INST | :06 |
| 14 | MEINDEL SHAVES 13-20-4360 | FRED STEINER | **BLACKWOOD MUSIC INC | BKG INST | :06 |
| 15 | NOW WE MOVE 13-19-4287 | NATHAN VAN CLEAVE | *APRIL MUSIC INC | BKG INST | :22 |
| 16 | THE ROAD 12-50-3465 | FRED STEINER | **BLACKWOOD MUSIC INC | BKG INST | :11 |
| 17 | FANTASIES 12-52-833 | WILFRED JOSEPHS | WILFRED JOSEPHS | BKG INST | :38 |
| 18 | THE ROAD 12-50-3465 | FRED STEINER | **BLACKWOOD MUSIC INC | BKG INST | :11 |
| 19 | BROKEN DREAM 13-21-4038 | FRED STEINER | **BLACKWOOD MUSIC INC | BKG INST | :12 |
| 20 | DAPPER SMILE 12-18-1-3705 | JERRY GOLDSMITH | *APRIL MUSIC INC | BKG INST | :22 |
| 21 | THE WEDDING 12-18-1-3709 | JERRY GOLDSMITH | *APRIL MUSIC INC | BKG INST | :13 |
| 22 | MEINDEL SHAVES 13-20-4360 | FRED STEINER | **BLACKWOOD MUSIC INC | BKG INST | :03 |
| 23 | EVERY LITTLE MOVEMENT | OTTO KARBACH KARL MOSCHNA | M. WITMARK & SONS | VIS VOD | :08 |

"The Woman Trap" (1-26-1962) ** Two-star rating. C



vlcsnap-2017-04-18-14h22m06s128



vlcsnap-2017-04-18-14h32m57s193



vlcsnap-2017-04-18-14h35m22s95



vlcsnap-2017-04-18-14h40m38s200



This is an ok episode. Initially, the way it started out, I thought this would be another light-touch or humorous episode as in the previous one with Shelley Berman. A "herd of women" are found at a river crossing close to Favor's herd. The wagon master (Alan Hale) and his boss and other men claim one thing, but it turns out there is a far more ominous side to the women's situation. It is actually a trap of sorts for them. That is why I think the title should be plural, "The Women Trap."

The music is tracked in for this episode. AT the start of it from 00:50 you will hear a Jerome Moross cue. You will hear more of his music later on such as at 36:14 when one of the women is shot by the evil boss. You will also hear a fair number of Fred Steiner cues edited in as well. No Herrmann music is present.

"The Boss's Daughters" (2-2-1962) ** Two-star rating. C



vlcsnap-2017-04-18-15h09m48s85



vlcsnap-2017-04-18-15h16m57s228



It was real nice to see Mr. Favor back again with his two daughters (Gillian & Maggi) and his sister-in-law (Eleanor). Instead of going out to Philadelphia to see them (as in the Third Season episode, "Incident of the Fish Out of Water"), they come out to see him! Unfortunately, while the previous season's storyline deserved a Four-Star rating, this one gets only a common C or Two-star. Paul Richard plays Vance Caldwell, a lonely &

somewhat guilt-ridden rancher whose property lies where the cattle have to go thru (but for legal reasons he can't let them). There is bound to be a gunfight between Caldwell and the drovers! Add to that predictable and bit tired plot line, we come to a sub-plot where Caldwell falls for Eleanor and wants to marry her and adopt Favor's two daughters. Besides the lack of chemistry between them, the fact that the writer is pushing this romance so quickly is laughable. I won't go anymore into this in case you want to see the episode without knowing what happens, but I can safely say it is quite predictable. So, despite the pleasure of having these characters come together again, this story is like a fish out of water (believability). I liked the returning characters but not the story.

The music was not of great interest to me, although you will hear Goldsmith strings there!

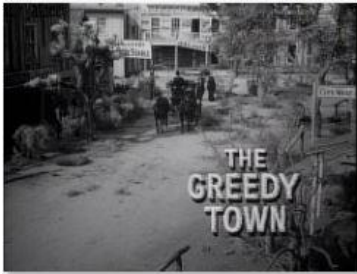
"The Deserters' Patrol" (Feb 9, 1962) ** Two-star rating. C



The episode started out promising but by the second half it deteriorated into standard fare. It co-stars Jock Gaynor playing Ogalla, first introduced as the Indian in the very good Third Season episode, "Incident of the Fish Out of Water." Great casting there. Harry Carey Jr. returns in *Rawhide* but this time as a coward soldier. Russ Conway is good as the Colonel of the fort. So plenty of good stars but the script did not stay as good as in the first half. Also, at the end, apparently Pete Nolan stays with the Colonel as his guide because he worked for him for three years, hence leaving Mr. Favor. I wonder if that is permanent?

The only Herrmann insertion was at 43:45 during a gunfight fight with the Indians. The music editor chose "Indian Fight" as the representative cue! :)

"The Greedy Town" (2-16-1962) **** Four-star rating. B+



This is a pretty darn good morality play episode but not super-heavy. The character Clay Forrester (play by Charles Gray) returns as a drover is a fresh presence here. Curious he is a drover again because just five episodes earlier in "The Long Count" (Jan 5, 1962) he was a federal census Marshall. I guess he got tired of the job! This time around, Jim Davis plays the law here. Mercedes McCambridge returns in another Rawhide episode here, and to very excellent effect (best of the bunch) playing Ada Randolph, mother of her dead son that she claims is trying to clear his name for bank robbery & murder. She goes to the town of Dry Rock with \$300,000. If his son's name is cleared, everybody gets \$2,000! Well, you can guess the morality theme here: greed.....

The episode starts at 1:01 with effective spooky music with its initial three-note slow theme as the funeral (Ada's son) goes thru town. I can't identify it right now but the structure reminds me of Grieg's "Death of Ase." Herrmann's "The Basket" cue for *7th Voyage of Sinbad* three-note structure also reminded me of Ase's music in terms of influence, direct (consciously) or indirect (subconsciously). Jerome Moross music is also heard in various parts of the episode including at 9:14.

[end session Tuesday, April 18, 2017 at 9:32 pm]

"Grandma's Money" (2-23-1962) *** Three-star rating. B



This is a cute & light episode about a cunning grandma acting innocent old lady who played Rowdy for an easy mark. She steals jewels, carriages, dupes a lucky card-playing drummer, and even successfully robs the town bank! Josephine Hutchinson does a terrific turn as grandma. She was only actually 59 years old when she did this role. Remember her a few years earlier in *North by Northwest* as Mrs. Townsend?

In terms of tracked in music by the music editor, at 2:59 thru 3:23 Goldsmith's "The Stagecoach" cue was used. originally written for a Gunsmoke episode, "The Blacksmith" starting Bar 4 with the forte pronounced horns.

You will also hear Jerome Moross music placed throughout the score such as at 19:24. It came from the *Gunsmoke* episode, "Stolen Horses," music by Jerome Moross, CPN 5963, XII E Master # 17, and XI-78-E-Eight. The written score is located in Box 78, CBS Collection at UCLA.

Blacksmith

5:31
↓
3706

Title The Stagecoach
 0683

Composer
CPN

Arr.
5919

Allegretto

1:00' 1:02' 1:04' 1:06'

Flute

Viol

Viol

Viol

Viol

Viol

3

4

Horns

Perc

Guitar

Drum

(Tuba Switch)

1 2 3 4

"The Pitch Wagon" (March 2, 1962) *** Three star rating. B



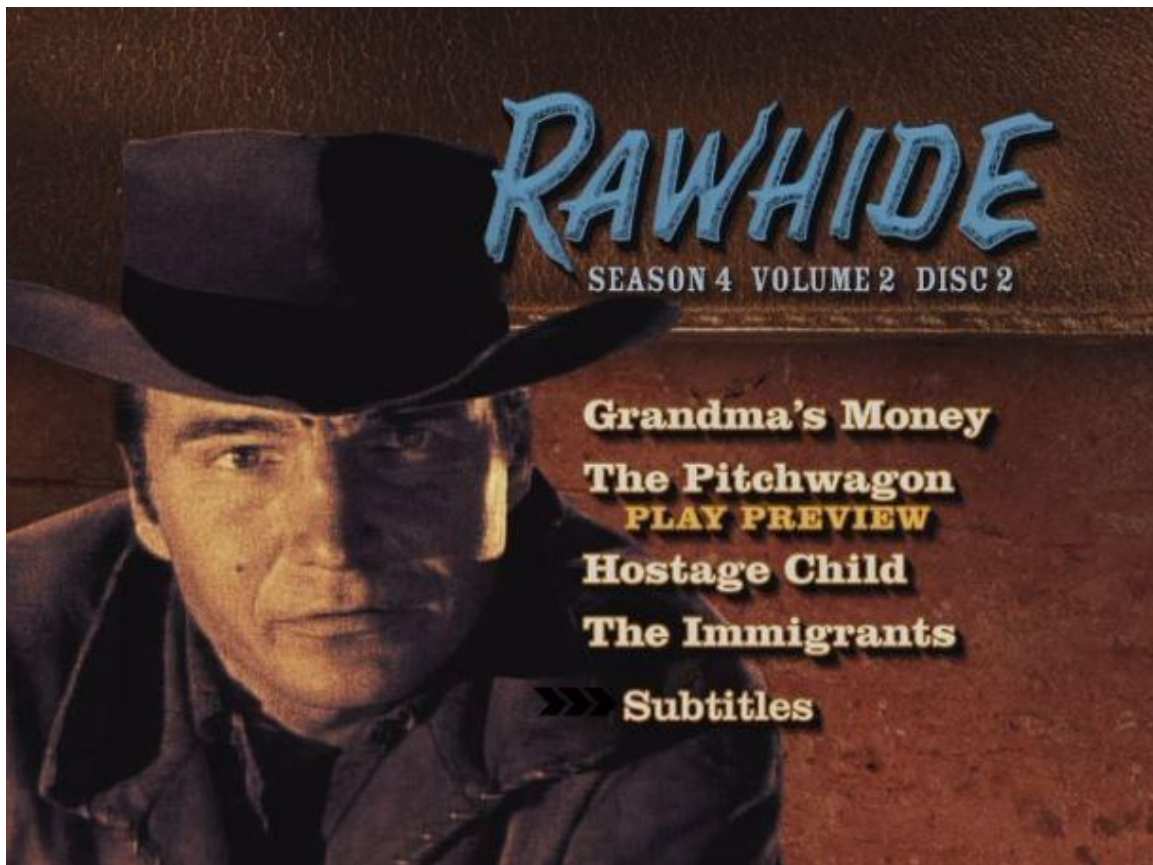
This is a fun episode with a lot of stars that includes Buddy Ebsen as a traveling pitchman, Hugh Marlowe as a competing man after his estranged singer wife, and Jack Elam as Turkey Creek Jack Johnson, a crooked gambling establishment owner. And this is quite a unique episode if only because you get to hear Rowdy (Clint Eastwood) singing in front of a stage! He sings "Beyond the Sun" written by Russ Garcia (Garcia earlier contributed with orchestral music for the series as well). Below is a YouTube link to that song. Hopefully it will still be there when this Part II *Rawhide* paper goes online!

<https://www.youtube.com/watch?v=HhJlag0Ji7c>

You will hear Jerome Moross music placements in this episode, but also Bernard Herrmann. Three of his "Harriet" cues were back-to-back starting at 32:33 (cue VI) during the mirror scene before a commercial break:

Handwritten musical score for a film score, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass Clarinet), Horn (Hr.), Harp (Hrp.), and Violoncello (Vlo.). The score includes tempo markings such as "Mod." and "accell.", and dynamic markings like "f" and "p". The title "3771" is prominently displayed at the top, along with "VI (1922)" and "AT.".

Handwritten notes include "Hornet" and "you're tired". The score is marked with "Bell 21" and "Bell 21". The bottom staff is marked with "accell" and "AT".



After that commercial break, you see a kissing scene between George Stimson (Ebsen) and his wife. The music you hear is cue V of *Harriet*" (from a Gunsmoke episode), Bars 1 thru 9:

Harriet Lento tranquillo 3770 V (1715) not talking

Fl

ob

Clars I

Clars II

Hr

Hp

Vcl/Bs

Sords

2 3 4 5 6 7

3 4

Then there is a segue to Bars 6 thru 14 of cue IV of "Harriet" :

Handwritten musical score for a film score, featuring staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Hr.), Horn (Hr.), and Violoncello (Vcl.). The score includes measures 9 through 14, with a "Rull" (drum) part indicated. The publisher is Casa Musicale G. RICORDI & C. - S.p.A. - ROMA, Via C. Battisti, 120 - Tel. 62.272. The score is marked "1115 EXTRA".

"Hostage Child" (March 9, 1962) ** Two-star rating. C.



In certain terms, this is a "deadly" serious melodrama about "Butcher" Colonel Briscoe, a famous Indian killer, who unwittingly marries an Indian (thinking she was of Mexican descent). Beautiful Debra Paget plays his wife, Azuela. Remember her in *The Ten Commandments* and *Prince Valiant* and other notable movies of the early Fifties?? She also appeared in a previous episode of *Rawhide* titled "Incident in the Garden of Eden." This role for Charles Coburn as the butcher Colonel is a thankless one! And it is really over-written and too melodramatic & too stereotyped...and unrealistic. As a side note, there were fluttering background noises in the dvd track now & then, some sort of audio distortion.

The only Herrmann used in this episode was at 46:28 when cue I ("Two Riders") of Herrmann's *Harriet* episode of *Gunsmoke* was placed by the music editor:

The image shows a handwritten musical score on a single sheet of paper. At the top, there are two main cues: "Gunsmoke 3760" and "Harriet (1711) I". The "Gunsmoke" cue is marked "Moderato assai (-1=60)" and has a circled number 8. The "Harriet" cue has a circled number 16. To the right, there is a handwritten note "Two Riders" and "Bernard Herrmann Oct 160" with a circled number 32. The score is written for several instruments: Flute (Fl.), English Horn (Eng. Hr.), Bass Clarinet (Bass Clar.), Horn (Horn), Harp, and Strings (Sords, Vls). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "ff" (fortissimo). The score is divided into measures, with some measures numbered 1 through 8. There are also some handwritten notes and markings, such as "Ch. V." and "X.O.".

| | | |
|---------------------------|------------------------------|------|
| Harriet I #3768 t.3 | Soft romantic bg | 1:18 |
| Harriet II #3769 t.2 | Idyllic romantic bg | :42 |
| Not Talking #3770 t.5 | Lyric relaxed bg | :41 |
| You're Tired #3771 t.1 | Romantic string surge to tag | :22 |

"The Immigrants" (3-16-1962) * One-star rating. D



Groan.....What a sub-par episode about a militaristic German dictator-type controlling his people and imprisoning Clay, Quince & Clay at his property. It is not *really* bad but quite low drawer material that doesn't deserve more than a * One-star rating or a "D." You can definitely skip this one and save an hour of your life! :)

Music of course is tracked in, including Fred Steiner music around the forty minute section from "Quiet Night in Town" (HGWT) plus a Rosenman cue here & there. Not worth discussing.

Only did 4 episodes today. "Grandma's Money" (the first one in this dvd disc) is the best of the lot. Hope there are better ones in the next dvd disc tomorrow!

[end session Wednesday, April 19, 2017 at 9:50 pm]

"The Child-Woman" (3-23-1962) *** Three-star rating. B.

I really liked seeing Jena Engstrom (she was previously in "Incident of the Lost Idol") and also Cesar Romero (he was in "Incident of the Stalking Death") again in a Rawhide episode. It deserves a good *** Three-star rating. Jena does a fine acting job as Posie, Mushy's 15-year cousin, who is working as a saloon entertainer for Big Tim Sloam (Cesar Romero). Mushy gets beat up after trying to persuade under-aged saloon singer Posie to go back home, so Favor and his drovers intervene.

No Herrmann music tracked in this episode....



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vlcsnap-2017-04-20-10h54m31s12



"A Woman's Place" (3-30-1962) *** Three-star rating. B



As far as men are concerned in this episode, a woman's place is *not* being a medical doctor out in the Old West! Gail Kobe plays just that as Dr. Louise Amadon who is up against a devious & dangerous quack doctor, and townspeople who rather be treated with leeches than actual medicine. There is an emergency in Mr. Favor's drover camp nearby (someone with a crushed chest) and reluctantly choose the woman doctor.

There are two Herrmann music placements in this episode. First we hear at 33:19 thru 33:56 (when Gil Favor consoles the lady doctor) CBS cue #3774 of the "Harriet" episode of Gunsmoke (cue IX of the score), Bars 1 thru 9:



The next Herrmann placement (morning scene when Doctor Louise offers coffee to the drovers) is also from "Harriet" that is cue VII (CBS cue #3772), Bars 1-2 segue to Bars 5-9:

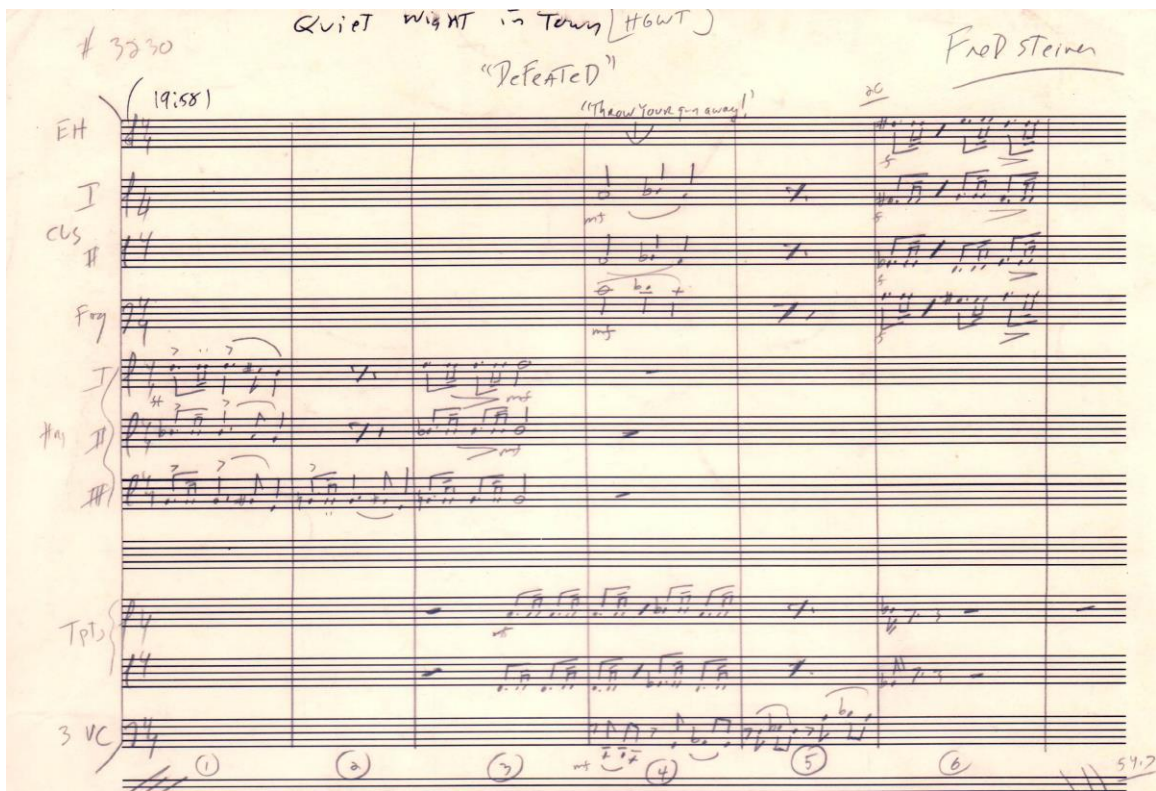
Handwritten musical score for cue VII (1723) from "Harriet". The score is for a 3/4 time signature and includes staves for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Bass Clarinet), Horn (Hr.), and Violoncello (Vls.). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamics. A large handwritten "3772" is at the top. A small "15" is written on the right side. At the bottom, there is a box containing "1724 (Tacet)".

"Reunion" (April 6, 1962) ** Two-star rating. C



Walter Pidgeon is the special guest star playing Augustus Perry, an embittered General against the Pawnee, while his Lt. son (played by Darryl Hickman) wants peace with the Indians. Sheb Wooley returns in a guest role as the now army scout Pete Nolan who also arranged peace with the Gray Hawk (played nicely by Anthony Caruso). The story is ok enough but common, predictable & tired. I give it a ** Two-star rating only (despite the good stars--actors, that is!).

You will hear a lot of Fred Steiner music tracked into this episode, especially from his HGWT score, "A Quiet Night in Town."



"House of the Hunter" (4-20-1962) *** Three-star rating. B

I was thrilled to find out that lovely Paula Raymond was a guest star in this episode. I just loved her in *Beast from 20000 Fathoms* 9 years earlier. This is a mystery story of why several people, including Rowdy, were kept prisoners in a house under outside rifle fire. Not a great tale but it kept my interest. And I couldn't keep my eyes off of Paula! :)



As for the music, You will hear tracked in music by Fred Steiner, Rene Garriguenc, and Jerome Moross. At 4:19 you will hear Fred's "Mystery Man" cue from his "Box o' Rocks" episode of Gunsmoke, at least the first several bars before the "bad man" theme rears its musical head.

Starting at 33:24 you will hear the beginning bars of Rene Garriguenc's "Neuro B.G." cue at the scene when the deaf-mute enters Rowdy's room while he was asleep.

Overall I find this episode a satisfying-enough entertainment. It helped having Paula Raymond there but also Clint Eastwood.

"Mystery man"

Handwritten musical score for a brass band. The score is written on ten staves, grouped into five systems of two staves each. The parts are labeled on the left: Horns (I, II, III, IV), Trp (I, II, III), Pos (I, II), Bass Pos, and Tuba. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Andante' at the top left. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, sf). There are also some handwritten annotations in red ink at the bottom: '[Bill Weibel hand-dropped]'. The score is numbered 1 through 8 at the bottom.

[Bill Wrechel hand-copied]

[notes used in Rawhide episode "Incident of the Phantom Bug"

ETRACKED in "The Prime Mover" of Twilight Zone
 Andante
 ♩ = 58-60
 "Neuro B.G."
 CBS VIII 56D-2-475
 Rene Garriguone

(4) A
 (4) B
 (4) C
 (4) Violas
 (4) VC
 (2) CB
 Piano
 Timpani

Hand-copied by Bill Wabers

(1) (2) (3) (4) (5) (6) (7) (8)

(cont)

"Gold Fever" (Mat 4, 1962) *** Three-star rating. B

This is a cute, family-friendly, wholesome kind of tale. Victor Jory returns to play a good father of three marriage-eligible gals, and several drovers (including Rowdy) get caught up with gold dust in their eyes at a ghost town where Jory still works in, hoping for a Renaissance of gold fever. It is definitely worth at least one full watching. You won't be wasting an hour of your life. You'll be entertained. Victor Jory is excellent as ever, but the story in this episode is not as excellent as it was when he was in "Incident of the Dry Drive." I still love the ending of that tale!





The music is fine. You'll especially hear Goldsmith in the sweet romantic vein.

"The Devil & the Deep Blue" (May 11, 1962) * One star rating. D



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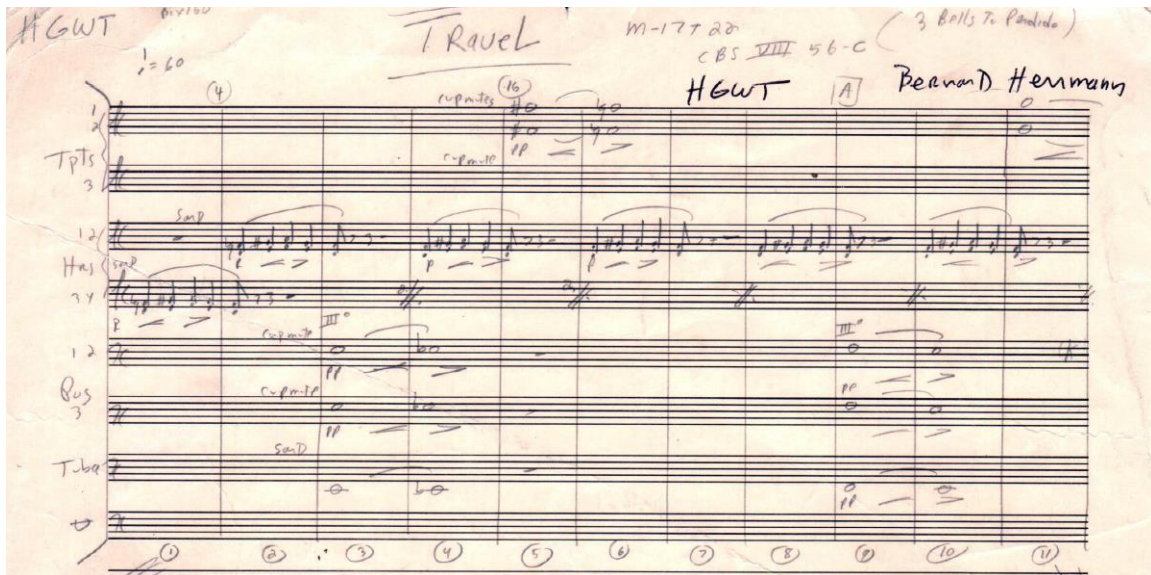


vlcsnap-2017-04-21-08h29m55s185



This is a rather enervating, downer episode--no vitality, no excitement, depressing, lack luster, lower-drawer material. You can skip this dour one about deceit & murder.

At 7:42 thru 8:27 you hear Herrmann's "Travel" cue from Have Gun Will Travel when trail boss Ben Wade talks about Texas ticks being found.



At 24:48 thru 25:29 when Gil & Clay arrive late to the Ben Wade burial, you hear cue V "East Horizon" from Herrmann's so-called *Desert Suite*, Bars 1-9 segue to Bars 18-19. See image immediately below.

V East Horizon

#554 (Part II)

Lento Tranquillo (♩ = 60)

Cym. M. 125

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This is the final episode of the Fourth Season, and a fine one. It essentially has the same flavor as "Incident of the Big Blowout" back in Season Three when the drovers celebrate the end of their drive in Sedalia--except that "Abilene" is not as quite as good three star rating instead of four). Audrey Totter stars as gambling Vada, and Ken Lynch as Bad-Back Grenfell. Remember her in several of the film-nor flicks of the mid Forties thru the mid Fifties starting with *The Postman Always Rings Twice*?

The start of the episode at 1:02 showcases the opening "San Francisco" (not "Abilene"! :) cue (CBS cue #3327) by Jerome Moross for the "Bearbait" episode of HGWT:

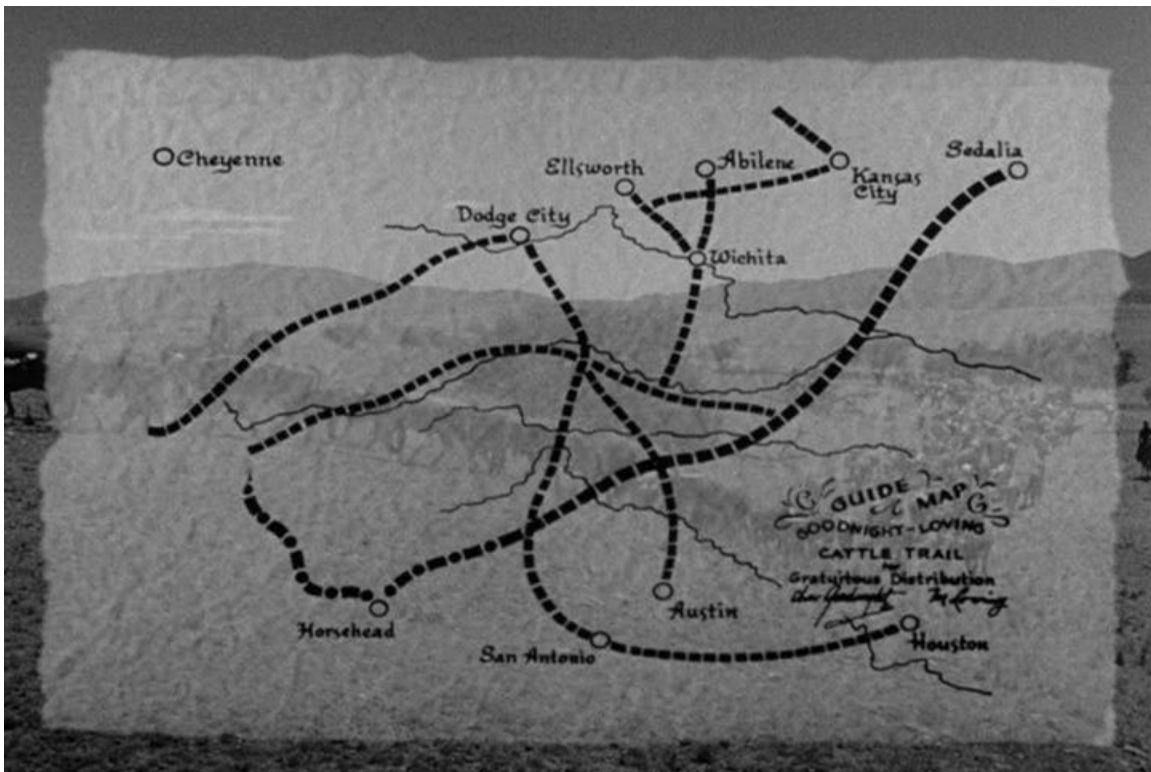
The image shows a handwritten musical score on aged paper. At the top, it is titled "Bear Bait" in a large, stylized script. To the right of the title, it says "m 11" and "San Francisco # 3327". The composer's name, "Jerome Moross", is written in the top right corner, along with "CPN 5972" and "Feb 1961". On the left side, there are handwritten notes: "Box #17", "HGWT", "XII E. Most #11", "Bright", and "Loco". The score is written for a large ensemble of instruments, including IFL, 1 Ob., 2 Fls., 1 Fag., 2 Hrs., Piano, Celli, and Cb. The notation is dense, with many notes and rests. At the bottom, there is a handwritten note: "Hand-rewritten by Bill Weber".

There are no Herrmann quotations in this episode.

SEASON FIVE

"Incident of El Toro" Sept 21, 1962 **** Four-star rating. B+

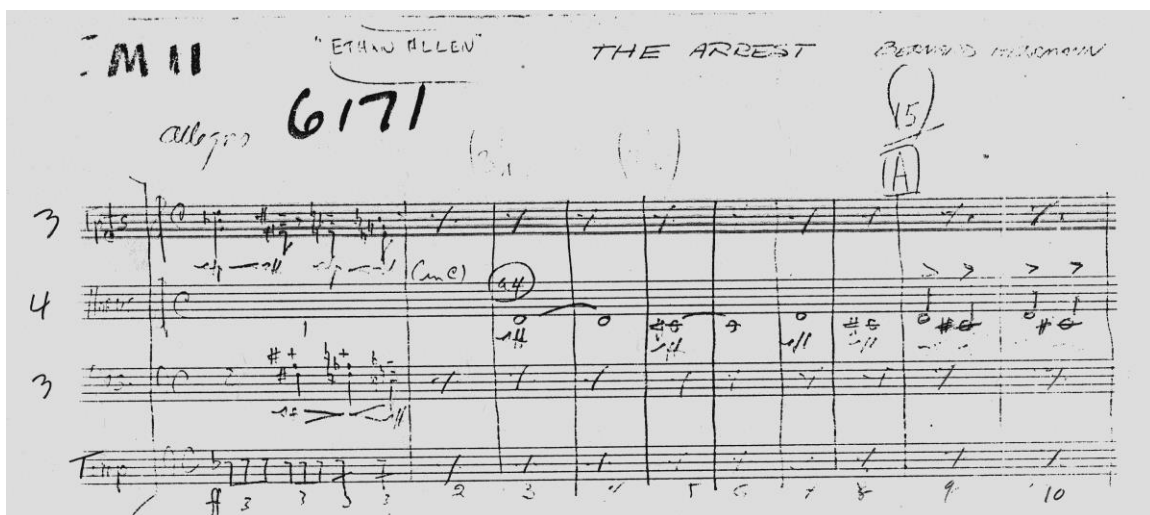
Finally encountered a four-star episode with the first of the 5th season! There are no guest stars. Don't need them. It's back-to-basics as it was from the 1st thru the 3rd seasons. I don't know what happened in the 4th season but it was a detour that largely was unsatisfactory or just standard material. So I have better hopes for this season. Moreover, the video quality improved over the Fourth Season--not as bleached out, sharper, clearer.



El Toro of course is a wild, maverick big-horned bull causing mischief with the herd and the men. After some misfortunes, Mr. Favor is at the end of his rope & quits the drive, and so does Hey-Soos.



Also for this season with this premiere episode is the return of tracking in a lot of Bernard Herrmann's music! From 1:36 thru 1:52 when there is the first stampede, you hear *Moat Farm Murder* (I believe cue I) by Herrmann. At 18:26 thru 18:39 you hear cue XII "Funeral March" *agitato* section from *Walt Whitman*. This seques at 18:40 thru 19:13 during yet another stampede scene with "The Arrest" cue from *Ethan Allen*:



More of *Moat Farm Murder* is heard from 27:59 thru 28:47, especially cue XI, when El Toro is spotted again.

From 37:44 thru 38:02 the "Capture" cue from Herrmann's HGWT is used:

The image shows a handwritten musical score for a cue titled "CAPTURE" (HGWT) by B. HERRMANN, identified as CBS VIII 56-C. The score is written on five staves, labeled on the left as 3 TRBS, 3 HNS, 2 TRBS, 1 TRBS, and 1 TRBS. A large handwritten number "6232" is written across the top of the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "sf" (sforzando). There are also handwritten annotations and arrows indicating specific parts of the score.

Seque at 38:03 thru 38:21 are the end bars of "Night Suspense" from the so-called *Western Suite*:

Handwritten musical score for a film score. The staves are labeled on the left: Fls, Euphs, Cls, B. Cl, Fg, C.F, D, and Hg. The Fls staff has a key signature of one flat and a time signature of 4/8. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'I'. The bottom of the page shows circled numbers 68, 69, 70, and 71.

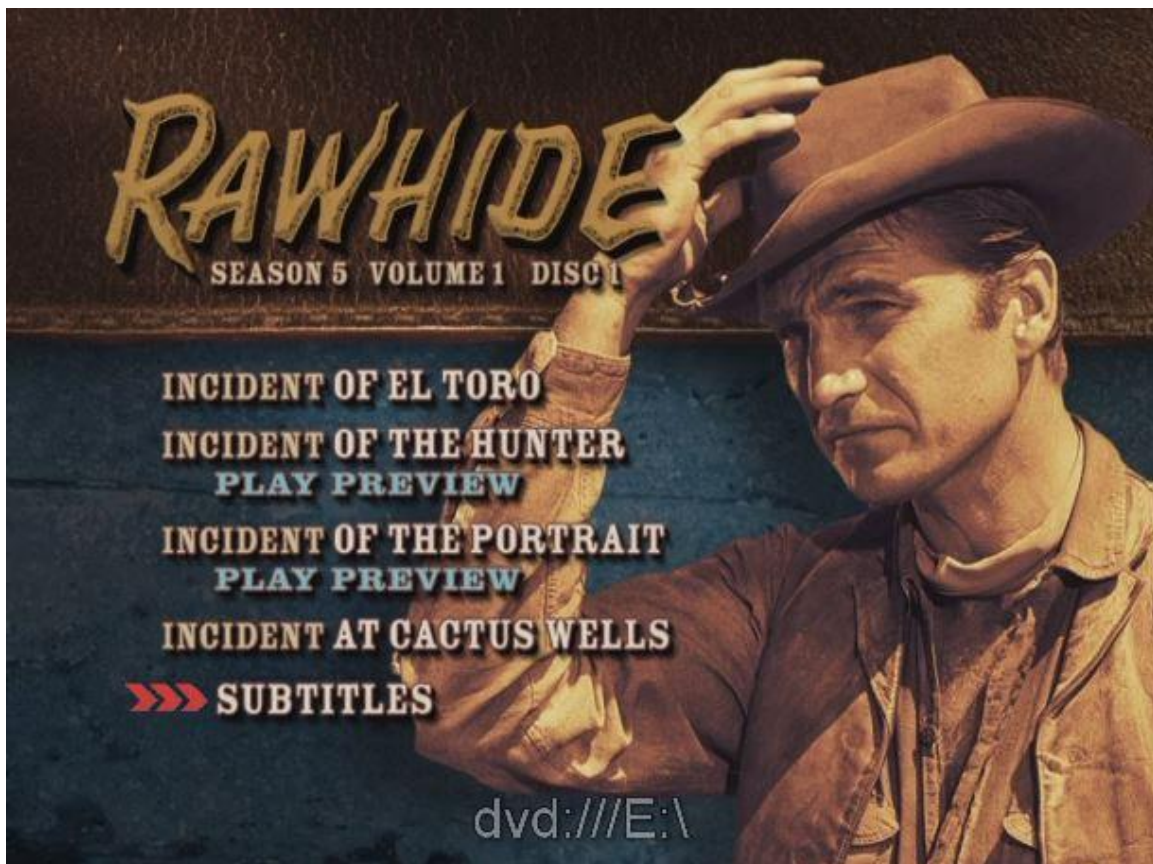
Then more *Moat Farm Murder* from 41:00 thru 41:20.

"Incident of the Hunter" (9-28-1962) *** Three-star rating. B



Decent-enough of an episode about a bounty hunter("John Shepard" played by Mark Stevens) coming to the drover camp, and Mr. Favor hires him because of a shortage of men. Did he really quit bounty hunting or is he really out to get one of the drovers?

You will hear a lot of Goldsmith music. Jerry's "The Gunman" cue from the "Old Faces" episode of Gunsmoke starting at 8:00 and then at 42:28. At 39:10 thru 40:47 you will hear Herrmann's "The Cellar" cue (CBS cue #1287) from *Collector's Item*.



OLD FACES m. 912 "The Gunmen" (Tim Wop) ~~P. 70~~ (Guns make)

Andante 104 $\frac{3}{4}$ 109 $\frac{3}{4}$ 114 $\frac{3}{4}$ 119 $\frac{3}{4}$

FL $\frac{3}{4}$

alto FL $\frac{3}{4}$

CLs $\frac{3}{4}$

Fry $\frac{3}{4}$

TPT $\frac{3}{4}$

Brass m. 10

1 $\frac{3}{4}$

2 $\frac{3}{4}$

Hand-written by Bill W. 10

Buc. $\frac{3}{4}$

Guitar $\frac{3}{4}$

Celli $\frac{3}{4}$

Bass $\frac{3}{4}$

acord $\frac{3}{4}$

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

"Incident of the Portrait" (October 5, 1962) ***** 4-star rating. A-



This is an excellent episode that I am bestowing a ***** Four-star rating (in this case an A- instead of B+). It does not quite fit the ***** 5-star rating of excellence but nearly got there if it wasn't for one or two downsides in the script (like the not-quite-satisfying ending). of course, considering the nature of the story, the ending is logical and rather expected, but the desired or romantic leaning for a "happy ending" is not there (unlike the Five-star episode from Season Two, "Incident of the Dust Flower"). Nevertheless, this is a quite good emotionally touching drama. I would definitely include it so far in my Top Ten list of Rawhide. John Ireland is excellent casting.

Initially you will hear Fred Steiner's music from the "Box o' Rocks" episode of Gunsmoke. For instance, at 4:02 thru 4:12 (camp scene with Rowdy hand-wrestling with another drover), you hear the first three bars of "Mystery Man" :

Andante
= 60 S&D

Horns
(F)

I

II

III

IV

open

I

II

III

Tpts
(B^b)

But most of the music will be lyrical romantic/touching music by Jerry Goldsmith when it involves the blind woman and her burgeoning relationship with Frank (John Ireland)--strings, solo oboe, etc. Unfortunately I do not have the written music at the moment.....

"Incident at Cactus Wells" *** Three-star rating. B



Fair tale about a man (Simon Royce, played well by Keenan Wynn) who stakes out the drover men from afar. After a few days he shows up to look for a job...and for a certain man he claims killed his young wife.

The music displays no Herrmann but does air Jerome Moross, Jerry Goldsmith & Leonard Rosenman. At the start of the episode commencing at 00:49 (title card & other credits) you hear a cue from the "Stolen Horses" score of *Gunsmoke* by Moross. At 2:47 you hear Goldsmith's "Gunman" cue from the "Old faces" episode of *Gunsmoke*. I'll try to identify more music later perhaps.....Right now at this point I need to do chores out with the wife!

[end session Saturday, April 22, 2017 at 1:30 pm]

[resume session Sunday, April 23, 2017 at 10:25 am]:

"Incident of the Prodigal Son" (10-19-1962) *** 3-star rating. B

An exciting development of watching the beginning of this episode of *Rawhide* is that you get to hear rare Herrmann music-edited in: "Dry Lakes" from the so-called *Desert Suite*. In fact I just made a YouTube video:

<https://youtu.be/Syr7CucBzh8>



When I first heard the music edit track on the dvd (scene when Gil & Rowdy spot a young man staggering to a desert watering hole) from 3:21 thru 3:58, I knew automatically that this was Herrmann music! My first guess was that it was taken from the *Desert Suite* (I was right) if only because many of the cues in that suite were not used in the CBS Music Library, and many were not previously released in the old Cerberus LP label. So I checked My Documents and proceeded to the *Desert Suite* folder, and within a few minutes I found the music. I noted that the music editor used Bars 1 thru 6 seque to Bars 13 thru 20. He did not use end Bar 21 in the episode but sequed to other Herrmann music fragment section. I did not yet identify that fragment. Here are the bars that were used in the edited clip:

[Desert Suite] #554-13 XIII DRY LAKES Bernhard Herrmann

(DVD 3:21 → 3:58) Moderato (♩ = 80)

Hand notes

(3) Tpts (B♭) off → BE

(4) Horns off → BE

3 Pos off

Tuba off

Timb off

Roll

① ② ③ ④ ⑤ ⑥ (skip) ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑳

[Notes Edit tracked in Rawhide episode "Incident of the Prodigal Son" 10-19-1962]
[Hand-copied by Bill Wrobel]

Below is the complete cue:

[Desert suite] # 554- XIII Dry Lakes 554 B. Herrmann

Moderato (-1=80)

(DVD 3:21-3:58) Hard Mutes

Hand Mutes

Rawhide

not used

not used

end bar not used

In Bar 1, trumpets in *hard mutes* play *sff* > *pp* Ab/Bb/Line 2 D [written Bb/Line 2 C/E] whole notes. Pos play *sff* small octave D/E/G# 16ths twice (connected by two crossbeams) followed by 8th/quarter/half rest marks. The tuba sounds Contra-octave Bb-Bb 16ths followed by rests, and the timp beats *sff* Great octave F-F 16ths followed by rests. Pos/tuba/timp repeat Bar 1 thru Bar 6.

In Bar 2, stopped (+) horns sound *sff* > small octave Ab/Bb/Line 1 D/F [written Line 1 Eb/F/A/Line 2 C] whole notes. In Bar 3, trumpets return to play *sff* > Bb/Line 2 D/E [written C/E/F#] whole notes. In Bar 4, stopped horns return to play *sff* > Ab/Bb/D/F# whole notes. In Bar 5, trumpets return to play Line 2 Db/F/G [written Eb/G/A] whole notes. In Bar 6, horns play Bb/Line 1 Db/F/A [written F/Ab/Line 2 C/E] stopped whole notes. ETC.

At 29:25 thru 30:03 when Sam Taris (played excellently by Gene Evans) talks to young Ben (played by Carl Reindel who was "Cale" in a few episodes of Gunsmoke) about his dead son, you ear Herrmann's cue I from the "Harriet" episode of Gunsmoke. See image below:



From 47:05 thru 47:35 when Sam falls to his death on a cliff after trying to help young Ben (whom he saw almost as a son), you hear Herrmann's "Gunsmoke" from the so-called *Western Saga*.

Overall this is a decent episode with good location shooting. It's always nice to see Gene Evans acting. Carl Reindel is ok but he tends to come across as an unlikable cuss in his roles pretty consistently. I believe he was semi-groomed as a try-out to play a recurring role in Gunsmoke but it never worked out (not popular).

[resume session Monday, April 24, 2017 at 9:38 am]:

"Incident of the Four Horsemen" (10-26-1962) *** 3-star rating B





Good episode. I really like the *look* of it (a **** 4-star rating out of 5) better than the actual story (** 3-star rating overall). The first half of the story is interesting coupled with the location shooting and mix with nice sets, but the second half suffers from unexplained plot twists, inexplicable developments, and a contrived sense of other-worldliness ("Four Horsemen" of the Apocalypse, say). Nevertheless, it all gave the viewer a sense of strange atmosphere. Good stars here with John Dehner, Claude Akins, Robert Wilke, and the return of Jena Engstrom (who I like a lot but was not given a big enough role as she had previously in Rawhide episodes).

The big bonus in this episode is an interesting original score by Fred Steiner. Starting at 9:47 is the introduction to the undulating Herd Theme that repeats a few more times later in the episode. Wish I had worked on this music at UCLA. Of course at the time I did not know about this music, but I did take some notes:

[Box 1077]

[Item 10]

Four Horsemen . open reel audio tape

[Box # 129] "Steiner, Fred. *Rawhide*. Incident of the Four Horseman (ep). TV Series. Score no: CPN6057.; Van Cleave, Nathan. *Perry Mason*. Dodging Dominoes (ep). TV Series. Score no: CPN6056.; Garriguenc, Rene. *Have Gun Will Travel*. Caravan, The (ep). TV Series. Score no: CPN6055." [NOTE: I worked on this box at least once on January 6, 1998]

-*Rawhide* episode "Incident of the 4 Horsemen" scored by Fred Steiner, dated 10-10-62.

-cue # 4951 "Kerran Goes" 2 flutes, bass oboe, bass clarinet, bassoon, 3 horns, 2 trumpets, trombones, tuba, marimba, harp, VC/CB.

-cue # 4952 "Good Old Dad" [etc]

"Incident of the Lost Woman" (Nov 2, 1962) ** 2-star rating. C



Merely ok story about the drovers finding a Tennessee woman and her baby stranded. R.G. Armstrong and his son (played by Harry Dean Stanton) are hell-bent to take them against the mother's wishes. Gil Favor intervenes.

The music is tracked in. At 18:07 thru 18:57 you will hear Herrmann's cue I from the "Harriet" episode of Gunsmoke. I believe this is the only Herrmann found in this episode. At 24:24 you start to hear the "Bad Man" cue from Fred Steiner's "Box o' Rocks" episode of Gunsmoke.

"Incident of the Dogfaces" (Nov 9, 1962) ** 2-star rating. C



Story about Comanches on the warpath against a certain Indian-killing Sergeant Joe Duclos, played excellently by James Whitmore, who survived a recent attack along with Private Vasily (played by John Doucette) and Corporal Dan (played by Steve Brodie) thanks to the intervention of Rowdy, Clay & Quince. Standard written drama, however, despite the fine actors filling the roles. The angst-driven dialog is extended a bit too long at various spots. This could've easily been a half-hour episode but then you would miss fine actors speaking dramatically together (though dragged out).

Herrmann music was tracked in at four spots. From 1:59 thru 3:06 you hear CBS cue #225 "Indian Fight" when you see the Indians fighting the servicemen. At 10:05 thru 10:31 you hear the "Travel" cue from HGWT at the night camp scene. From 12:22 thru 12:34 you hear the end three bars (horns prominent with rolled timp) of "The Glass" cue from *Collector's Item*. From 18:11 thru 18:25 (scene of the hanged drover) you hear cue I alarm bars from *Moat Farm Murder*. Otherwise you will hear a lot of Jerry Goldsmith especially.

"Incident of the Wolver" (11-16-1962) * one-star rating. D



This is not a good episode despite Dan Duryea playing the role of Cannon, the father wolver with his two boys and 18 year old daughter. Rowdy is in a fix fending off packs of wolves, so he hires Cannon. The drovers soon find out what a mean cuss Cannon is, even beating on his daughter. Unless you are a Dan Duryea fan, you can pass this one by.

You will hear a lot of Fred Steiner music from his "Quiet Night in Town" episode of Have Gun Will Travel. For instance, from 3:24 thru 3:56 (when the Cannon character is introduced at night camp) you hear the "Easy Capture" cue. You hear the same cue later on at 45:07 thru 45:47 when Rowdy and Julie (played by Patty McCormack) ride out to her pa's camp. My hand-copy of the written cue is provided immediately below:

Quiet Night in Town #3223 m-4214 "Easy Capture"
 H&T ADagio (4/4) 45
 Oboe
 CL
 B.C.L.
 Fog
 I
 II
 III
 I
 II
 Tpts
 I
 II
 VC
 I
 II
 II
 CB

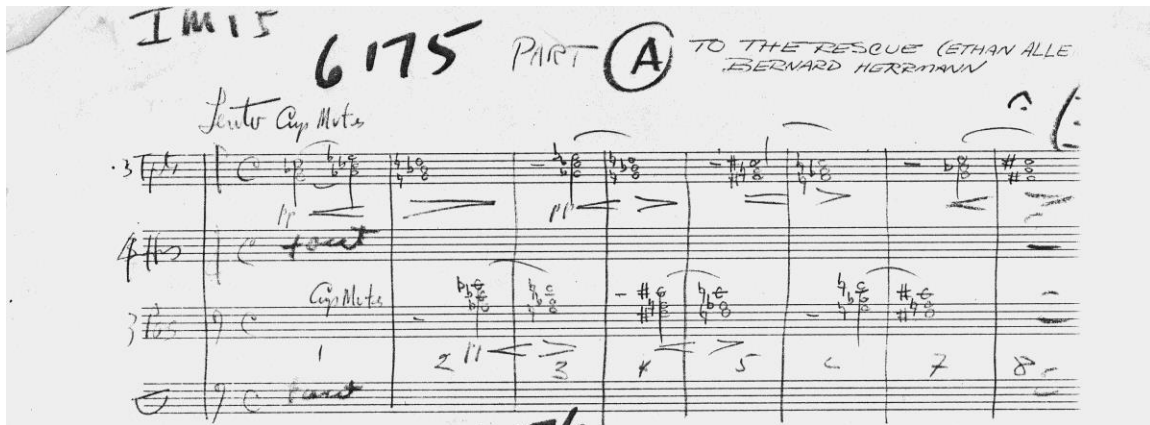
"Incident at Sugar Creek" (11-23-1962) * 1-star rating. C





Nice actors (especially Everett Sloane) but exceptionally two-dimensional characters (especially Everett Sloane! :). Pretty lame writing, superficial, terrible dialog, etc. I *could* give it a bigger ** two-star rating but it really doesn't deserve that bestowment. Beverly Garland & John Larch are likeable actors in their roles but the script is pretty mundane, probably done in the writer's sleep. Skip this episode.

As for the tracked-in music, you will definitely hear Bernard Herrmann. At 24:42 thru 25:07 during Gil's & the doctor's ride to town at night, you will hear Herrmann's "To the Rescue" cue from *Ethan Allen* (repeated from 40:19 thru 41:01).



From 28:34 thru 30:01 and also from 36:16 thru 37:10 you will hear cue III "Memories" cue from the "Walking Distance" episode of The Twilight Zone. In the 28:34 or first instance, you hear Bars 1 thru 13 segue to Bars 26 thru 35. See image immediately below:

Handwritten musical score for a piece titled "Memories" (151). The score is written on two systems of staves, with the first system labeled "I" and the second system labeled "III". The staves are labeled Vb I, Vb II, V, VC, CB, and Harp. The score includes various musical notations, including notes, rests, and dynamic markings such as "pp", "p", "f", and "cresc". The first system ends with a double bar line and the number 37. The second system ends with a double bar line and the number 105. The score is written in a handwritten style with some corrections and annotations.

Incidentally, JFK's address to the nation about nuclear missiles on Soviet ships near Cuba was on October 22, 1961.....

[end session Monday 4/24/2017 at 9:25 pm]

"Incident of the Reluctant Bridegroom" (11-30-1962) *** B



This is one of those light-hearted comic obligatory episodes that is agreeable & cute to watch. I'll give it a three-star *** rating. Ruta Lee is excellently cast as Irish head-strong Sheila Delancey who is angry that her long-time hotel owner boyfriend (John Landy, played well by Arch Johnson) refuses to marry her. He leaves town for three days and she decides to go to his bar, and meets Rowdy Yates. One thing leads to another and they end up seemingly married. Jealous John Landy will not take that situation stoically, nor will Gil Favor!

Fred Steiner wrote an original score. There are a few memorable cues but I preferred his earlier original comical score "The Peddler" from the 4th season. Another bonus is that you actually get to hear Ruta Lee singing to the rovers over the night time campfire. She did a good job of it too!

"Incident of the Querencias" (Dec 7, 1962) ** 2-star rating. C

Pasture cattle is the meaning of *querencias*, cattle that doesn't want to be moved--especially in a drover herd. It usually means trouble but Gil Favor is taking those thirty cows along as a "favor" for an old but now obnoxious friend, Lije Crowning (played well by Edward Andrews) who is

having bad times. The drovers are pretty mad about handling the unmanageable new cattle. Lije just gets into more & more regressive trouble as the episode progresses! Throw hostile Indians in the mix, and you will find out it turns out for him.



You will hear "Indian Ambush" from Herrmann's so-called *Indian Suite* from 17:21 thru 17:58, and then again starting at 45:43. You will also hear several times Fred Steiner's music for "A Quiet Night in Town" episode of Have Gun Will Travel.

"Incident at Quivira" (12-14-1962) *** 3-star rating. B





OK episode. I like it enough to just barely give it a B or B- rating if only because the first 25 minutes were pretty interesting. Great location desert shots but also good nite set scenes. *Quivira* is a legendary city of gold that an old prospector, Monty (played nicely by Royal Dano), claims he found. He convinces Mushy to "borrow" horses and supplies and accompany him to find gold and fountains of youth. After the 25 or 26 minute point you are introduced to Claude Akins as Sergeant Parker. Akins was just in a Rawhide episode titled "Incident of the Four Horsemen."

The music is tracked in with lots of Rosenman music and also Goldsmith. No Herrmann.

"Incident of Decision" (12-28-1962) ** 2-star rating. C





Standard fare. It's ok as a drama but nothing special. It is about a "Chester"-like young man with a game leg who wants to be a drover! As things turn out, he eventually befriends a bandido! Rowdy, Quince & Hey-Soos are in the mix since their 20 head cattle they just bought from the boy's dad is stolen by the bandits, and the boy is stolen as well. Oh, well.

The music is tracked in. From 12:33 thru 14:56 when Johnny shows Rowdy how he set a calf with a broken leg, you hear cue III of the "Harriet" episode of Gunsmoke.

Lento e triste 7/8 III (1914) Harriet I

FR. *tacet*

CA. *tacet*

SOLO *tacet*

Hr. *tacet*

Hp. *tacet*

VLS *tacet*

1 2 3 4 5 6 7

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1115
EXTRA

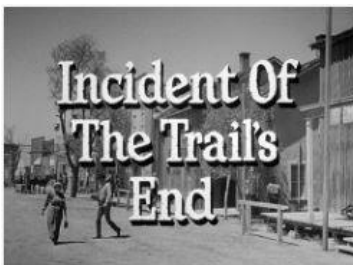
You also hear Fred Steiner's "Box o' Rocks" etc.

"Incident of the Buryin' Man" (Jan 4, 1963) * 1-star rating. D



Another comic episode but this one is a stinker about a counterfeiter on the run (played by King Donovan). Constance Ford & Richard Devon co-star. Skip this one! There is no Herrmann tracked in but you will hear Goldsmith and his harmonica cues plus Fred Steiner.

"Incident of the Trail's End" (Jan 11, 1963) **



Standard fare once again. This is turning out to be a trend in the last several episodes. The episode is worth watching; it may interest you. But it is lower to middle drawer range material. I liked it enough to give it a standard or common C rating. Harold J. Stone is good in his role as aged trail boss Harry Maxton who just found out he is starting to go blind with glaucoma. Mr. Favor takes him on as a "favor."

By the way, you get to hear Clint Eastwood as Rowdy singing again--the same song he performed in "The Pitch Wagon" (March 2, 1962).

From 34:57 thru 35:04 during a stampede scene you will hear "The Fight" cue (CBS cue #1295) from Herrmann's *Collector's Item*. From 39:59 thru 41:18 when Rowdy confronts gun-ready young Slade (who has a beef against Maxton) you will hear Fred Steiner's "Badman" cue from the "Box o' Rocks" episode of Gunsmoke.

"Incident at Spider Rock" (1-18-1963) *** 3-star rating. B



Good enough episode deserving a *** three-star rating. It stars Susan Oliver as Judy Hall, bar hall singer who gets tarred & feathered by the lady owner. Rowdy takes her along in the trail drive for her safety. Susan Oliver reminds me of Suzan Pleshette in this role. Either one of them would've been excellent casting, although I would side slightly more towards Susan Oliver in this particular role. She demonstrated more of a potential mean-spirited, conniving undercurrent against Gil Favor, but she eventually softens--especially towards Rock, the Lon Chaney Jr. character.

The music has no Herrmann but lots of Goldsmith, some Fred Steiner, etc.



"Incident of the Mountain Man" (1-25-1963) *** 3-star rating. B+



Good episode, not unlike the one with James Whitmore in terms of talking drama (but this one here is better). Robert Middleton plays Josh Green, a big mountain man character accused of murdering the son of Lafe Thomas (the latter played by Robert Wilke). Josh is about to be hanged by the wagon train but Rowdy saves the day, taking them to the trail drive. But soon Josh and his pretty daughter Sara May (played by Patricia Crowley) escape to the mountains. Rowdy pursues. Robert Middleton reminds me of Burl Ives who played big Rufus Hannassey in *The Big Country*. Middleton did a great job but I would've loved Ives doing this role in Rawhide!

Much or most of the tracked music is from Fred Steiner's "The Squaw" episode of Gunsmoke and partially the "Quiet Night in Town" episode of Have Gun Will Travel.

At 2:57 thru 3:00 when Sara May rushes to Rowdy to help her prevent her father's hanging, you hear very briefly (as she is frantically riding) the "Cully Fights" cue from "The Squaw."

Starting at 14:52 you hear then "Natacea" cue from "The Squaw."

Starting at 15:56 you hear the "Meet Cully" cue from "The Squaw" when the mountain man punches the Robert Wilke character and makes his escape.

At 17:23 after Gil says "All right! All right!" and Rowdy trails Josh Green, you hear "The Squaw" cue.

At 21:09 you hear a "Quiet Night in Town" cue.

Etc.

9 1/2 Pa. clar (6 clar parts)
bfree clar d = 76

M-0831 A
(Scoring C)

"Cully Fights"

Gunsmlt Fred
[The Squaw] Steiner

(4/3) (1/5)

Pict

Oboe

Clar

Bs. Clar

Bsn

Hrns

Trps

Trmb

Bass

Dr

Pian

1 2 3 4 5 6 7 8

Hand-copied by Bill Weibel

4201
 Andante
 mm-58 1/2
 (1) NATACOA
 Te Squaw
 38

Flute
 Oboe
 Clarinet
 Bassoon
 Horns
 Trumpets
 Trombones
 Percussion
 Marimba
 Piano

Hand-copied by Bill Wachtel

(11)

4198
Andte

m-0816 Meet Cully

The Square

FL (FL)

EH (FL + EH)

Clay

B. CL

Frog

(muted)

Hrs I

Tub

Bas

Bas

U

Pnc

(Hand-copied by Bill W. W. W.)

Handwritten musical score for "The Squaw" (1963) by Bill Wachs. The score is for a 12-piece band, including Flute (FL), Oboe (Ob), Clarinet (Cls), Bassoon (Frg), Accordion (Accord), Horns (Hrn), Trumpets (2 Trpts), Trombones (2 Trb), Bass, Piano (Pny), and Percussion (Pnc). The score is handwritten on aged paper and includes various musical notations, dynamics, and performance instructions. The title "The Squaw" is written in the top right, and the number "4002" is written below it. The score is dated "Feb 1, 1963" and has a "4-star rating A-".

Handwritten musical score for "The Squaw" (1963) by Bill Wachs. The score is for a 12-piece band, including Flute (FL), Oboe (Ob), Clarinet (Cls), Bassoon (Frg), Accordion (Accord), Horns (Hrn), Trumpets (2 Trpts), Trombones (2 Trb), Bass, Piano (Pny), and Percussion (Pnc). The score is handwritten on aged paper and includes various musical notations, dynamics, and performance instructions. The title "The Squaw" is written in the top right, and the number "4002" is written below it. The score is dated "Feb 1, 1963" and has a "4-star rating A-".

Handwritten musical score for "The Squaw" (1963) by Bill Wachs. The score is for a 12-piece band, including Flute (FL), Oboe (Ob), Clarinet (Cls), Bassoon (Frg), Accordion (Accord), Horns (Hrn), Trumpets (2 Trpts), Trombones (2 Trb), Bass, Piano (Pny), and Percussion (Pnc). The score is handwritten on aged paper and includes various musical notations, dynamics, and performance instructions. The title "The Squaw" is written in the top right, and the number "4002" is written below it. The score is dated "Feb 1, 1963" and has a "4-star rating A-".

"Incident at Crooked Hat" (Feb 1, 1963) **** 4-star rating A-





Very good intense drama starring James Gregory as an aging gunfighter trying to live down his reputation. In fact, he is working as a cowhand for Gil Favor when we see a young buck gunfighter (brother of a rich local landowner) itching for a duel with the legend. Most of the drama is set in the Crooked Hat bar in town where Gil and Owen (James Gregory) wait for the sheriff to return to give an eyewitness report of what happened. Jeannie Cooper nicely plays Kate, his old girlfriend that he left behind in another city two years ago.

Box 134: **Steiner, Fred.** *Rawhide*. Crooked Hat (ep). TV Series. Score no: CPN6078

Fred Steiner wrote an original score for this episode, just as he did for the Have Gun Will Travel two-part episode, "Quiet Night in Town"--a similarly melodramatic western drama. His score for the latter is far more distinctive than Crooked hat, however.

"Incident of Judgment Day" (Feb 8, 1963) **** A-



Very good but rather surreal atmospheric melodrama about Rowdy being brought from the trail to a trial in a ghost town within a ghost courthouse for Confederacy treason brought by his old Confederate Captain Cabot (played by returning John Dehner who just recently starred in "Incident of the Four Horsemen"). The proceedings are held under a ex-judge but active drunk, Alexander Langford (played by the great Claude Rains). Gail Kobe returns in a role here. She was excellent in a previous episode of Rawhide titled "A Woman's Place" playing a lady doctor rejected by the community.

The music tracked in is overwhelmingly by Leonard Rosenman. At the moment I cannot specifically identify it. From 39:38 thru 40:51 (when Kail Kobe is doing her monolog) we hear Herrmann's cue XI "Something's Wrong" from the "Harriet" episode of Gunsmoke:

Ban Moderato tranquillo 3776 XI (1935) Something's Wrong

1. Chars 2. 1. 2. 3. 4.

Hr. Sorol mf

Vls I Sorls 1 2 3 4

Vls II Sorls 5 6 7 8

Clars 1. 2.

Hr. 40

Vls 9

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1115
EXTRA

"Incident of the Gallows Tree" (2-22-1963) ** 2-star rating. C



There were some nice scenes and interactions in this episode but, in the final judgment, it almost went to the gallows rating (D or even an F!). Standard writing for a detective-type episode when Quince is accused of killing a big man in town in the back while drunk. Gil & the gang go to investigate and find the real murderer. Unconvincing story, pretty superficial, so low on the totem pole (or "Tree") in terms of writing.

Most of the music is culled from Fred Steiner's "Box o' Rocks" episode of Gunsmoke. For instance, at the 24:53 point you will hear the "Bad Man" theme....as well as in many other instances.

[resume session Friday, April 28, 2017 at 1:04 pm]:

"Incident of the Married Widow" (March 1, 1963) ** C

A comic tale diversion for Rawhide about Mr. Favor apparently being presently married to bar owner in the local town! We've been more of these light-hearted episodes in one season than typical. It's an ok fun story but

hardly worth more than one watch. Original music by Leon Klatzkin.
Decent fun score too. And Rowdy sings again!



Box 132 [researched 1-6-98]: *Rawhide* episode "Married Widow" by Leon Klatzkin. Cue # 4737 "Our Town." **Klatzkin, Leon.** *Rawhide*. Married Widow (ep). TV Series. Score no: CPN6085."

-*Rawhide* episode, "Married Widow" by Leon Klatzkin.

-cue # 4737 "Our Town" [etc]

"Incident of the Pale Rider" (3-15-1963) *** 3-star rating. B



Twenty-two years after this episode in 1985, Clint Eastwood would be the star of a similarly titled project--just simply "Pale Rider." Did the preacher pale rider in that movie (Eastwood) return from the grave to avenge his own death? Well, in this episode of Rawhide, it has a similar atmospheric tone. This time the pale rider is played nicely by Albert Salmi. I just barely give it a *** three-star rating (good) because of the atmosphere & acting but the story is way too predictable. The angst monolog by Salmi in the last several minutes is a bit hard to swallow but that's formula television writing for you!

Good original score by Nathan Scott.

Box 133 [researched 1-6-98]: *Rawhide* episode "Pale Rider" composed by Nathan Scott dated 2-12-63. First cue is # 4661 or M-11 "The Title Card." # 4622 "Head Them Up." Etc. **Scott, Nathan.** *Rawhide*. Pale Rider (ep). TV Series. Score no: CPN6081
-*Rawhide* episode, "Pale Rider" by Nathan Scott, dated 2-12-63.

"Incident of the Comanche" (3-22-1965) ** 2-star rating C



Another standard dramatized "message" episode about a former bandit leader comanchero (played by Robert Loggia) who did not ask to be "saved" from avenging comacheros by two passing nurse nuns. It is ok at it stands but I would not want to watch it a second time.

No Herrmann tracked in the episode except maybe by a very tiny fragment.

"Incident of the Clown" (3-29-1963) ** 2-star rating. C





Cute enough semi-comic story about a clown turned philologist (played by comic Eddie Bracken) who learned the language of comanche that saves the day at the end of the story. Good to watch once but that is all.

No Herrmann in this episode.

"Incident of the Black Ace" (April 12, 1963) *** 3-star rating. B-

Original score by Fred Steiner. Box 141: **Steiner, Fred.** *Rawhide*. Black Ace (ep). TV Series. Score no: CPN6089.



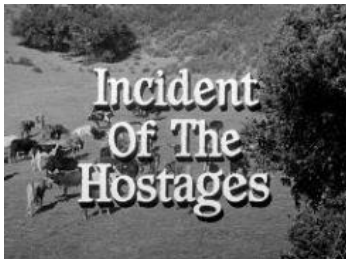
Another comical light-hearted episode for this Fifth Season! That makes five episodes so far. Unusual. But I'll give this one a three-star rating- more like a B - (minus) than a straight B. I rather liked this one since it

featured Wishbone being fooled with a card reading by a fat gypsy (played by Walter Slezak) that he's a goner soon, that he's going to cash in soon, especially if he stays with the herd (the gypsy really wanted to take over his cooking job!). So for his last days, Wishbone decides to stay with the herd anyway and feast the drovers with the best food they ever ate!

This episode has a nice original score by Fred Steiner, again largely of the light vein, solo gypsy violin, etc.

[resume session Saturday, April 29, 2017 at 8:48 am]:

"Incident of the Hostages" (4-19-1963) *** 3-star rating. B



Familiar-themed but good story about attempted repatriation of white people after being part of the Apaches for many years. Will the introduction to the white world (ala Gil Favor's crew out in the cattle drive!) take hold? You will have to watch the episode to find out.

The music is tracked in from the CBS Music Library. The only Herrmann quotation is from 42:21 thru 43:45 when "Indian Ambush" (CBS cue #224) is used, Bars 28 thru 45:

Handwritten musical score for "Indian Ambush" by Herrmann. The score is written on ten staves, with the first five staves for Tpt 1, Tpt 2, Bsn, and Horns, and the last five staves for Tpt 1, Tpt 2, Bsn, and Horns. The score includes bar numbers 20 through 45. A handwritten note at the bottom right reads: "(Handwritten by Bill W. Rabel Nov 194 by Bill W. Rabel)". The bottom left corner of the page reads: "JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491 M-329".

"Incident of White Eyes" (May 3, 1963) *** 3-star rating. B-





Good ensemble of co-stars including Nehemiah Persoff as "White Eyes" Domingo, a former bandido who escaped long ago to live with the Apaches in New Mexico. Also we have John Vivyan as fancy actor Beaumont Butler. I still remember him in the short-lived series, *Mr. Lucky* (1959-60). William Schallert plays a new Lieutenant fresh out of West Point on his way to California.

After saving a runaway stagecoach carrying these passengers plus two ladies (one being the actor's unappreciative, castrating wife), they are trapped at an Overland station. The Apaches want Domingo. Over the next 40 minutes we get to hear the stories about these characters, full of wordy melodrama & angst at some points. There are no surprises in the story, no plot twists. Nevertheless, I liked it enough to give it a *** three-star rating out of five.

No Herrmann in this episode. You'll hear Goldsmith especially but I did not attempt to identify any of them.

"Incident at Rio Doloroso" (May 10, 1963) *** 3-star rating. B





I liked the stars and the atmosphere here although the writing is still common, mid-drawer fare. Standard morality play about power, trying to live with oneself while lying to oneself. The episode had more promise in the beginning ten minutes or so at the cantina scene when Madlyn Rhue was singing. I was thinking it might be another "Incident at Alabaster Plain" that starred Troy Donahue and Martin Balsam that I gave a high score. Similar type of drama but no, not as good--but good enough to get a *** three-star rating, more a B than a B- rating.

From 7:02 thru 7:43 during the cantina fight scene we hear Herrmann's "Gunfight" (CBS cue #385) from the so-called *Western Saga*, Bars 1 thru 39 and then I believe the end bar held fermata (see my hand-copied image below). There were no more Herrmann music quotations in this episode. The rest of the music I did not bother to identify.

Western Saga # 385 XIII Gunfight CBS VIII 51 D-0-0 J. 1-1 157 London on master R-4 D

allargro (♩ = 160)

(open)

STP
4 Ho
3 P.
T.
D

(cand) (ca)

A

Tpts
Hos
Qes
T.
D

B

Tpts
Hos
Bos
T.
D

"Incident at Alkali Sink" (5-24-1963) * 1-star rating. D.



Sorry poor way to end a season. Someone obviously had to rummage thru a lower drawer (or perhaps a dry alkali sink) to find this empty script about a obstinate father embittered that his daughter (played by Ruta Lee) married what he considers a coward (something to do with the Civil War, not wearing a gun anymore, etc). "Mr. Coward" (as the father-in-law keeps darting at him) is played nicely by Russell Johnson (in a few years the "Professor" in *Gilligan's Island*). Well, at least you get to hear Ruta Lee sing again here. She also sang in the 11-30-1962 episode earlier this season titled "Incident of the Reluctant Bridegroom."

Original non-descript score by Nathan Scott. I can see why the composer was not particularly inspired by this stinker of an episode. You can safely skip this Fifth Season finale.

SEASON SIX

"Incident of the Red Wind" (9-26-1963) ***** 5-star rating. A+





Quite excellent Season Six opener! Fantastic location shooting (absolutely no studio sets). Great concise, direct to-the-point, simple but effective story. No clichéd characters; no convoluted morality play. Serious story but not heavy with bombast & ballast. There is a dark edge but only because of desperation under stress in a desert with no water. No woman's touch in this episode--no female co-stars at all. A man's man kind of western episode--man versus the elements (including a corrosive desert Red Wind). I'm giving this one a very rare ***** Five-Star rating. A +

The original score by Leon Klatzkin is also very good. Terrific opening credits march--slow, deliberate, pronounced, clear-cut, chiseled like by the desert wind. Wish I had studied it but I don't think it was available in the CBS Collection. I'll double-check now.....Ah! I think it is there but misspelled Redwing instead of "Red Wind."

Box 138 **Klatzkin, Leon.** *Rawhide*. Redwing (ep). TV Series. Score no: CPN6098

Below color shots are from this location shooting in the desert. The precise location I tried to determine via the Internet but so far I am unsuccessful.





"Incident of Iron Bull" (Oct 3, 1963) *** 3-star rating. B



Good episode starring James Whitmore, similar in certain respects to that earlier James Whitmore episode, "Incident of the Dog Faces" (Nov 6, 1962) from the Fifth Season. In both episodes, Whitmore plays a military man with deep issues against Indians. The previous episode was too wordy, too bloated with the moralisms. This Iron Bull episode, however, is better, more thoughtful & "realistic." Michael Ansara returns to Rawhide after just three episodes earlier (Incident At Rio Doloroso") and is cast well as ostensibly "Iron Bull" (aka "Joseph") as a comanche who realizes well that war against the white man is no good for the comanches, nor peace right now because of still-fresh hatreds (as portrayed by Colonel John Macklin (James Whitmore). There is a certain plot twist at the end of this episode that I should've caught earlier but did not, that really explains what is going on. I will not reveal it here but it makes quite logical and emotional sense under the circumstances once we get more information. I could give it a four-star rating if I were very generous but there were some lacks in the writing here, some manipulations, that I will just give it a *** three-star rating--a "good" rating.

The music is tracked in with various composers, but no Herrmann music quotations. You will hear Goldsmith, Fred Steiner, and some Rosenman I believe. However, I did not keep "track" of what music by whom as I watched the episode much earlier today (Sunday, April 30, 2017). I did not take notes. Once again, however, I liked this episode despite certain cliches in writing such as the two people in this episode that hated being with Indians, including a drover (played by Richard X. Slattery). Too common or obligatory a set-up in a television drama of this nature. Yes, universal principles are portrayed dramatically in certain terms, but it is too conveniently placed or set up. But I liked the deeper aspects of this drama, especially voiced by the Michael Ansara character, certain realizations voiced when talking with Gil Favor and even with Mushy. Mushy was a good regular character to play someone who has a childlike curiosity, can ask simple questions to people, who is loyal, eager to please--not necessarily a cheerful kind of character like Ed Norton in *The Honeymooners* but still an agreeable type of character. Gil Favor of course is a totally different type of character, a commander, an officer with a Richter 8 deep voice with a sharp bark (sometimes bite but more bark). Rowdy is sensible much of the time but impulsive, a bit of a hothead, and susceptible to the femme fatales! Wishbone probably should've had his own spin-off series! :)...

[end session Sunday, April 30, 2017 at 10:19 pm]

[resume session Monday, May 1, 2017 at 1:35 pm PDT]:

"Incident at El Crucero" (10-10-1963) ** 2-star rating. C



Cute but very minor, lower-drawer material. The love-interest plot towards the end is pure convenient fabricated writing, and the ending especially is especially easy convenience. I like it enough to give it a ** two-star OK rating because I liked the Rose Cornelius character (played nicely by Elizabeth Montgomery), and Gene Evans returns in a minor & mild role as the eldest brother of the Cornelius dynasty. Rose is wearing the pants in the family, however! I also liked the location shooting at a stark, rolling valley somewhere (probably along the lower Sierras somewhere).

Original score by Nathan Scott that is ok--certainly better than his score earlier for Alkali Sink. Box 138 CBS Collection UCLA: **Scott, Nathan.** *Rawhide*. El Crusero (ep). TV Series. Score no: CPN6097

"Incident of the Travellin' Man" (10-17-1963) *** 3-star rating. B



Good simple tale with the theme of "Who are you going to believe?" He (Simon Oakland as Jagger found with chains on his legs) said he is a travelling man from Tennessee put into bondage, and he (Robert Middleton as Harger) says Jagger is a killer & is going to take him without the law. Who is the Bad Man? Both are reactionary toughies. Gil Favor goes down the Middle Road and says they can settle it in the next town a week away with a Sheriff...but eventually, at the end, he settles it himself.....

Speaking of who is the Bad Man, the "Bad Man" cue from Fred Steiner's score to the Gunsmoke episode "Box o' Rocks" was used from 17:42 thru 19:09, and the same theme in the "Mystery Man" cue was used from 16:10 thru 16:26 when the Robert Middleton character rides into camp making his demand. Immediately below are the first 3 bars used at 16:10:

[Box o' Rocks] Gunsmoke
XI - 78 E5 # 2831

Andante
♩ = 60 Sand

Horns
(F)

I
II
III
IV

open

Tpts
(B^b)

I
II
III

Pos
I
II

Bass Pos

Tuba

[Bill Wrobel hand]

① ② ③

Box of Rocks [Gunsmoke] "Bad Man" Fred Steiner

Andante Cue # 2832

(4) Horns (9)

I Soprano

Tpts (8)

II Soprano

III Soprano

Pos (4)

I Soprano

II Soprano

Baro Pos Soprano

Baro Tuba Soprano

Hand- copied by Bill Wachsberg

13

99

#554 **II** Mirages
 Slow (J=50)

554

5th Trp
 4th Fl
 3rd Obs
 2nd Fl
 Tmp

pp (sample)
 pp
 p

Sordis
 b10

1 2 3 4 5 6 7 8 9 10

1st Fl
 2nd Fl
 3rd Obs
 4th Fl
 Tmp

pp
 p
 pp (sample)

A
 B
 C

CBS VIII 56-D-FIVE

5th Trp
 4th Fl
 3rd Obs
 2nd Fl
 Tmp

pp (sample)
 pp

B
 C

28 30

"Incident at Paradise" (10-24-1963) * 1-star rating. D



First lousy episode of the Sixth Season. Tired old script about cattlemen versus nesters (farmers). Arch Johnson returns once again in Rawhide (he's in many episodes) as cattleman Harry Johanson, and a very young Beau Bridges plays his mean hot-tempered son. Burgess Meredith tries his best to redeem the clichéd script but even a great character actor like him cannot save the episode. The ending turn of event just before the shot 'em up showdown potential is laughable, predictable, convenient. If you are a Burgess Meredith fan, then watch this poor episode; otherwise, skip it.

You largely hear Fred Steiner music in this episode. An especially nice cue starts at 44:09 with the show-down set-up. Quite Herrmannesque. The three-note patterned cue initially (and the rest) is from the "The Squaw" episode Steiner wrote for Gunsmoke, a cue called "Chase Cully." The cue starting at 45:18 during the dam breaking threat is definitely "Cully Fights" from "The Squaw." Besides being a Burgess Meredith fan, you can watch this episode if you are interested in the Herrmannesque music. In my hand-copied image below, you will see that "Chase Cully Part I" cue located from 44:09 thru 44:59.

4015 M-0854 "Chase Cully" 87.1 square
 (2 bars = 5.5) F. J. Fain

FL (1.5) (7) (10.5) (14) (17) (20) (23) (26) (29) (32) (35) (38) (41) (44) (47) (50) (53) (56) (59) (62) (65) (68) (71) (74) (77) (80) (83) (86) (89) (92) (95) (98) (101) (104) (107) (110) (113) (116) (119) (122) (125) (128) (131) (134) (137) (140) (143) (146) (149) (152) (155) (158) (161) (164) (167) (170) (173) (176) (179) (182) (185) (188) (191) (194) (197) (200) (203) (206) (209) (212) (215) (218) (221) (224) (227) (230) (233) (236) (239) (242) (245) (248) (251) (254) (257) (260) (263) (266) (269) (272) (275) (278) (281) (284) (287) (290) (293) (296) (299) (302) (305) (308) (311) (314) (317) (320) (323) (326) (329) (332) (335) (338) (341) (344) (347) (350) (353) (356) (359) (362) (365) (368) (371) (374) (377) (380) (383) (386) (389) (392) (395) (398) (401) (404) (407) (410) (413) (416) (419) (422) (425) (428) (431) (434) (437) (440) (443) (446) (449) (452) (455) (458) (461) (464) (467) (470) (473) (476) (479) (482) (485) (488) (491) (494) (497) (500) (503) (506) (509) (512) (515) 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This is not a good episode, just a barely fair one. It stars singer Frankie Avalon as an unlikable, spoiled, mean-spirited young man that needed to be taken down a notch or two by life (if not drovers!). I liked Glenda Farrell in her rather *The Big Valley* matrix role who strong-arms Mr. Favor to take her mean grandson on the herd to make a man of him.

The episode starts off with a few Jerome Moross cues but most of the music was culled from Fred Steiner's "The Squaw" episode of Gunsmoke. The theme below was especially used quite often:

4198 M-0816 meet cully

Andte

FL

EH

clan

b.cl

Fog

(muted)

Hns I

Tns

Handwritten musical score for a scene titled "meet cully". The score is written on ten staves. The first five staves are for instruments: FL (Flute), EH (English Horn), clan (Clarinet), b.cl (Bass Clarinet), and Fog (Foghorn). The last five staves are for a string section, with the first staff labeled "(muted)" and the others labeled Hns I, Tns, and two unlabeled staves. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as "p", "mf", "f", "ff", "p < affz > e", "p < affz > R", "p < ms", "p < ms", "p < ms", "p < ms", "p < ms". There are also handwritten annotations like "FL + EH" and "5" in a circle. The score is written on aged, yellowed paper.

"Incident at Two Graves" (Nov 7, 1963) *** 3-star rating. B



Decent but sad tale about an enigmatic Irishman bent on a mysterious mission into Indian territory. Bill Travers (remember him in *Born Free* ?) plays Jeremiah O'Neal, the big fighter Irishman who befriends Rowdy during a fight match in a local town.

Leon Klatzkin wrote an original Irish-themed haunting score for this episode. Box 191 : **Klatzkin, Leon.** *Rawhide*. Two Graves (ep). TV Series. Score no: CPN6106. FS. It's a fine-enough score but nothing as good as the season premiere score, "Incident of the Red Wind."

"Incident of the Rawhiders" (11-14-1963) ** 2-star rating. C



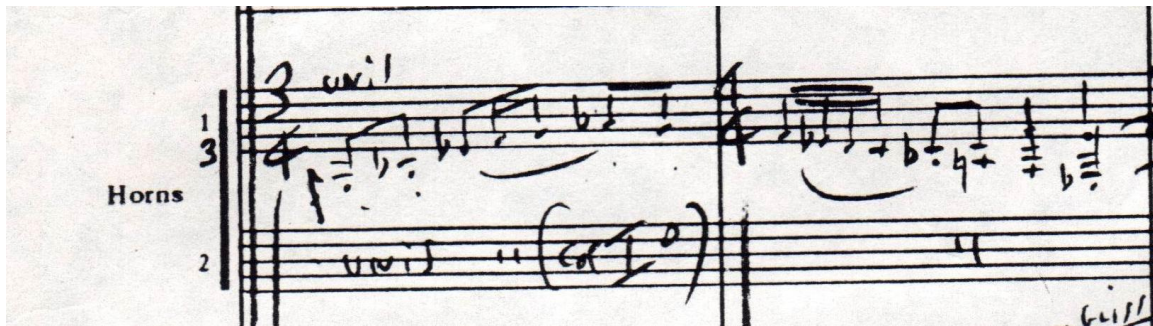


Lower drawer, inconsequential episode about buffoonish hick rawhidlers led by "Daddy" Quade (played by Denver Pyle) who aim to marry Rowdy to their dirty & cantankerous young gal, Valley Rose (played by Nina Shipman). You can skip this comic or light episode.

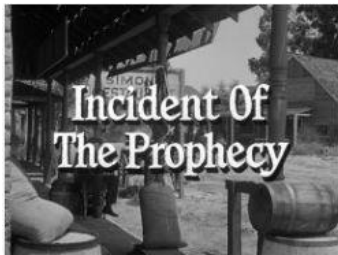
Gene Feldman was definitely End Credits billed as Music Editor for this season. The only Herrmann he inserted was from 6:46 thru 7:59 during the fight scene of Rowdy and Brook (played by James Best). The music used were Bars 1 thru 15 of the "Gunsmoke" cue from Herrmann's so-called *Western Saga*.



At certain points in the episode midway was a theme culled from Fred Steiner's "Cale" episode of Gunsmoke:



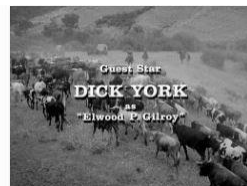
"Incident of the Prophecy" (11-21-1963) *** 3-star rating. B



Decent drama about Rowdy and his drover pal "Rabbit" (played well by Warren Oates) being spooked by a Bible-tooting ex-killer after his brother was killed in town. Original score by "Paul Sawtelle" (misspelled in the End Credits). I predict you'll like the episode and its music!

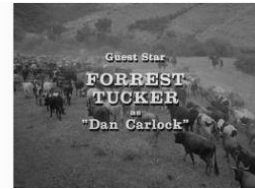
Box 198: **Sawtell, Paul.** *Rawhide*. Prophecy (ep). TV Series. Score no: CPN6100. FS. Format: MS,OZM. It is a good strong score accentuating brass and solo instruments. You definitely can tell it is a Paul Sawtell score after listening to many of his works on various movies (*The Black Scorpion*, *Voyage to the Bottom of the Sea*, etc) and various tv shows. This was the only time Sawtell wrote for Rawhide. In fact, as far as I can tell from my extensive notes of the CBS Collection, this was Sawtell's only score for the CBS Music Library. He was pretty busy especially on the 20th Century Fox shows & movies.

"Incident at Confidence Creek" (11-28-1963) **** 4-star rating. B+



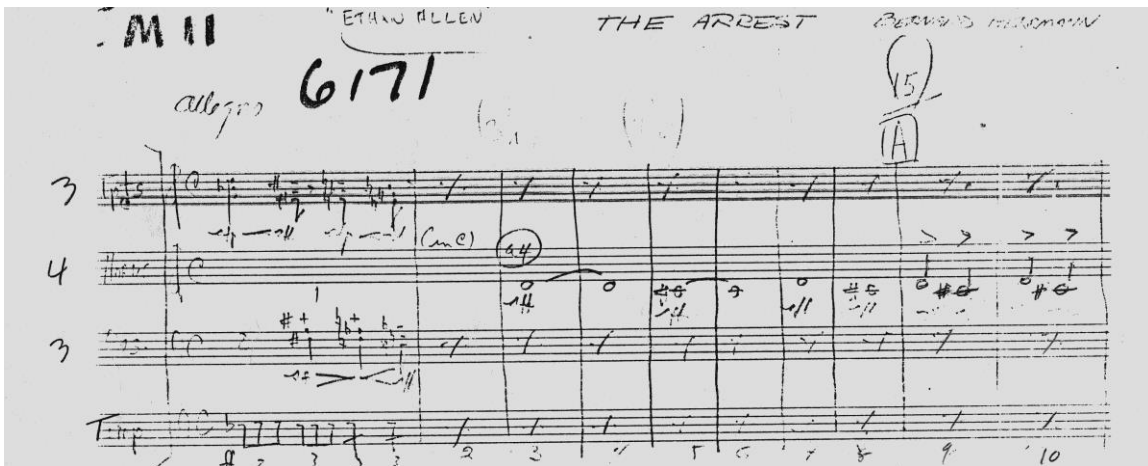
Rather delightful comedy episode with just the right ingredients for a **** four-star rating (out of five): fun concept; good writing; fast paced; terrific co-stars with great chemistry together. I believe this is the only light or comedic episode that I gave such a high rating. Beautiful Barbara Eden (later of *I Dream of Jeannie* fame) co-stars. Dick York (later of *Bewitched* fame) co-stars as a quick-thinking confidence man who steals the legal papers for the herd and sells them at a much lower discount for quick cash.

"Incident of the Death Dancer" (Dec 5, 1963) *** 3-star rating. B

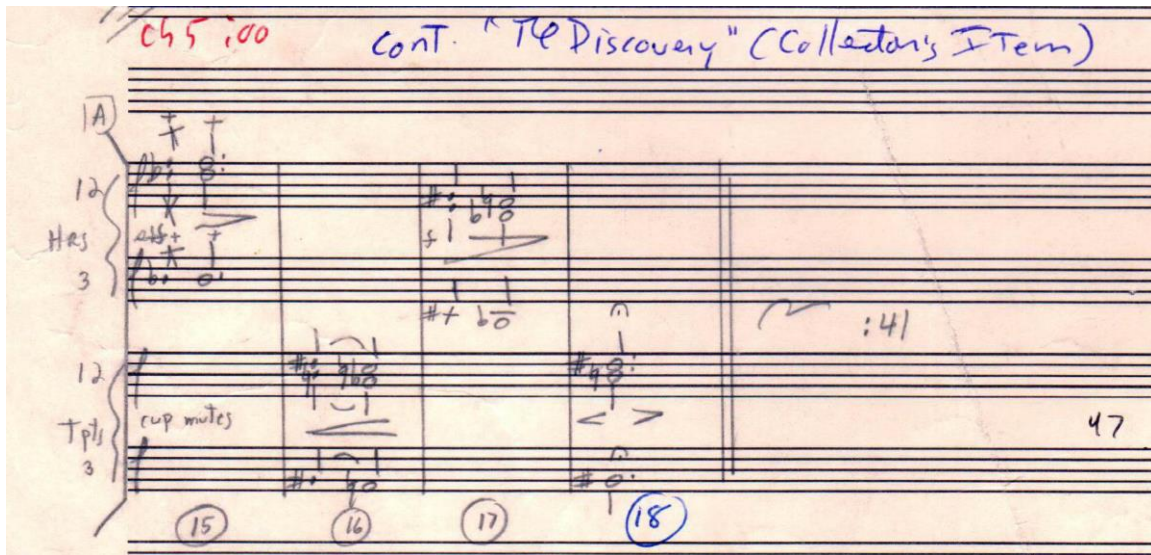


Good solid & relatively simple tale about a lion hunter---yup, that's lion hunter---in the Old west (not Africa) played by impressive Forrest Tucker. Moody and atmospheric sets with all the rocks plus an actual lion for this episode. Mushy is highlighted in this episode as well. I almost gave this a four-star rating or B+ but I don't feel it is *that* good--just good enough to definitely watch at least once. Nice section midway regarding the drover mail call and how Mushy actually got a letter. Dan Carlock (Tucker) intervenes and saves the day for Mushy. But in the end, Carlock uses Mushy's willing friendship.

Gene Feldman edited in several Herrmann quotations. The first from 5:31 thru 6:02 during the first lion attack scene is "The Arrest" cue from *Ethan Allen*.



From 6:37 thru 6:51 you hear Bars 14-18 of "The Discovery" cue from *Collector's Item* by Herrmann:



From 22:17 thru 22:25 you hear just a brief fragment of "Dark Valleys" from Herrmann's so-called *Western Suite*. Then from 24:23 thru 25:26 you hear the "House of Prentiss" cue from C.I.

The most-used cue in this episode (at least 8 or 9 times) is "Furtive Visitor #2) by Lucien Moraweck, starting at 00:59, then 9:01, then 17:32, 18:55, and so on. Feldman used this music as the lion motif.

Incidentally, there is a score in the CBS Collection titled "Dancing Death"--- Box 71 [researched 1-6-98]: *Rawhide* "Dancing Death" by Leith Stevens. This "Dancing Death" score is not to be confused "Incident of the Death Dancer." The former by Leith Stevens is the original score for the Second Season episode of *Rawhide* dated April 8, 1960. "Incident of the Death Dancer" here in the near mid-Sixth Season is merely a similarly named episode--very close titles.

"Incident of the Wild Deuces" (12-12-1963) ** 2-star rating. C



This is a fun but minor (another) comic episode that features Mushy winning \$1,500 at a card game in the local town. This event cascades into other problematical events. It is a fine enough episode to watch at least once, but that's pretty much it. One big bonus was seeing Barbara Stuart as the main co-star. She played the owner of the local saloon where Mushy won money, and she tries desperately to get it back. I remember her fondly as Captain Carter's girlfriend in the *Gomer Pyle* series. She was delightful, almost as delightful as the girlfriend of Gomer Pyle, Lou-Ann Poovie, played wonderfully by Elizabeth MacRae. Excellent casting! Earlier she played the girlfriend of Festus in Gunsmoke. Great fun!

There is no Herrmann music tracked in this episode, and I really was not motivated to figure out what music was edited in. It worked, let's say that.

"Incident of the Geisha" (12-15-1963) ** 2-star rating. C



Very odd episode about a geisha in the 1970 Old west on the Gil Favor herd trail! A curiosity piece indeed, and I was indeed curious, but really, this episode is not up to expectations. It's ok with my C or two-star rating, and you should give it a try with a first viewing, but it is a poorly

written and poorly directed episode. I like Miyoshi Umeki in the role (remember her in *Flower Drum Song* and *Sayonara* ?) but the script is a poor servant to the master (series Rawhide). Watch it once but after that you can let it go as an oddity in the series. It deserves a C rating, but certainly not a D. It is OK (C rating) but not good (B rating). It is definitely not a very good (B+ or A- rating), let alone a classic (A+ rating). If I had to choose between this episode the previous episode with a similar ** two-star rating ("Incident of the Wild Deuces"), I would pick the latter because I liked or related to far more the Barbara Stuart role. Umeki did not affect me much at all. She did fine enough but it had absolutely no emotional or affective impact on me. Be that as it may.....

"Incident at Ten Trees" (Jan 2, 1964) **** 4-star rating. A-



Watching the first seven minutes of this episode [7:45 pm Wednesday, May 3, 2017] and already it is rather interesting to me. I like the close-ups and the studio sets at night. The initial music tracks are Goldsmith. Good direction (close-ups especially) by Ted Post.





So far [8:35 pm Wednesday] I'm a'likin' this episode. very moody & atmospheric. I may give it a **** four-star rating but have 15 or so minutes to go to determine finally.



Yes, this is a very good episode the way it was written and also the way it was directed! I will give it a very definite **** four-star rating, a A-rating. I don't think it deserves a very best five-star rating but it nearly got there. This one you can see over & over again. It's that good in my opinion. It gets a near-honor ***** five-star rating. Maybe I'll change my mind later and bestow a definite ***** five-star rating. We will see.

4 **** Excellent/Classic/First Class/Superior/High Merit

5 ***** Outstanding/Masterpiece/Extraordinary/Best

As far as the music is concerned, there is a lot of Goldsmith edited in by Gene Feldman. This includes initially in the episode. Regarding Herrmann, we first hear his music from 16:51 thru 17:10. We hear *Moat Farm Murder* cue VIII, Bars 1 thru 4. I believe we hear this again from 22:36 thru 23:06 but I'll double-check later....

From 33:57 thru 35:43 we hear Herrmann's "Mirages" cue, Bars 1 thru 16, from the so-called *Desert Suite*:



Starting at 46:11 we hear Herrmann's cue IX from the "Harriet" score for Gunsmoke:



Starting at 47:36 we hear cue XI from "Harriet" :

Moderato tranquillo 3776 XI (1935) *Something's Warming*

Handwritten musical score for a piece titled "Something's Warming" (Op. 37, No. 76, XI, 1935) by George Gershwin. The tempo is marked "Moderato tranquillo". The score is for a string quartet and includes parts for Clarinet (1 and 2), Horn, Violin I and II, and Viola. The key signature has one sharp (F#) and the time signature is 4/4. The score is handwritten and includes performance markings such as "Sord" (Sordina), "mf" (mezzo-forte), and "mp" (mezzo-piano). The first system shows the Clarinet parts with a "p" (piano) marking. The second system shows the Horn and Violin parts with "Sord" and "mf" markings. The third system shows the Violin and Viola parts with "mp" markings. The score is divided into four measures per system.

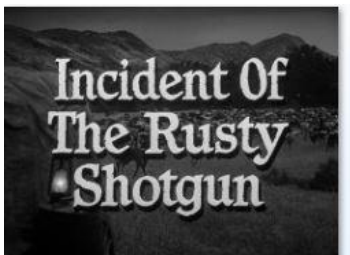
Here are the Ted Post episodes (image below). Note that while I was disappointed with the *Geisha* episode, I gave the highest rating for his direction of "Incident of the Dust Flower."

Rawhide (TV Series) (24 episodes)

- Incident of the Dowery Dundee (1964)
- Incident of the Rusty Shotgun (1964)
- Incident at Ten Trees (1964)
- Incident of the Geisha (1963)
- Incident of the Rawhidiers (1963)
- Incident of the Travellin' Man (1963)
- Incident of the Portrait (1962)
- Rio Salado (1961)
- Incident Before Black Pass (1961)
- Incident of the Lost Idol (1961)
- Incident of His Brother's Keeper (1961)
- Incident of the Fish Out of Water (1961)
- Incident Near the Promised Land (1961)
- Incident at the Top of the World (1961)
- Incident of the Buffalo Soldier (1961)
- Incident at Poco Tiempo (1960)
- Incident of the Slavemaster (1960)
- Incident at Dragoon Crossing (1960)
- Incident at Rojo Canyon (1960)
- Incident of the Last Chance (1960)
- Incident of the Dust Flower (1960)
- Incident of the Curious Street (1959)
- Incident of the Town in Terror (1959)
- Incident of the Widowed Dove (1959)

[resume session Friday, May 5, 2017 at 12:22 pm]:

"Incident of the Rusty Shotgun" (Jan 9, 1964) *** 3-star rating. B





This is a silly but entertaining episode about Wishbone being forced into a rusty shotgun wedding with Amie Claybank, played nicely by Marie Windsor. She is dressed very plainly as gruff spinster who runs the local town's General Store. She is definitely not dolled up as she was in earlier Rawhide episodes such as "Incident of the Painted Lady." She is tall for a woman back then at 5'9" so she towers over Wishbone (Paul Brinegar) who is considerably shorter at 5'6" I surmise (or even an inch shorter). One of her brothers is Abraham Claybank (played by Don Megowan) and he is 6'6" tall! He is definitely taller by three inches than both Clint Eastwood & Eric Fleming who are 6'4" in height.

The music is tracked in. The only Herrmann selection is from 3:06 thru 4:37 during a stampede scene at night. CBS cue #385 "Gunfight" from the *Western Saga* is used:



There is punctuation comic-type music a few times in this episode. I've heard it before (such as in *The Twilight Zone*) but can't identify it at this moment. If I have time, I'll "track" it down! :).....

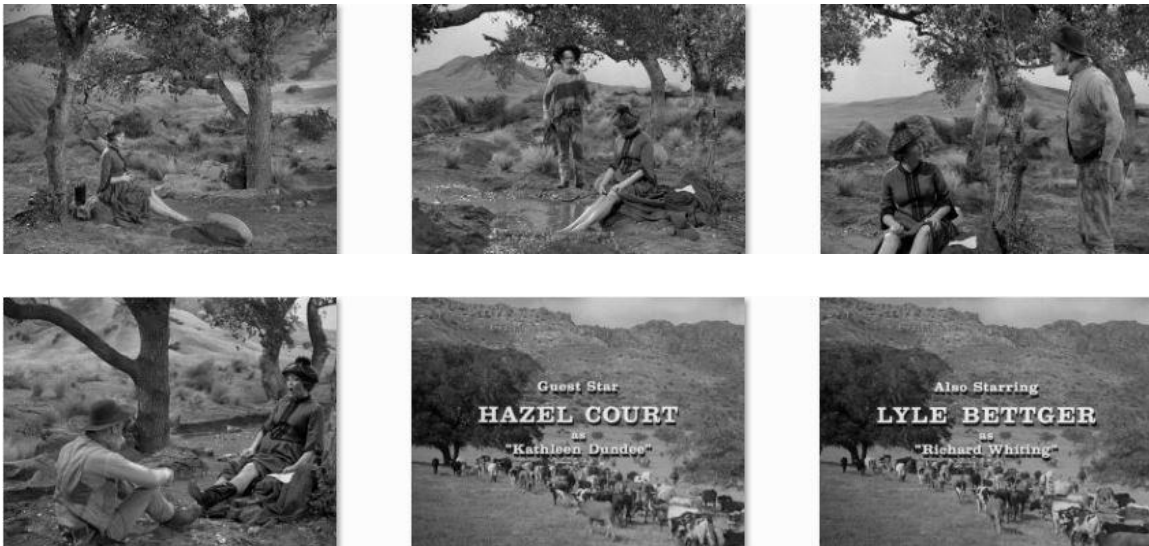
"Incident of Midnight Cave" (1-16-1964) ** 2-star rating. C



OK but passable drama episode about how Wishbone got shocked into blindness due to fear of heights as he slipped over the edge of a trail cliff, hanging on to dear life. Nice matte paintings in the beginning but the storyline spirals downwards towards predictability. Original score by Leon Klatzkin. It's not his best for sure, and I noticed he liked to use a three-note punctuating motif played by the piano.

"Incident of the Dowey Dundee" (1-23-1964) ** 2-star rating. C





Pleasant-enough of a light episode showcasing Hazel Court as a Scottish lady with four special bulls that Rowdy & Quince happened upon. Inconsequential material, just fluff, an oddity of an episode. Good for a once-only viewing.

The music editor inserted Herrmann's "Harriet" cues from Gunsmoke at least half a dozen times. The first one from 25:12 thru 25:36 as Rowdy & Kathleen talk is cue IX:



From 27:56 thru 29:05 as she drives the wagon you hear cue I:

Quintetto 3760 *Harriet* *Two Riders* *Ronald Herrmann*
Moderato assai (-1=60) (12/11) I (16) (24) (32)
 Oct 160

Flute
 Eng Hr
 I & II Brass Clars
 I Horn F
 Harp
 (4) I Vls
 (4) II Vls

1 2 3 4 5 6 7 8

Sords *Sords*

From 34:54 thru 35:19 when Wishbone encounters Kathleen dunking her feet in a stream (an interior set scene) we hear cue VII:

allegretto 3772 VII (1723)
 Fl. Solo
 do Tact
 Bass Clars
 Hr.
 Harp Tact
 Vls
 Sords
 Sords

1 2 3 4 5 6 7 8

15

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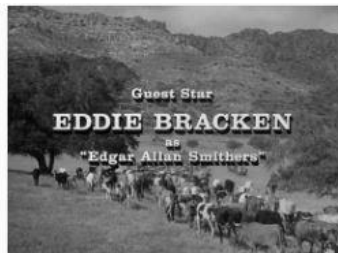
"Incident at Gila Flats" (1-30-1964) *** 3-star rating. B



Good episode starring Gene Evans (glad to see him!) as Sergeant Pike, an Apache hater. What struck me immediately upon watching this episode is that the director used the same excellent locations for the season premiere episode that I gave a top notch ***** five-star rating, "Incident of the Red Wind." Indeed it is the same director (Thomas Carr) though not the same writer. That premiere episode is simple but powerfully effective, while this story (Gila Flats) is complicated and too melodramatic. But still I liked the use of the locations and also the studio sets. And of course I always like seeing Gene Evans! His best role was "Incident of the Buffalo Smokehouse" but he's good here too. His role becomes more & more sympathetic as the episode progresses.

As far as the tracked-in music is concerned, the episode starts with the "Meet Cully" cue from Fred Steiner's "The Squaw" episode of Gunsmoke, and repeated at 18:10. Starting at 13:09, we hear Herrmann's cue II "Mirages" from *Desert Suite*. From 24:40 thru 26:41 we hear the "Indian Fight" cue Herrmann's *Indian Suite* (repeated also at 47:14). At 46:11 we start to hear the "Chase Cully" cue from Steiner's "The Squaw." I have already inserted images of this music previously, so no real need to repeat here.

"Incident of the Pied Pier" (Feb 6, 1964) ** 2-star rating. C

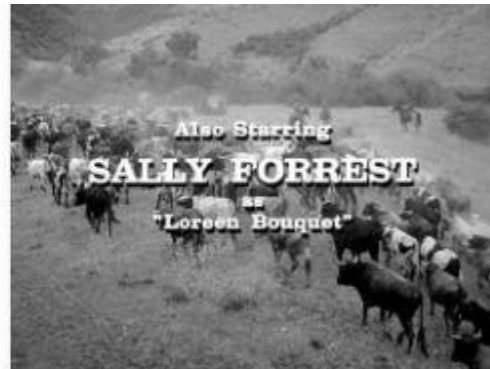
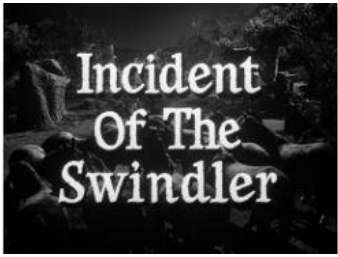


OK to watch once but this comic episode is too silly, but I like the stars, especially Everett Sloane as the conniving banker. Amazing how a series as it progresses along includes a lot more comedy or light-hearted episodes, whether Gunsmoke or Have Gun Will Travel and most other series. That's eight episodes so far this seasons of the light/comedic vein! I predict at least three more before this Sixth Season is over.

Herrmann's "The Fight" cue was used from 1:45 thru 4:57 during the long twister scene.

[end session Friday, May 5, 2017 at 7:44 pm]

"Incident of the Swindler" (2-20-1964) **** 4-star rating. B+



Very good & uniquely interesting episode since it showcases Wishbone as he looked 13 years earlier in New Orleans. John Dehner returns to Rawhide as swindler Straw Coleman who tried to steal a horse from Gil Favor's camp. It turns out he knows Wishbone, especially unsavory information about Wishbone. Certain twists occur in the plot that make the story interesting besides seeing a much younger version of Wishbone!

The episode had Rosenman music tracked in the very beginning. At 20:24 you hear Fred Steiner's music from "The Squaw" episode of Gunsmoke. Several times after this you hear Herrmann's *Moat Farm Murder* cues edited in, starting at 37:30 when Loreen gets shot.

"Incident of the Wanderer" (2-27-1964) *** 3-star rating. B



Enigmatic tale of a Jewish wanderer Michob (played well by Nehemiah Persoff) with misfortune always in his wake--hence he wanders endlessly. Original score by Klatzkin (ok but not distinctive).

"Incident at Zebulon" (March 5, 1964) **** 4-star rating. B+



This is one of those atmospheric episodes, an intense drama that reminds me, say, of "Quiet Night in Town" two-parter of Have Gun Will Travel. It deserves at least a good three-star rating but I'll notch it up to **** four-stars. I like a good strong no-nonsense (no comedy whatsoever) melodrama like this now & then. It incorporates many of the themes of such Western (and other) dramas such as Taking-the-Law-Into-Your-Own-Hands, Sticking-To-Your-Principles (yet in conflict with the theme of Revenge), Finding-Your-Spine-In-The-Last-Minute, Helping-Your-Friend, and so on. I thought upon first viewing that this episode did all these very well, but it does not reach the stature of a Very Best Classic. It's very good but not *that* good! :)....

Fried Steiner's music is used a lot such as starting at 1:34 thru 1:50 (can't identify at the moment), then seque 1:51 thru 2:04 that uses Bars 1-3 of "Mystery Man" from "Box o' Rocks." From 5:06 thru 6:15 we have Steiner's "Bad Man" cue from "Box o' Rocks." From 11:20 thru 12:32 we have the "Gunsmoke" cue from Herrmann's *Western Saga*. From 13:12 thru 13:35 ("Stay out of Zebulon" scene) we have cue ! CBS #2826 T.3 of "Box o' Rocks." From 18:58 thru 19:38 (when Gil Favor rides back to Zebulon) we have Herrmann's *Moat Farm Murder* cue VIII (see image below). From 32:52 thru 33:36 ("...then what?" dialog) we have the "Bad Man" cue again by Fred Steiner.



"Incident at Hourglass (March 12, 1964) *** 3-star rating. B





Good tale that features a long outdoors court martial scene, almost like a *Perry Mason* in the Old West--but no Raymond Burr! Elizabeth MacRae is excellent cast as the fawning yet deceiving Southern drawled, oily super-feminine manipulator unhappily married to much older Captain Rankin (played by John Anderson). Gil Favor knew her in the past, and Sally-Ann decides to try to manipulate him!

Starting at 15:41 you will hear a Fred Steiner cue from the "Quiet Night in Town" episode of HGWT. But most cues will feature Herrmann's music from the "Tall Trapper" episode of Gunsmoke. From 16:22 thru 16:30 you hear the first two bars of cue VI from "Tall Trapper" when Sergeant Shaler (played by Jay C. Flippen) tells Rowdy that Gil Favor murdered a Lieutenant:

Molto pesante

Handwritten musical score for five staves, labeled Hrns, Fgs, V., V.P., and C.B. The score is written in a system with two measures. The first measure contains various notes and rests, while the second measure contains a whole note chord. The notation is handwritten and includes many corrections and markings.

Hrns

1. $\text{C} \rightarrow \# \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

2. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Fgs

1. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

2. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

V.

1. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

2. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

V.P.

1. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

2. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

C.B.

1. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

2. $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

From 16:31 thru 16:56 you hear cue IV (CBS cue #3809):

Allegro Mod. **3809** (2014)

③ ⑨ ⑮ ⑳

Hrs 1 2

Fyo 1 2

V. S.S. pizz. arco ponticello

VC S.S. pizz. arco ponticello

CB S.S. pizz. arco

1 2 3 4 5 6 7 8

(2015)

©

From 18:59 thru 19:57 (when Rowdy says "See you later" to Mr. Favor) you hear Bars 1-12 then 14-15 of cue X:

Handwritten musical score for a scene, featuring a tempo change and a cue for a character named "Tall Trapper".

Tempo and Time Signature: The score begins with a tempo marking of *Moderato* and a time signature of 3/8. A handwritten number "3815" is written above the first staff. A box containing "X" and "(2025)" is also present.

First System (Measures 1-9):

- 1st Hrs** and **2nd Fy** staves: These staves contain complex melodic lines with various accidentals (sharps, flats, naturals) and dynamic markings including *f*, *mf*, *p*, and *pp*. A *Solo* marking is present above the 1st Hrs staff.
- V.** (Violin), **ve** (Viola), and **CB** (Cello/Bass) staves: These staves contain rhythmic accompaniment with notes and rests.
- Measure numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9 are written below the staves.

Second System (Measures 10-15):

- Tempo Change:** The tempo changes to *Lento* (Lento).
- 1st Hrs** and **2nd Fy** staves: These staves contain melodic lines with dynamic markings including *p* and *mf*. A *Solo* marking is present above the 1st Hrs staff.
- V.** (Violin), **ve** (Viola), and **CB** (Cello/Bass) staves: These staves contain rhythmic accompaniment with notes and rests.
- Measure numbers:** 10, 11, 12, 13, 14, 15 are written below the staves.

From 24:27 thru 26:10 when Wishbone entices the soldiers to eat his freshly cooked beef (in order to question the men about Sally-Ann) we hear cue V of "Tall Trapper":

Handwritten musical score for a piece titled "Moderato (m3) 3810 V (2015)". The score is written for five staves: Horns (Hrs), Flute (Fy), Violin (V.), Viola (Vc), and Cello (Cb). The key signature is one sharp (F#). The tempo is marked "Moderato (m3)". The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, f). The piece is divided into measures, with measure numbers 1 through 10 indicated at the bottom. The score is handwritten and appears to be a working draft.



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1115
EXTRA

This seques at 26:11 to a cue by Fred Steiner from "The Squaw" episode of Gunsmoke. Towards the end of the episode from 46:52 while the Captain makes incriminating admissions, you hear cue IX ("Martin's Summer") of the "Walking Distance" episode of The Twilight Zone:

10) R2 528 2078 *Martin's summer*

Molto Sost *Molto Agitato*

V&I *Molto pesante*

V&II *Molto pesante*

V. *Molto pesante*

V.C. *Molto pesante*

C.B. *Molto pesante*

Harp

Enrag/Fury F.Dm-9 *F#7*

Rall *Lento tranquillo*

V&I *poco a poco Sorris*

V&II *poco a poco Sorris*

V. *Sorris*

V.C. *Sorris*

C.B. *Sorris*

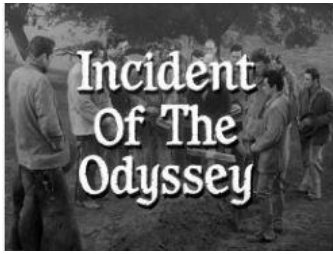
Harp

10 11 12 13 14 15 16 17 18

Sorris

6 min 7

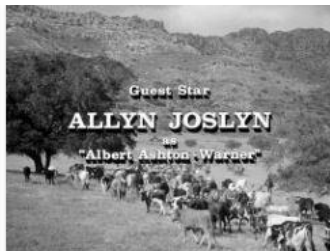
"Incident of the Odyssey" (3-26-1964) **** 4-star rating. B+



I like this episode. It rather grows on you the more you watch it. Initially I was going to give this a *** three-star rating but I appreciated more of it as it went along. With Mickey Rooney as the star, playing an eternally-searching Greek man named Pan, you would think it would automatically be a comedy-type of episode. At first it is as you are introduced to the character, but as it progresses (and finally ends) you realize it is actually a bittersweet story. There are two major parts of the tale; one has to do with Gil Favor and his men; the second has to do with a gal Pan has been searching for many years. Several nice atmospheric scenes both natural and in a studio set. Nice original score by Nathan Scott.



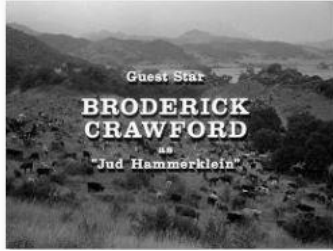
"Incident of the Banker" (April 2, 1964) *** 3-star rating. B



Fun comedic episode about a banker named Albert Ashton Warner (played well by Allyn Joslyn) conniving to switch roles with Gil Favor. Ashton's wife is a previous saloon singer named Maribelle (played by lovely Lola Albright). Remember her as the sultry singer girlfriend of *Peter Gunn* for three seasons (1958-1961)? Great to see her featured in this episode! She was 39 years old when she acted here but looked ten years younger! She initially plays a nagging, biting shrew type of persona but by the end of the episode she is tamed!

The only Herrmann used was at the beginning from 1:08 thru 2:50 during the stampede scene. "Gunfight" from the so-called *Western Saga* was edited in. The rest of the music tracks I did not bother to try to identify. Probably the harmonica-featured pieces were by Tommy Morgan or Jerry Goldsmith. There is Fred Steiner music around 34 minutes into the episode when the drovers try to give Ashton the business, so to speak. Cute episode. You'll like it!

"Incident at Deadhorse" Part I (4-16-1964) ***** 4 star rating A-

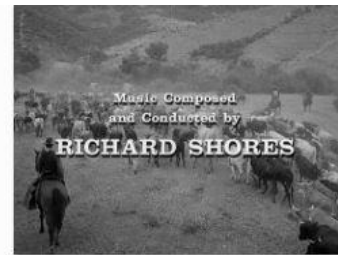


Very good two-parter tale about a twisted neck hangman (excellently played by Burgess Meredith) ordered by the judge (Robert Middleton) to do a hanging of a convicted but popular man (played by Broderick Crawford). This is not a classic deserving a top five star ***** rating but a *near*-classic deserving a four-star yet with an A- (not B+) rating. The casting is perfect, especially Burgess Meredith. He gets a load of extra expository treatment in this Part I episode. He is pretty much a "mystery man" ever since Rowdy finds him alive under a pile of rocks at the 15 minute point of the episode. So it *seems* slow in the first parter after the initial court scene where Robert Middletown (as district judge presides) because a lot of time is spent on the Hannibal character, and other plot developments at the drover camp.

Now: The interesting things about this two-parter is that there are two composers! Part I is composed by Leon Klatzkin while Part II is composed by Richard Shores (his first score here for Rawhide). Both scores are good

but if I had to rate them I would say I liked Kaltzkin's score a bit better. I particularly liked the 15 minute point (when we are introduced to the Hannibal character in a quite unusual manner) and at the 36 minute point (when Hey-Soos is being treated). Here Leon writes interesting music involving death or near-death with a timp gliss roll pattern. Hey-Soos was also near death so Leon repeated the same pattern.

"Incident at Deadhorse" Pt. II (4-23-1964) **** 4-star rating. A-



I think Part II is just as good as Part I except that of course Part II would include the climax scene or anticipated high point (a hanging or no-hanging). If I had to decide either one (although the whole is greater than the sum of the parts) I would say Part I is better only because of the interesting buildup of the plot and the exposition of characters. It is "slower" but why rush things to make it only a one-hour episode? That would not have been enough time the story deserved. Some sections could've been deleted to make, say, an hour & a half episode and still be a very good A- episode but I'm glad to be able to see the whole two hours (actually 1 hour and 40 minutes roughly). The writer (Paul King) and the director (Thomas Carr) are the same for both parts but, as I stated earlier, the composers are different. If, say, Herrmann did Part I but someone else did Part II, then I would be a bit pissed! :)....The only way I would accept a situation like this from legendary composers would be if Herrmann did Part I but Max Steiner did Part II. Ideally, however, you should only have one composer do both parts. This begs the question: Why didn't Klatzkin do both parts, or Shores? I'd like an answer to that. I'll try to Google that later....[Sunday May 7, 2017...I tried but no luck finding info....]..If Shores was [or is it "were"?] still alive, I'd email him but, alas, he died 16 years ago in 2001....

Three more episodes to go for Season Six (to be done on Monday, May 8, 2017!)....

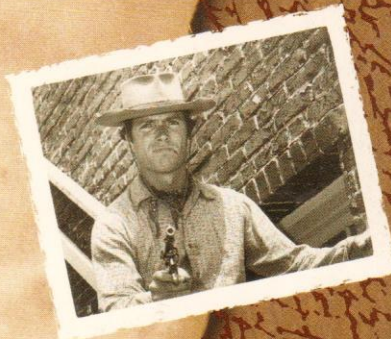
RAWHIDE

THE COLLECTOR'S EDITION

INCIDENT AT DEADHORSE, PART I

Air Date: April 16, 1964

Rowdy and Quince rescue gentle Hannibal Plew, who has been left for dead by assassins. Under that meek exterior, however, beats the heart of a tough-minded professional hangman, determined to perform his gruesome duty in Deadhorse—despite the opposition of the entire town. Too late to just ride away from trouble, Rowdy and the drovers are forced to take sides. *Burgess Meredith guest stars as Hannibal Plew.*



INCIDENT AT DEADHORSE, PART II

Air Date: April, 23, 1964

Leading citizen Jed Hammerklein is condemned to hang for killing the murderer of his son. Convinced that the sentence is unjust, the people of Deadhorse are determined to keep hangman Hannibal Plew from carrying out the sentence—even if it means shooting it out with Plew and the drovers who are protecting him. As guns are drawn, Hammerklein must make a fateful choice—let more violence stop his execution or let justice be served. *Broderick Crawford guest stars as Jed Hammerklein.*



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06944

"Incident of the Gilded Goddess" (4-30-1964) * 1-star rating. D



Annoying episode starring Dina Merrill about a calculating woman playing Rowdy, the drovers and even suspicious Mr. Favor. Been-There-Done-That tired plot devices for a bottom drawer script. Skip this one. It definitely belongs in the Bottom Ten of the Rawhide episodes.

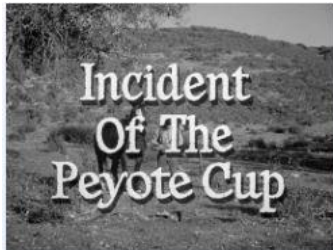
Music was tracked in (most pretty limp & tired like the story). I lost interest trying to identify some of the music since the episode is so disappointing.

"Incident at Seven Fingers" (May 7, 1964) ** 2-star rating. C



OK enough of a drama but common. Good stars. I liked seeing William Marshall (I still remember him fondly in that *Star Trek* episode "The Ultimate Computer" March 8, 1968). Original score by Leon Klatzkin (ok score but not particularly distinctive).

"Incident of the Peyote Cup" (5-14-1964) ** 2-star rating. C



Common ok episode--not bad nor not good per se. It's watchable enough, while a D or * one-star episode is not particularly watchable unless you like the star(s) in the episode. So watch it once and that will be enough. I like James Gregory as "Mister brothers" (or, as it turns out, "Reverend Brothers"). His style of acting and demeanor reminds me of Joseph Cotton.

Hey-Soos is featured in this episode. He was introduced unwillingly by a strange tribe of Indians to this drug. Those Indians held a distorted merging of beliefs regarding Christianity (that the Reverend taught to them twenty years earlier) and old Indian beliefs after a sickness nearly wiped out the tribe.

At least six or seven *Moat Farm Murder* cues by Herrmann were used. The music editor did well with this by association since the music is strange, and a theme of this story is the use of hallucinogen peyote cactus (like LSD or something). From 8:36 thru 8:47 we hear cue IV from *Moat Farm Murder*. Then we hear another MFM cue from 13:11 thru 13:31. When Hey-Soos and the Reverend returns to the Indian camp from 25:31

thru 26:11, we hear cue III(see image below). From 28:26 thru 28:56 we hear another MFM cue. From 30:12 thru 30:41 (when the strange Indians return) we hear Herrmann's "The Film" cue from the "Where Is Everybody?" cue of The Twilight Zone. This seques at 30:42 to another *Moat Farm Murder* cue. From 43:24 thru 44:50 (when Hey-Soos, the Reverend & the Indian girl are to be crucified), we hear Fred Steiner's "Bad Man" cue from the "Box o' Rocks" episode of Gunsmoke. Starting at 48:03 we hear I believe part of cue I of *Moat Farm Murder*, the alarm music (when the Reverend gets stabbed by the weirdo chief).

Slow MOAT FARM MURDER III

Fls I *pppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *4₀* *4₀*

Fls II *b₀* *b₀* *o* *4₀* *-* *-* *-* *-* *-*

Oboes I *-* *-* *-* *-* *-* *-* *-* *-* *-*

Oboes II *faccit* *-* *-* *-* *-* *-* *-* *-* *-*

2 Cls *b₀* *b₀* *o* *4₀* *-* *-* *-* *-* *-*

Fops *-* *-* *-* *-* *-* *-* *-* *-* *-*

2 Hrs *-* *-* *-* *-* *-* *-* *-* *-* *-*

Tpts I *cup mto* *b₀* *b₀* *4₀* *-* *-* *-* *-* *-*

Tpts II *cup mto* *b₀* *b₀* *4₀* *-* *-* *-* *-* *-*

Pos *cup mto* *b₀* *b₀* *4₀* *-* *-* *-* *-* *-*

Ulna *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

Organ *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

HP *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

Hp *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

I *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

II *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

2 V *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

2 VC *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

CB *ppp* *b₀* *b₀* *o* *4₀* *b₀* *b₀* *o* *4₀*

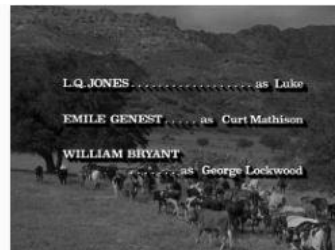
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END OF SEASON SIX. Expect big changes for Season Seven!]

SEASON SEVEN

"The Race" (9-25-1964) *** 3-star rating. B



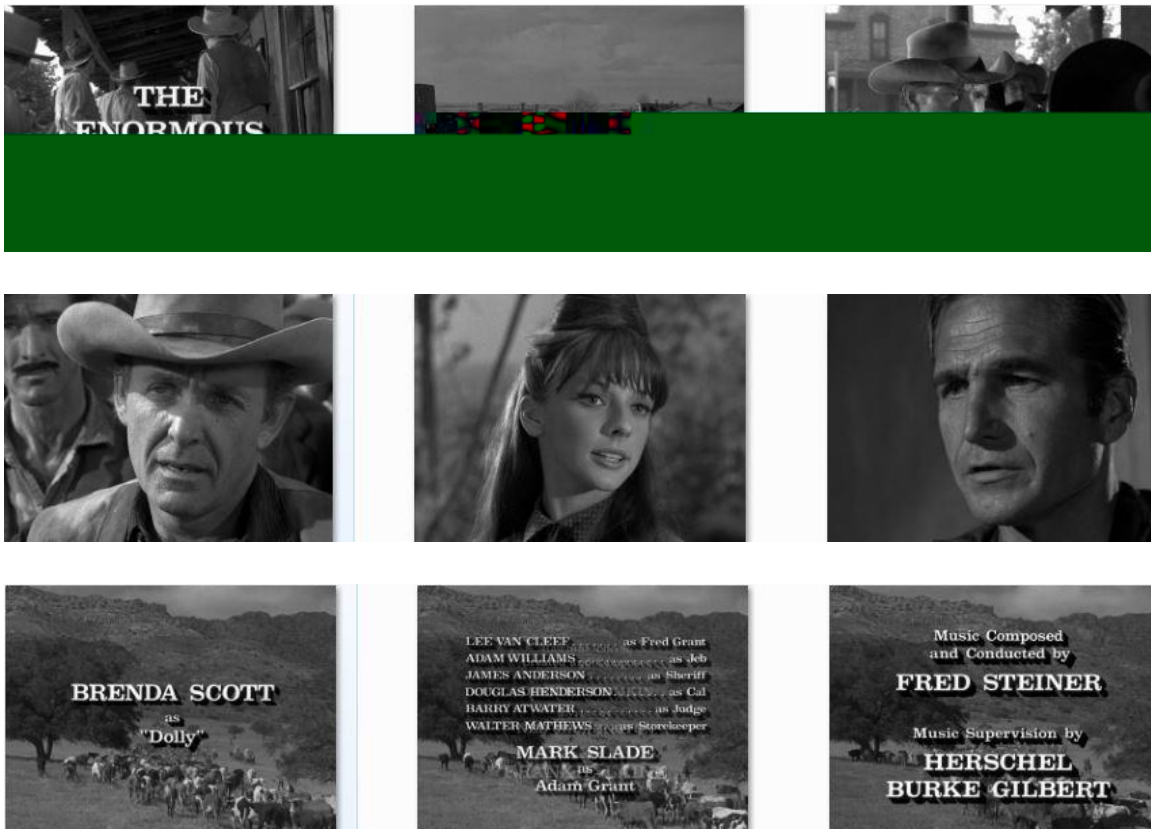
With Kowalski and especially Bruce Geller now at the producers' helm, be prepared for a sea change in Rawhide! Geller within a few years would be involved directly with Mission: Impossible and also Mannix (both highly popular series. Kowalkski was involved with Baretta and Airwolf.

The change is somewhat abrupt, not the classic Rawhide that we got to know & love for the past six seasons (with the possible exception of Season Four to some extent). It is a raw, at-your-face approach; harder edge & confrontational, especially in this episode with Mr. Favor now competing with Rowdy Yates (who now has his own herd after an argument). It becomes a race who gets to the end of the line first (with more profits). Gil Favor is written now as more of a cocky character, smokes a lot more, less stature as he had before (less of a "hero" or super-capable and world-wise man). Much more of a flawed person. Bernard McEveety directly. I didn't like his awkward direction at spots with the sudden cuts, the abrupt approach

focus close-ups, etc. This was the first of two Rawhide episodes he would do (the other upcoming in 1965 in "The Vasquez Woman"). He would do a lot of Gunsmoke episodes starting in 1967. But I *did* like that exceptional silhouette scene at night when Rowdy was crossing a street (see the middle images above for this episode). Really atmospheric. This episode in the premiere of Season Seven seems to indicate to me that Rowdy has started to really take the lead spot in the series, not Eric Fleming. I believe Gil Favor will be written out of the series later in this season but I'll check on that later (he certainly was not in the final Eight Season).

No original score was credited for this episode. I suspect the music editor used music from another episode early this season. Not sure. Definitely no Herrmann used.....

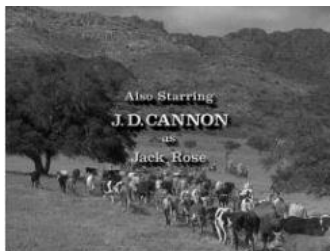
"The Enormous Fist" (Oct 2, 1964) *** 3-star rating. B



Good episode about how the "enormous fist" of Gil Favor accidentally killed a man (short but memorable role by Lee Van Cleef of all people!) desperate for a job as a drover. His very young second wife (played by Brenda Scott) eventually takes a liking to Mr. Favor who wants to help her & her family. Kowalski directed this episode and he had a lot of nice close-up shots. Fred Steiner wrote a competent original score, though not particularly memorable.

Box 362 [researched 9-1-95]: *Rawhide* "The Enormous Fist" Fred Steiner, Aug '64. Accordion, 3 horns, timpani, 8 violins, 2 violas, 2 VC, 1 CB. I took these notes when I researched the box the score was in but never actually copied any of the cues.

"Piney" (Oct 9, 1964) *** 3-star rating. B



Good but unusual episode. The story generally does not revolve around any of the Rawhide characters but a quintet of bank robbers led by Piney Kinney (played by Ed Begley). Lee Van Cleef returns (he was in the just previous episode!) as one of the bank robbers, and also Elisha Cook and J.D. Cannon and someone else. Good actors here. So most of the story is about them and their laboriously long underground bank heist of \$90,000!

The End Credits state "Music by Fred Steiner." Well, he may indeed have written the music but I extremely doubt if he wrote an original score

for this specific episode. The music may have been from other shows. Moreover, I noticed automatically how mid-way into this episode there were several instances of music tracked in by *other* composers. For instance, starting from 32:29 during the cave-in scene we hear CBS cue #474 "Ostinato Suspense" by Rene Garriguenc. Well, Rene Garriguec does not spell as "Fred Steiner"! :).....So what was Herschel Burke Gilbert as music supervisor now for the series trying to pull stating that the music was by Steiner (certainly not all of it or even most of it)??? Funny business here. I wish I had the official cue sheets for this episode! There is Goldsmith music included as well.

Now: There is one music sequence that is quite interesting from 8:45 thru 10:00 when the J.D. Cannon bad man character is walking the streets. It is indeed Herrmannesque, something very similar to *Vertigo* such as the *Habanera* sequence in the "Nightmare" cue. Hello? Who is trying to copy Herrmann here? Was it Fred Steiner or ??? That's why I'd love to have the cue sheets to identify the music and its composer.....

Anyway, it is a good B episode with fine co-stars but not really deserving even a very good **** 4-star rating. It is, however, definitely worth a viewing and a definite listening!

[end session Monday, May 8, 2017 at 10:20 pm. Time for bed!]

"The Lost Herd" (10-16-1964) **** 4-star rating. Very good. A-

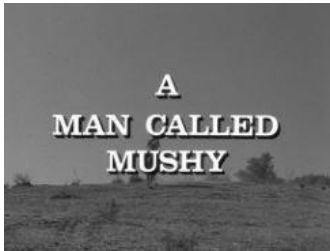


Of the first four episodes of new-blood Rawhide Season Seven, this is the first **** four-star very good episode. It gets better and better as it progresses, but gets very very good towards the end of the episode when the Association big-wig Mr. Teisner (played excellently by Royal Dano) makes his cogent points about the business he & Mr. Favor are in, and about character...and loyalty. The episode starts off with a extremely humiliating experience for the Favor drive as they roll into their final destination. Favor lost the herd except for nine cattle! The drovers are unhappy (not paid enough) but Mr. Favor is feeling the real brunt of the rejection from the bank and his normal experience of excellence & decent good luck. This is the first time he lost a herd. He temporarily drowns out the guilt with liquor.

The music is tracked in. For instance, starting at 10:15 we hear a cue from Fred Steiner's "Quiet Night in Town" score for Have Gun Will Travel.

[End session Tuesday, May 9, 2017. At around 2:30 to 3 pm local time, FBI Director Comey, who was investigating the Trump candidacy for Russian collusion, was fired by Trump. Dark day for democracy.....]

"A Man Called Mushy" (10-23-1964) ** 2-star rating. C



Here is the first two-star rating (out of five) for Season Seven. It started off good but eventually deteriorated once the gypsies came into the story and once Mushy falls for a mute Gypsy girl. This is the first comic or light episode of the season as well. It's ok but just that, not particularly good. It is a once-viewing rating only.

As for the music, the End Credits state music composed by Rudy Schrager (his first score for the series) but can that be a reliable statement considering how "Piney" stated it was Fred Steiner music but a lot of it actually was not. The music did not particularly impress me.

"Canliss" (10-30-1964) ** 2-star rating. C

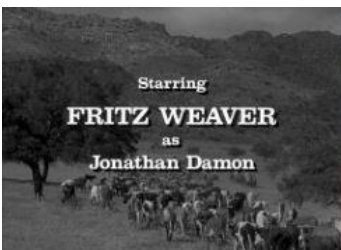




You know this is going to be a heavy melodrama because Stirling Silliphant of Route 66 fame wrote it. I hoped it would be really good with Silliphant as writer, Dean Martin as the tortured gunfighter, plus an assortment of co-stars. Well, it's not good. For one thing, it is way too overly written in angst and convoluted emotions of the characters, especially the Laura Devon character (the wife). The Rawhide regulars like Gil Favor and Wishbone (Rowdy is not present) are there as just obligatory characters. In fact, Gil and Canliss never have a conversation together. They were just in the same two scenes but not really substantially interacting. The plot is just really about Canliss and his wife and the planned gunfight that she is trying to convince her husband is not necessary. Watch it once but that's it.

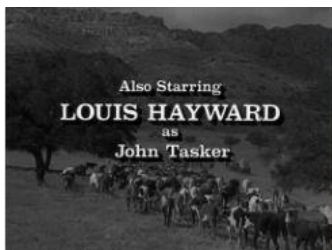
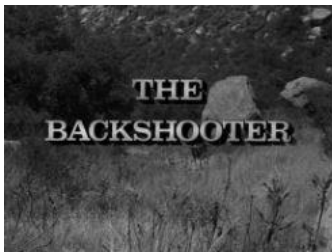
Once again the End Credits state that Rudy Schrager composed the music. Nothing distinctive in the score. With all that Silliphant syrupy or pretentious dialog, how can a composer write even a note of music! :)

"Damon's Road" Parts I & II (11-13-64 & 11-30-64) * 1 star rating. D



Oh, for goodness sake! This two-part "comedy" is absolutely lousy. I really should give it an F but I'll be generous and give it a D-. I like Fritz Weaver and Barbara Eden but their talents are wasted here. Ridiculously silly & hard-to-watch tale. In fact, it is an embarrassment to the series. This two-parter is going on my Top Three Worst episodes. Skip these episodes, please! Don't waste almost two hours of your life on it unless you are a glutton for self-inflicted punishment. Apparently Rudy Schrager composed an original score....why waste the time writing music for an eminently forgettable episode like this?

"The Backshooter" (11-27-1964) **** 4-star rating. B+



Finally, after the previous four duds, we come to a very good Seventh Season episode! Basically a simple but effective story that always keeps your interest. Rowdy is featured (Wishbone shows up for about 10 minutes too). Music is credited to Schrager but that is at least partially B.S. because I heard "Box o' Rocks" music by Fred Steiner at 10:16 etc. Fishy business here! [end session Wednesday, May 10, 2017 at 9:09 pm]

[resume session Thursday, May 11, 2017 at 3:36 pm]:

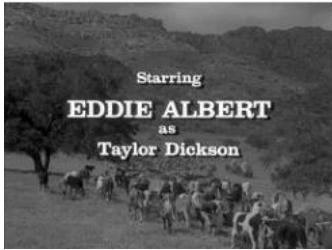
"Corporal Dasovik" *** 3-star rating. B



Adequately strong drama involving an insecure, self-doubting young Corporal (played very well by Nick Adams) who was given unwanted command due to his Commander's sudden death. John Drew Barrymore (looks good in his beard) plays sarcastic Harry Eccles who really is calling the shots because of his experience. Gil Favor and several of his special cows are caught in the middle of an Indian dispute with the Army. Good location shots at I believe the Lone Pine rocky area. This is intermixed with studio shots (usually night scenes).

Once again the end credits state that Rudy Schrager composed the music. Whether he actually did the whole score I cannot verify. I have suspicions since a few times earlier music was credited to him and yet music by Fred Steiner & I believe Jerry Goldsmith was also used....

"The Photographer" (Dec 11, 1964) ** 2-star rating. C



OK comic episode about an enterprising photographer (played excellently by Eddie Albert) arranging to take photos of a nefarious gang of desperadoes. Rowdy is duped into participating. Worth watching at least once, especially if you are an Eddie Albert fan who did this episode soon before he started to do Green Acres. But

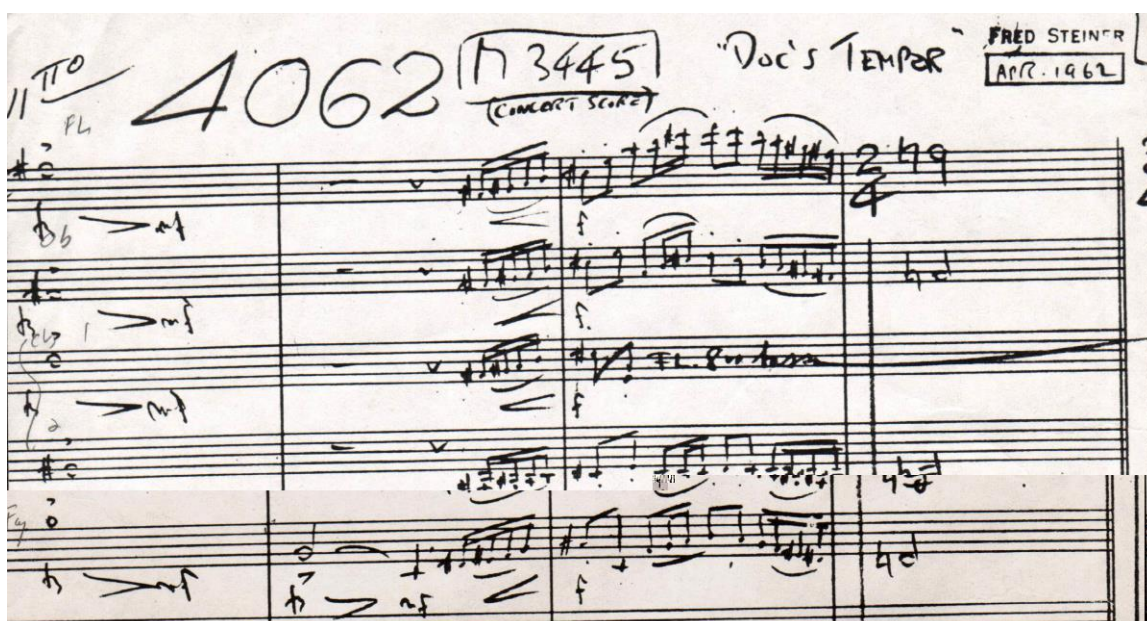
Again the End Credits stated "Music Composed by Rudy Schrager." Maybe so, but then again maybe not in its entirety.

**.per1 Tm0 G[()] TJET



OK enough light episode (not a drama nor a comedy per se). Good enough to watch at least once (interesting enough). Mr. Favor's herd arrives at a town that welcomes the cows and Mr. Favor but not the drovers. Feeling rejected by the town and disappointed with Mr. Favor, eventually the drovers take matters in their own hands once they have had enough.

The End Credits once again state that Rudy Schrager composed the music. Did he do the whole score? No! One instance is from 16:31 thru 17:04. That music is not by Schrager. It's by Fred Steiner, I believe the "Doc's Temper" theme from the "Cale" episode of Gunsmoke but probably rearranged by Herschel Burke Gilbert or even Schrager.



What is going on under the supervision of Gilbert in Season Seven and the false statement that "Rudy Schrager" composed the music for this episode (certainly not all of it)??? This is very strange and rather annoying. Did Gilbert know Schrager very well (he did at Columbia Studios for sure according to Google search) and gave him a job in 1964 for Rawhide when Schrager was himself 64 years old? Why suspiciously give him credit for the score when it is obvious that other composers wrote some of the music?

"The Meeting" (Jan 1, 1965) **** 4-star rating. B+



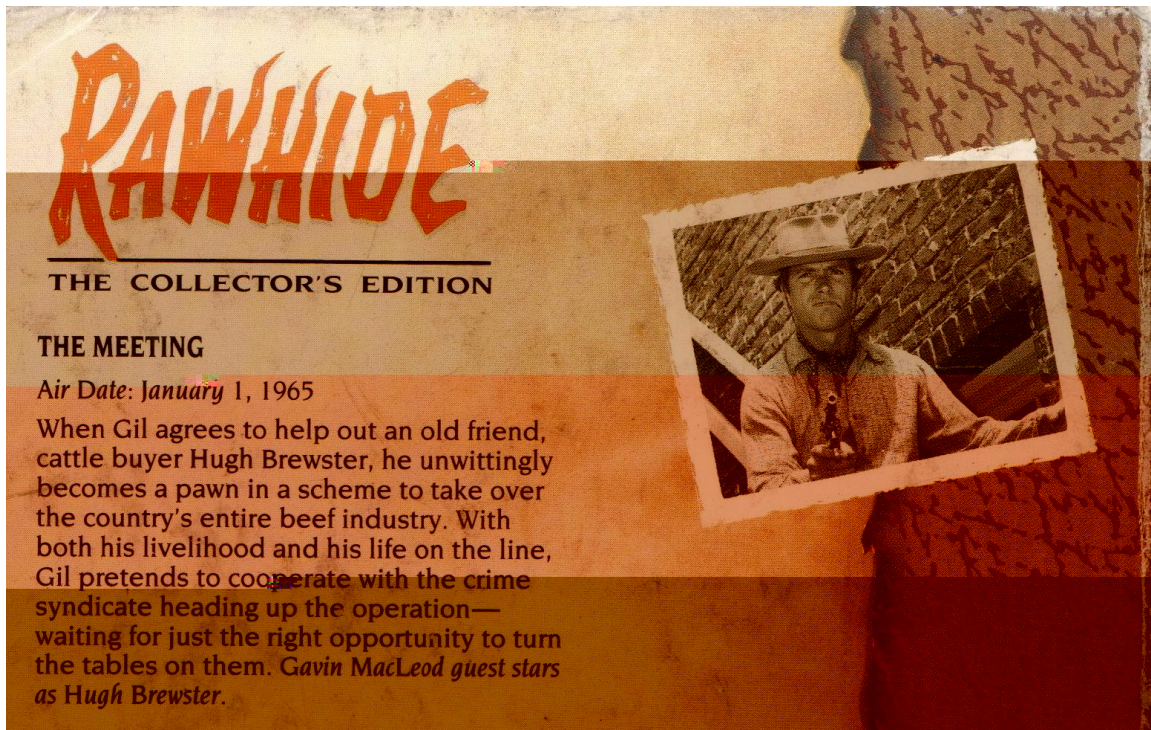
Very unusual and interesting episode of the revamped Rawhide of Season Seven. It's about the proposed development of a sort of mafia in the cattle business. Gavin MacLeod plays the Old West Godfather wannabe!

Speaking of Godfather, Al Lettieri plays an un-credited & non-speaking role. Al famously played Sollozzo in the 1972 *Godfather* classic. Here is the image of Al in the dvd located at 31:05:



I just submitted this entry to IMDB. Nobody else caught it!

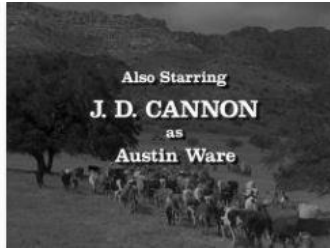
Once again we find that Rudy Schrager composed the music. Whether he did the complete score, I do not know. I did not especially notice music from Steiner or Goldsmith, and so on. I was paying more attention to the story.



[end session Thursday, May 11, 2017 at 9:35 pm]....

"The Book" (Jan 8, 1965) **** 4-star rating. B+



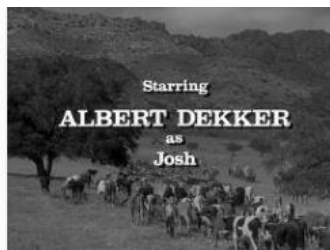


Excellent episode. Very stylistic direction by Kowalski in the first six minutes. In fact, you don't even get the episode title until just before the 6th minute of the episode. Pat Hingle plays a "bone picker"--a sort of vulture over men's lives, especially gunfighters & those fast on the draw, in order to win money bets over them. J.D. Cannon is a 42 year old establishment gunfighter taking up the bottle. Rowdy wins a carnival shooting gun match in town and is marked by the bone picker. I'll definitely watch this one again. At the very least it will be in my Top Twenty episode of the series.

This time around there are no End Credits that state that Rudy Schrager composed the music! :)

Gene Feldman was the music editor. There was nothing present in the few cues that I immediately recognized. Maybe Tommy Morgan music. Not sure.

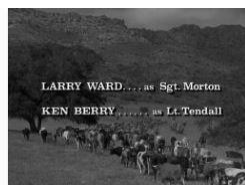
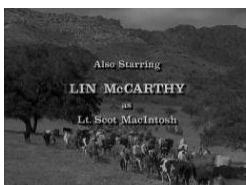
"Josh" (Jan 15, 1965) *** 3-star rating. B



Good story and good stars, especially Albert Dekker as seventy-year-old cowpoke who desperately wants to hang on to his pride and not be be'holdin' to anyone. Great message ending about infringing old age and how to cope with it. Definitely worth watching.

The music is tracked in by Gene Feldman. For instance, from 45:36 thru 46:20 we hear "The Gunman" cue from Jerry Goldsmith's "Old Faces" episode of Gunsmoke.

"A Time for Waiting" (Jan 22, 1965) *** 3-star rating. B-



Good enough drama but rather heavy-handed dealing with distraught over sudden death of family members & subsequent regrettable actions. Moreover, there is another layer in the plot that makes the story even more interesting or extra-dimensional. Still, I don't think it deserves a four-star rating because it is definitely an unpleasant story in certain ways.

Rudy Schrager music...perhaps all, not sure....

[resume Saturday, May 13, 2017 at 11:11 am PDT]:

"Moment in the Sun" 1-29-1965) ** 2-star rating. C



I am being very generous giving this episode a ** two-star rating! :)

It is such an obviously contrived story based on familiar but two-dimensional themes of the Western genre. In a certain sense, it is so bad it's good! It was good to see Gene Evans return to Rawhide this time as "Old Man" Sheriff Shaw out to get glory for bringing in a desperado. I noticed that Billy Gray (remember him from Father Knows Best?) was credited as "Bill" Gray because now he's an adult playing the Bad man's younger, even bad-assed, brother. He was miscast in the role. I liked seeing Sherry Jackson

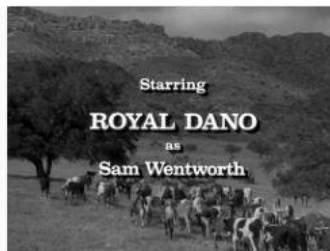
as the Bad Man's young girlfriend. I remember her the most from *Miracle of Our Lady of Fatima* and also *The Lion & the Horse* (music from both films by Max Steiner) from the early Fifties when she was just a little girl.

Background score by Gerald Fried. In a few years he would be doing score for the original *Star Trek* series, *The Man from Uncle*, *Mission: Impossible* and so on. That "A Moment in the Sun" song in the beginning of the episode and interspersed elsewhere is so hokey to hear that it is laughable! Or a laughing groan! But the underscore itself is competent though not particularly distinctive.

NOTE: This episode marks the end of the Bruce Geller and Kowalski producer credits. Starting in the next episode, the rest of the active season will be produced by Endre Bohem. Note, however, that in the March 26, 1965 episode titled "Retreat" (starring John Anderson) it is again produced by Kowalski & Geller. This would not make sense unless that specific episode was already produced before the switch of producers. In other words, "Retreat" was simply delayed in its airdate by a month.

"Texas Fever" (Feb 5, 1965) *** 3-star rating. B





As just stated, Geller & Kowalki as producers have bit the trail! They're outta here! They had some winners in their 17-episode run ("Lost herd" "Backshooter" "The Meeting" "The Book") but also some real stinkers like the "Damon's Road" two-parter! A third of their run was not good, merely OK or stinkers. At least a third of them were very good with four-star ratings and several had a three-star rating--so a decent run overall.

Now with "Texas Fever" we are back-to-the-basics under Endre Bohem back as Producer. Also back are Hey-Soos and Pete Nolan! Great to see them back, especially Pete Nolan (played by Sheb Wooley). I thought Hey-Soos had his last episode in the finale episode of the 6th season (an episode that featured him significantly).

Another interesting feature of "Texas Fever" is that it is basically a re-working of the Season Three episode, "Incident of Running Iron." John Dunkel is the writer of both episodes of course, and even the director (Harmon Jones) is the same. This is quite a unique & unusual situation for a series to have the same story & director in both episodes spread four seasons apart. You can compare both and see which version you liked better. Both are good and it is difficult for me personally to decide which version is better. Definitely, though, I liked having Royal Dano in the role of old man herd cutter in "Texas Fever." Now: There are minor changes in the roles. For instance, in "Running Iron" it was Quince who was almost hanged, whereas in "Texas Fever" it was Pete Nolan. In "Running Iron" the stolen cattle was done by the herd cutter's wayward son, while in "Texas Fever" it was done by the herd cutter's foreman and the herd cutter's cheating wife! Pete Nolan

was gone apparently permanently in the episode "The Deserter's Patrol" (Feb 9, 1962) when he decides to become an Army scout for a Colonel friend of his. However, he returned a few months later in "Reunion" (April 6, 1962) for that one episode that starred Walter Pidgeon. Since then we haven't seen Pete Nolan until now, midway Season Seven.

As for the tracked-in music for "Texas Fever" there was no Herrmann used but I did notice right away the classic Rawhide opening music often used in the first several seasons when an episode actually starts (not the Opening Credits). Very good to hear that music by Tiomkin & Russ Garcia once again!

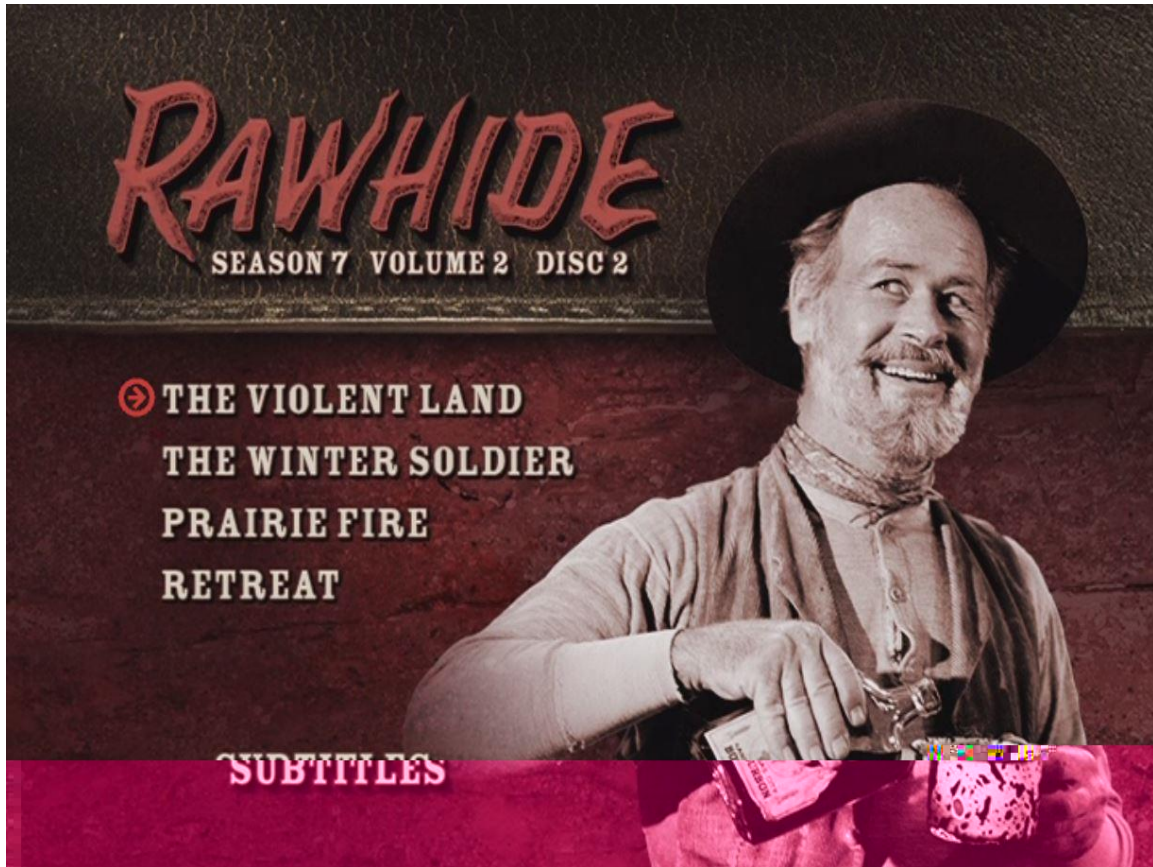
"Blood Harvest" (Feb 12, 1965) *** 3-star rating B-



This is an OK episode, nothing great but fine enough. I liked Tom Tully (remember him in *The Caine Mutiny* and the *Lineup* series?) and also Steve Forrest. Richard X. Slattery also co-stars. I also liked the location shooting out in the desert. I'll be generous and give it a *** three-star rating but a B- rather than B. Steve Forrest plays Cable who is actually the son of Clete (Tom Tully) but Cable doesn't recognize his dad because Cable left at age 14 and the dad then had a big black beard....Well, as John Wayne would say in a western, "Not likely!"

The music was tracked in using Fred Steiner (such as the 16 minute point) and other composers (I believe Goldsmith, etc) but I did not bother to try to identify.

Next to a new dvd disc Season Seven Vol.2 Disc 2:



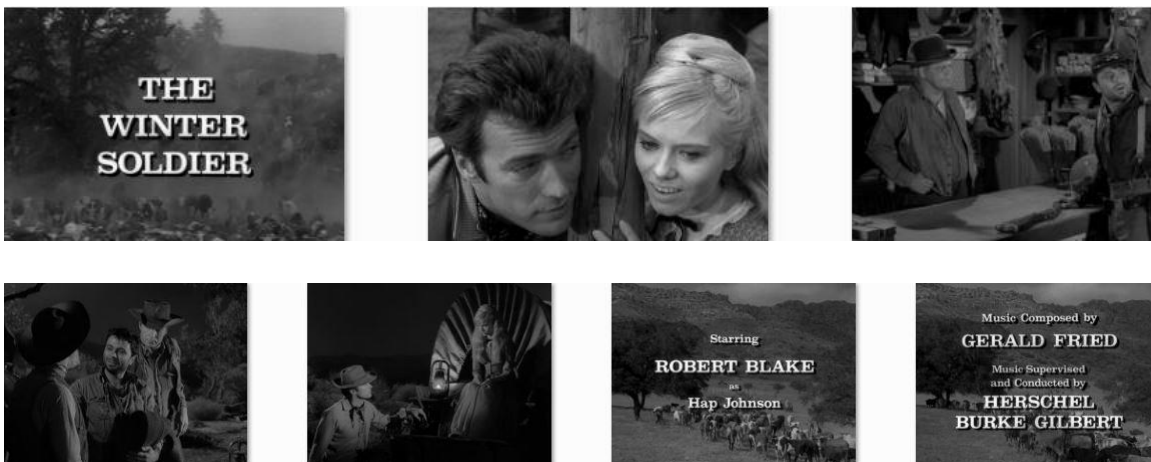
"The Violent Land" (March 5, 1965) ** 2-star rating. C



Well, well, well....I thought "Texas Fever" was a unique situation because the story mimicked "Incident of the Running Iron" from several seasons earlier. It turns out that now *this* episode ("The Violent Land") almost exactly copies an episode from the Second Season, "Incident of the Valley in Shadow." What is going on here in this second half of Season Seven? No new scripts available? The story has to do with a white young woman who was taken by the Indians, and certain men in the trail herd want to get her for the reward money. In the first version (Valley in Shadow), Rick Jason played the Indian chief named Manso. In "Violent Land" the same role is played by Michael Forest under the name, Yuma. Instead of Fay Spain as Winoka (white name is Nancy Curtis) in the previous version, here we have Davey Davison as "Fanah" (white name Abby Conroy). Instead of Mr. Favor meeting the Indian chief and getting an arrow in his shoulder in the first version, this time around in "Violent Land" it is Rowdy Yates. Overall, however, the storyline is exactly the same (and same ending). Most definitely the better version of the two is the earlier one with Rick Jason & Fay Spain (with Leo Gordon more effective as the Bad Man drover).

The music is tracked in. Herrmann's "Climax Prelude" is used from 6:30 thru 6:49 during a fight scene between Pete Nolan and the bad drover. The rest of the music I did not focus on.

"The Winter Soldier" (March 12, 1965) ** 2-star rating. C



OK but common (C rating) story. At least this appears to be an original story, not a mimic like two previous episodes. Robert Blake stars as

a "winter soldier" (deserter in the Army). He tries to connive himself into the trail herd and escape capture by his Commander.

Music is tracked in but no Herrmann included.

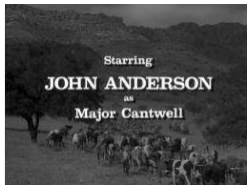
"Prairie Fire" March 19, 1965) ** 2-star rating. C



Wishbone is featured in this episode about him getting a will from his deceased mountaineer buddy who left cattle to him but the foreman and two workers (including Anthony Caruso) want him to hand over the ownership papers to them or else! I like the episode enough but it's just ok.

Music is attributed toguess who????....Rudy Schrager. Yet I recognized music in there from other composers from previous seasons. Give me a break! Something is rotten in Denmark (oh, excuse me, is that a quote from Schrager or Gilbert or ???).....[end session Saturday 10:09 pm]

"Retreat" (3-26-1965) *** 3-star rating. B.



As noted earlier, this episode is ostensibly a return to the Kowalkski & Geller producers but I surmise that it was already "in the can" so to speak but with a delayed release airdate. It is a good episode starring John Anderson as an embittered soon-to-be-retired Major of a fort that Gil Favor had cattle business with. He was denied promotion because of an irregularity that he could not prove he was innocent of, so he got more & more hardened & strict. Steve Ihnat is the soldier he especially picked on and drummed out of the service.

Rudy Schrager is given the composer credit in the End Credits. I don't believe I heard other composers' music this time but did not give the music that much attention. Certainly there was no Herrmann or Fred Steiner I detected. Here are previous Schrager scores located in the CBS Collection at UCLA:

Box 12: -#1058 Charm (2 versions)" R. Schrager CBS 8-52-D-4
-#1059 "Play (2 versions)" Schrager

(#414) "Pointed" by R. Schrager

[Box # 6] **Schrager, Rudy.** Foreign Library : folders 401-460" [NOTE: I worked on this box more than once]

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

Box 361 : “**Schrager, Rudy.** *Rawhide*. TV Series. Score no: RH27151-27200.

-Box 362 [researched 9-1-95]... **Schrager, Rudy.** *Rawhide*. TV Series.
Show no: 2704-0960. Score no: RH27000-27100.

So there really is not enough of Schrager music available to cover all the scores he is credited for in the Seventh Season Rawhide episodes.....

"The Empty Sleeve" (April 2, 1965) ** 2-star rating. C



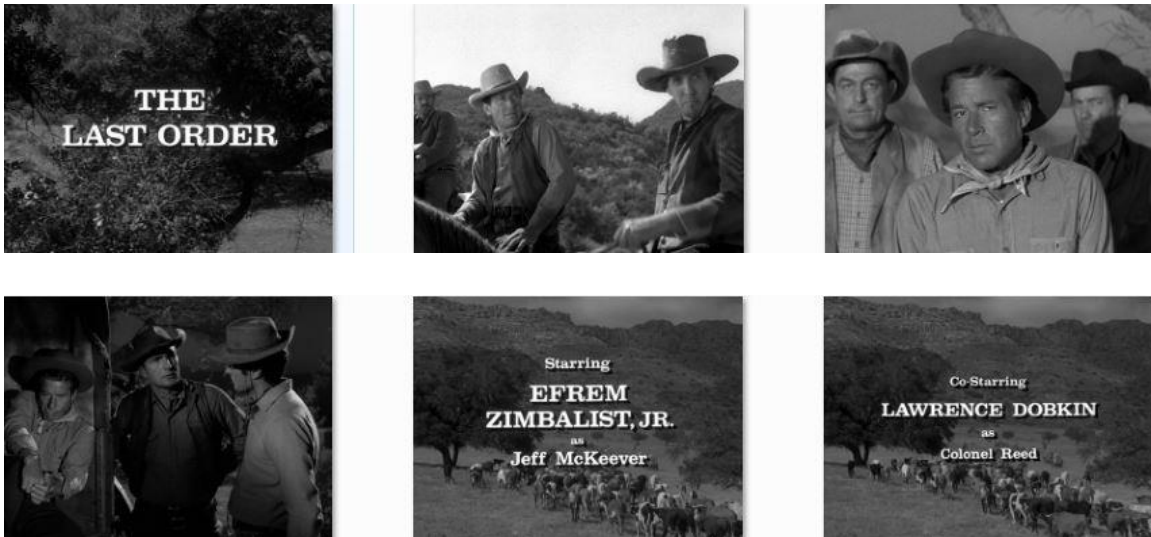
Bohem, as anticipated, is the Producer. I doubt if we will see another Kowalksi/Geller production (but we'll see)....

The episode started off interestingly because the cows did not want to drink river water, yet without water the herd will die off. Eventually the mystery was solved: the cattle needed salt first. Around that time they come across a one-armed drover who himself was a mystery figure. But once the story starts to focus on the salt mine town of Mercury, it starts to degenerate into silly contrived family issues involving the town big man banker played by Everett Sloane, his daughter married to a man she doesn't love (but loves

the one-armed drover) and so on. Lower drawer material. Watch it once because it has good moments but it is definitely not a great or even good episode--just ok.

Music was tracked in by Gene Feldman. I did not particularly recognize any of the music. No Herrmann. No Fred Steiner.

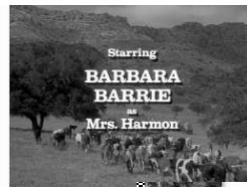
"The Last Order" (April 9, 1965) ** 2-star rating. C



The original working title for this episode was "The Diehard." I like Efrem Zimbalist Jr. (in a role here before he started to do The FBI series) but this is not a very good episode. He and a bunch of other ex-Confederates still take command from a Colonel Reed who directs the men to steal a payroll from the U.S. Army. McKeever (Zimbalist) is deluded thinking it is not really a robbery but what's due them, sort of like being Robin Hood. OK to watch once but not worth a repeat viewing unless you are a real fan of Zimbalist, Jr. (although he doesn't really make a good cowboy or western era character).

Music is tracked in by Gene Feldman. I did not recognize any of it.

"Mrs. Harmon" (April 16, 1965) *** 3-star rating. B



Just as I thought that there would not be any more Kowalsky/Geller produced episodes, here is another one! Again I believe it is a case where it was filmed a few months earlier but delayed until mid-April. It features Wishbone and it is a fairly decent episode but a bit hard to digest (not Wishbone's cooking but the theme of domestic violence). Wish happened to come upon Mrs. Harmon with three boys who has an angry, alcoholic husband who can't get a good, so he occasionally vents his frustration on her when drunk. Wish decides to quit the drive, stay in town as a hotel cook, and help the woman & her kids.

The End Credits state once again that Rudy Schrager composed the music. Perhaps he did because I cannot verify. But at least I did not recognize Herrmann, Fred Steiner or Jerry Goldsmith in the selections.

"The Calf Women" (4-30-1965) *** 3-star rating. B





This is a good episode unique in the sense that there is real romance in Rowdy's life as he meets a "calf woman" (played by Julie Harris, a terrific actress). Plus the chemistry between them seems to be to be quite excellent or believable. However, the story itself that involves the buffalo hunters is not very good, basically a setup for what happens at the end of the show. I didn't like that at all, but quite predictable. Just as in the previous episode ("Mrs. Harmon") there is no Gil Favor. I suspect that he will be gone for the rest of the Seventh Season and definitely out of the trail in the Eight Season (where Rowdy officially takes over as trail boss). In this episode and the previous one, reference is made that Mr. Favor is "away."

Lyn Murray wrote an original score for this episode (he will write the final episode of the series at the end of the Eight Season titled "Crossing at White Feather"). It's ok but at times I felt the music just did not properly fit the drama or at least certain scenes like at the end such as at 48:26 ("Fair enough" lines). Out of character cheerful or exuberant music for the scene!

He wrote in his book Musician: A Hollywood Journal dated Monday April 5 (page 264): "Morty Stevens is now head of music at CBS and today I recorded a Rawhide for him on the marvelous old Republic stage...."

"The Spanish Camp" (May 7, 1965) *** 3-star rating. B



Good episode starring John Ireland as a doctor searching for a New Spain expedition from 200 years ago that might carry historical (and other) treasures. Brock Peters is his trusted assistant. They are excavating in a canyon, shutting out the stream, preventing water that Mr. Favor's herd needs to survive. I like the desert locations.

Original score by Fred Steiner.

Box 1790 : Documents (1964-1965) "Gilligan's Island", "Perry Mason" and "Gunsmoke" Note: I researched this box on June 20, 2003. It includes *Rawhide* "CBS TV Music Editorial" dated 2/9/65, Prod # 1310-2704-0928. "The Violent Land". Cue -2811, etc. Also included are "Blood Harvest" (1-29-65), "Spanish Camp" (4-2-65), "El Hombre Bravo" (12/21/64), and other *Rawhide* episodes.

UCC 6-20-03

Call 072

Box 1790

Reel 1: CBS TV Music Editings

2/7/65 L.D. 14

2nd

#1316-2704-128

"The Vicious Land"

Cue m-2811

Reel 1

50 pp.

Footage

Overall 125.4

0:00 Music starts on Fate In from main Title. This is the chapter cue with superimposed chapter Title. The scene is ext. - cattle drive. Very long

Full shot, day, Highland, noisy cowboys, yell, 0:02 1/2

Log 5249 1:52 -> end (1:12)

1:52 y the picking notes of the Theme

#1316-2704-0927

"Blood Harvest"

1-29-65

Cue m-2711

#1316-2704-0934

"Spanish Camp"

4/2/65

m-3411

1316-2704-0901

"El Hombre Bravo"

12/31/64

m-5111

AF 156

#1316-2704-0992

"Diplomat"

Cue m-3211

3/18/65

204-0951

"The Empty Streets"

3/5/65

m-3111

0929

"Prairie Fire"

2/26/65

m-2911

0930

"Winter Soldiers"

2/17/65

m-3011

"El Hombre Bravo" (May 14, 1965) **** 4-star rating B+



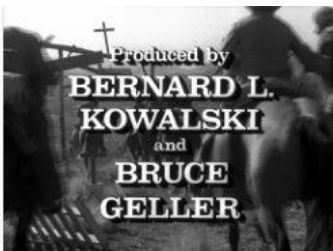
Once again we find the Kowalsky-Geller production episode. As verified from old notes (CBS Collection Box #1790) I rediscovered today, this specific episode was another such production by the pair before Endre Bohem took over. Notes state the date of 12-31-1964 (although the release airdate was May 14). Production # is 1310-2704-0901. There is only one more episode if the Seventh Season left ("The Gray Rock Hotel") and we shall see if it also is a Kowalski/Geller production (I don't know because I did not find notes on it in my research of Box #1790).....

At any rate, "El Hombre Bravo" is a very decent episode set in the desert for a Mexican border vicinity in the story. The search is for a legendary revolutionary named, of course, El Hombre Bravo (played excellently by Frank Silvera). The Federales are after him and others. Gil Favor & Mushy are caught in the middle involving a group of Mexican children on the run with an old man teacher. I'll give it a four-star rating because I liked the overall atmosphere, the relatively relaxed pace, the involvement of characters, and so on. It is a little more dimensional than a lot of the episodes, more involved dramatically but no bombastic ballast or heaviness, nor silly plot twisting. It has a sort of Route 66 sentiment to it but

not Kafkaesque and not unsettling. It seems to achieved a good balance. By the way, one of Frank Silvera's earliest roles was as the bad guy Administrator in *Miracle of Our Lady of Fatima* (1952). He was terrific in that role! Music was by Max Steiner, and quite a terrific one too. In just a few years after this Rawhide episode, he will star memorably as the Mexican Bandit following Bad Man Richard Boone in *Hombre* (1967) starring Paul Newman, one of my favorite existential type western movies. Considering this episode is titled "El Hombre Bravo," and the upcoming movie is simply "Hombre," well I thought that was a synchronicity.

Rudy Schrager is credited for the music but I wonder.....For instance, at the 15:35 point when Favor & Mushy chase after a little girl's chicken that got loose I swear I heard that comic music before in previous seasons (before Schrager got involved).

"The Gray Rock Hotel" *** (May 21, 1965) B





I'll give this final episode of the season a three-star B rating for its directorial stylism and atmospheric setting in an abandoned desert hotel. And Lola Albright is excellently cast as a disturbed mystery woman already in that hotel as Mr. Favor & his fever-ill men (including Rowdy, Wishbone, Quince, Mushy, and two others) arrive. Steven Hill plays one of the new drovers (nice to see him here just before he starts the first season of Mission: Impossible). By the way, this is also a Kowalski-Geller production. I suspect it was done in early January 1965 (but released on tv five months later).

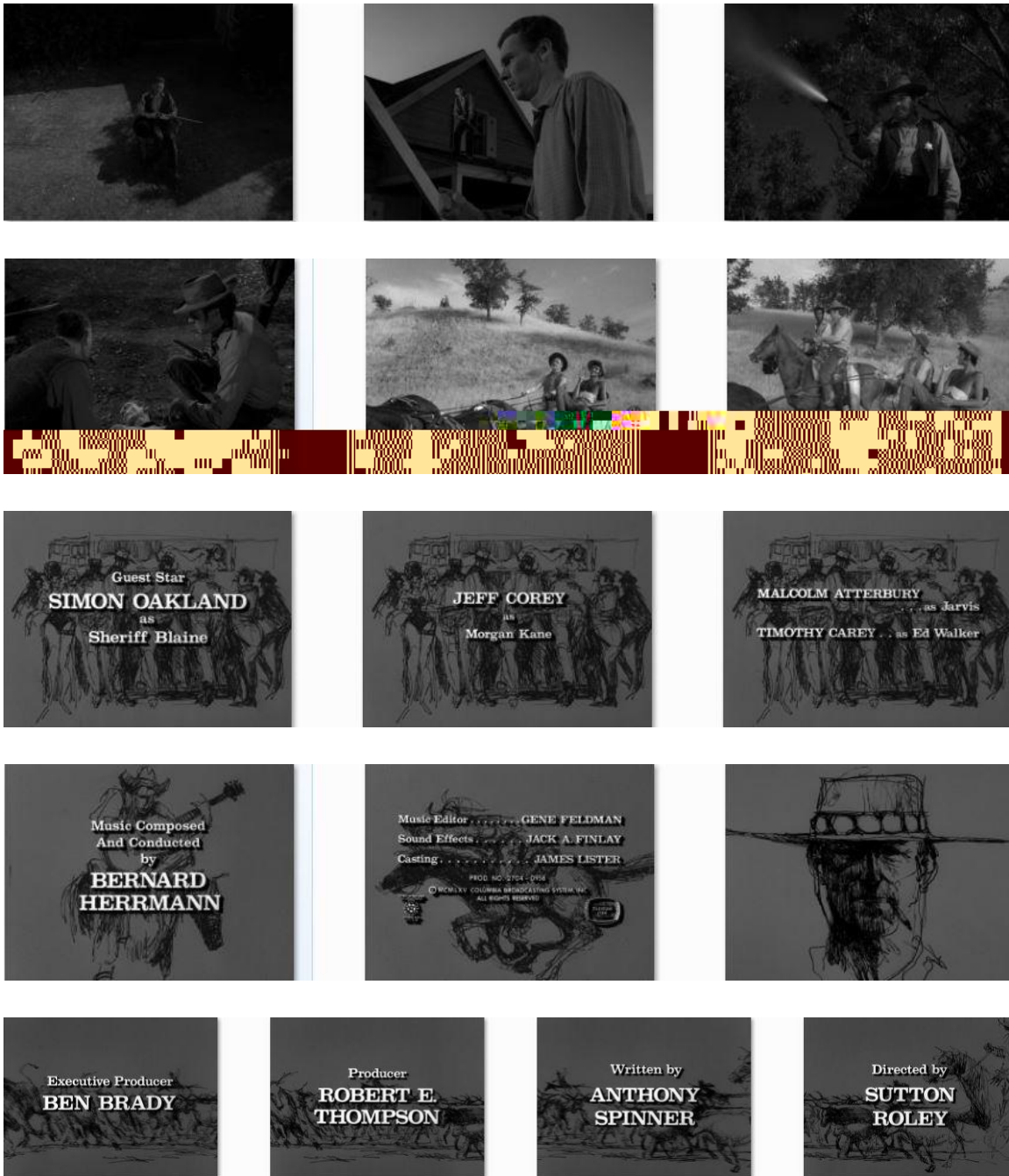
Music is credited to Rudy Schrager. I won't doubt it (all of the cues) this time, at least initially, because I did not detect obvious music from different composers inserted in the mix as I did in several previous episodes.

End of Season Seven. Overall I think this season did pretty well--one stinkers ("Damon's Road" two-parter) and ten ho-hum and common ** two-star episodes, but most have been good and some very good. Good or B *** three-star episodes are 13 I believe; five **** four-star episodes. There are no five-star episodes.

EIGHT SEASON

"Encounter at Boot Hill" Sept 14, 1965 *** 3-star rating. C+





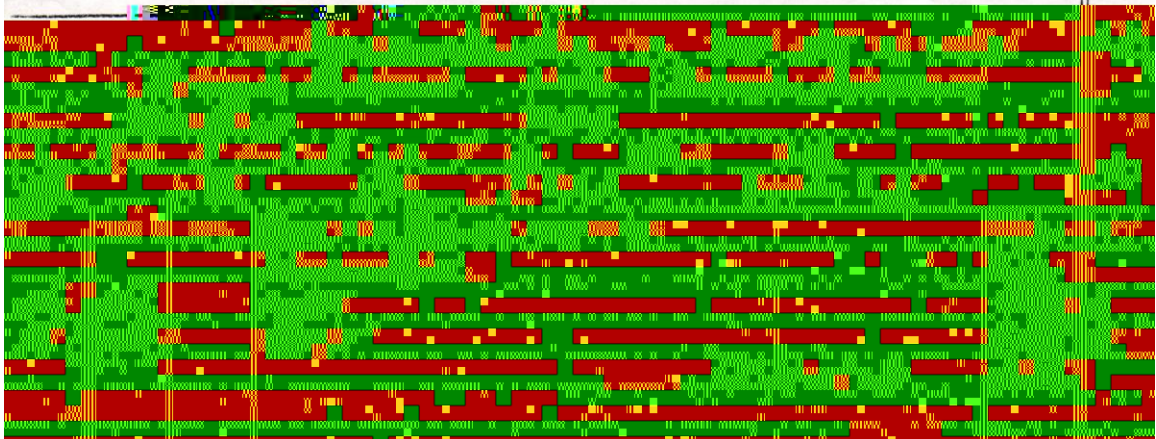
If it were only because of Bernard Herrmann's sole Rawhide score for this episode, of course I would give it a ***** 5-star rating! But, alas, there is the story itself that leaves much to be desired in terms of not being a thoughtful, unusual western drama. It's a pretty common story about unjust hanging, cover up by the corrupt local sheriff, a distorted father of a disturbed son, etc. Sutton Roley's direction is very good, however. I remember the several great episodes he directed for Airwolf many years later.

CBS TELEVISION NETWORK (11)

RECORDING LOG

(27)
REEL
39

| | |
|---|-------------------------|
| TIME: <i>Foot Hill ^{XXII} FINALE XXXXXX</i> | LIB. # <i>65/RH 105</i> |
|---|-------------------------|



CBS TELEVISION NETWORK (11)

RECORDING LOG

(37)
REEL
38

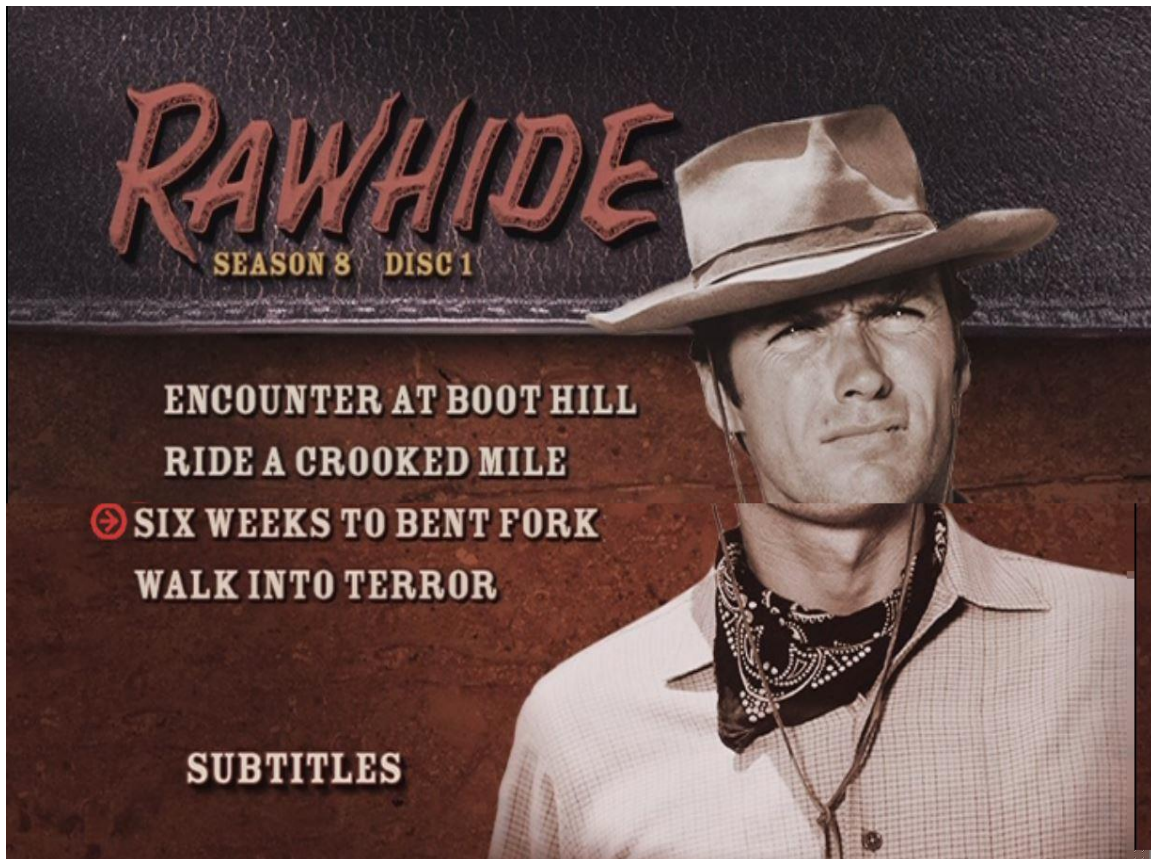
| | | | |
|--|----------|---|--------------------|
| TITLE: <i>Foot Hill III</i> | | LIB. # <i>65/RH 105</i> | |
| <p>ENCOUNTER <i>Foot Hill</i> PROD. 2704-0958 CUE # <i>M14</i></p> <p><i>BERNARD HERRMANN</i> COMPOSER <i>BERNARD HERRMANN</i></p> <p><i>TED KEEF</i> ARRANGER</p> | | | |
| <i>13</i> | <i>9</i> | <i>3</i> | <i>PERC 1</i> |
| | | <i>RHY</i> | <i>STRINGS</i> |
| | | <i>OTHER</i> | |
| <i>2 TRK</i> | | <i>3 TRK</i> | <i>1/2" REEL #</i> |
| | | <i>35mm REEL #</i> | <i>1+2</i> |
| LOG # | SEC. | SIDE 27A CONT'D INFORMATION | |
| | | REHEARSAL 1 REEL "A" ONLY 2:22 | |
| <i>720</i> | | COMP. " 2:25 | |
| | | RELOADING 35 - REEL 2 - ADDING 2ND ROLL 1/4" 2:26 | |
| <i>721</i> | | BAR 6 TACIT - MUSICIANS BREAK 2:29 | |
| | | REHEARSAL - 2 REELS 1/4" FROM HERE ON 2:39 | |
| <i>721</i> | | BAR 6 TACIT - COMP. 2:41 | |
| <i>722</i> | | " " - COMP. - PRINT 2:41 | |
| | | END 2:44 | |

SC
W
US
RH

As separate documents (recording log sessions), we have the details of cue XXII, M-64 (Finale), recorded August 26, 1965 at Studio City, and also cue IV (see the two images immediately above).

The scene images montage above represents when each Herrmann cue was placed. The hanging tree start of the episode represents cue I; the actual hanging scene represents cue II, and so on. In the image below, we have the cues aligned to the dvd timings.

In the image below, you see a separate CBS document that provides all twenty cues Herrmann composed, the instrumentation, approximate timings. The date is Thursday, August 26, 1965 at 1:30 pm. In red I inserted the dvd locations/timings for each cue and the general scene or dialog. Note that Herrmann apparently did not title the cues but simply gave Roman numeral designations except for the final cue, "Finale." Instrumentation: 3 english horns, 3 bass clarinets, 3 bassoons, 3 Pos and timp.



start Eight Season 8 "Encounter AT Boot Hill" Sept 14, 1965

encounter at boot hill scoring session (4950x2820x24b jpeg)

ACTOR: BERNARD HERRMANN **C. B. S. - T.V.**

CONDUCTOR: H. BERARDINELLI

MANAGER: H. BERARDINELLI

RECORDING

| CUE NO. | APPROX. TIME | ENCOUNTER AT BOOT HILL | WOODWINDS | | SAXE |
|--------------|--------------|------------------------|-----------|----------|------|
| | | | FLUTE | CLARINET | |
| 13 RH086-M11 | 1:17 | Boot Hill I | 3 | 3 | |
| 13 087-M12 | 1:44 | II | 3 | 3 | |
| 13 088-M13 | 1:44 | III | 3 | 3 | |
| 13 089-M14 | 1:52 1/2 | IV | 3 | 3 | |
| 13 090-M15 | 1:58 | V | 3 | 3 | |
| 9 091-M21 | 2:32 | VI | 3 | 3 | |
| 13 092-M22 | 2:21 | VII | 3 | 3 | |
| 13 093-M23 | 2:21 | VIII | 3 | 3 | |

MUSIC DEPT.

ORCHESTRA

DATE: AUG 26, 1965

TIME: 1:30 P.M.

PLACE: ST. O

| BRASS | RHYTHM | STRINGS | SCORE | RECORDING |
|-------|--------|-----------------------|----------|--------------------|
| | | | | |
| 3 | 1 | (Hanging Tree) | HERRMANN | cue I 00:00 → 1:37 |
| 3 | 1 | (Hanging) | well | 2:38 → 3:00 |
| 3 | 1 | (buzbards) | III | 4:58 → 6:09 |
| 3 | 1 | (buzbards) | IV | 7:00 → 7:38 |
| 3 | 1 | (Hotel) | V | 9:47 → 10:27 |
| | | (The Well) | VI | 11:57 → 12:13 |
| 3 | 1 | (No other way) | VII | 14:00 → 14:14 |
| 3 | 1 | (Find Him Young) | VIII | 17:52 → 18:15 |
| | | (Going To Bed) | IX | 25:53 → 26:14 |
| | | (Left to the Experts) | X | 30:11 → 30:22 |
| | | (Court House) | XI | 30:27 → 30:38 |
| | | (Inquest over) | XII | 34:50 → 35:11 |
| | | (Wait Till dark) | XIII | 37:08 → 37:19 |
| | | (Empty Room) | XIV | 37:19 → 37:41 |
| | | (The Waiting) | XV | 38:13 → 39:24 |
| | | (Father's Remorse) | XVI | 44:39 → 45:20 |
| | | (Shout, Dead) | XVII | 46:32 → 46:51 |
| | | (Father Dead) | XVIII | 48:18 → 48:39 |
| | | (Leave Town) | XIX | 49:18 → 49:39 |
| | | (See you in waiting) | Find | 50:43 → 50:54 |

5-16-2017

mixed TED keep
 Orch 13 w/w 9, brass 3, Perc 1 (mono)
 Rehearsal - T.D. Delay 1:30pm
 Comp. 1:28
 Play book 1:42
 Rehearsal 1:45
 Post 1:19, 1:14, 1:15 T.D. - comp 1:48
 1:17, 1:18, 1:19, 1:20, 1:21, 1:22, 1:23, 1:24, 1:25, 1:26, 1:27, 1:28, 1:29, 1:30, 1:31, 1:32, 1:33, 1:34, 1:35, 1:36, 1:37, 1:38, 1:39, 1:40, 1:41, 1:42, 1:43, 1:44, 1:45, 1:46, 1:47, 1:48, 1:49, 1:50, 1:51, 1:52, 1:53, 1:54, 1:55, 1:56, 1:57, 1:58, 1:59, 2:00, 2:01, 2:02, 2:03, 2:04, 2:05, 2:06, 2:07, 2:08, 2:09, 2:10, 2:11, 2:12, 2:13, 2:14, 2:15, 2:16, 2:17, 2:18, 2:19, 2:20, 2:21, 2:22, 2:23, 2:24, 2:25, 2:26, 2:27, 2:28, 2:29, 2:30, 2:31, 2:32, 2:33, 2:34, 2:35, 2:36, 2:37, 2:38, 2:39, 2:40, 2:41, 2:42, 2:43, 2:44, 2:45, 2:46, 2:47, 2:48, 2:49, 2:50, 2:51, 2:52, 2:53, 2:54, 2:55, 2:56, 2:57, 2:58, 2:59, 3:00, 3:01, 3:02, 3:03, 3:04, 3:05, 3:06, 3:07, 3:08, 3:09, 3:10, 3:11, 3:12, 3:13, 3:14, 3:15, 3:16, 3:17, 3:18, 3:19, 3:20, 3:21, 3:22, 3:23, 3:24, 3:25, 3:26, 3:27, 3:28, 3:29, 3:30, 3:31, 3:32, 3:33, 3:34, 3:35, 3:36, 3:37, 3:38, 3:39, 3:40, 3:41, 3:42, 3:43, 3:44, 3:45, 3:46, 3:47, 3:48, 3:49, 3:50, 3:51, 3:52, 3:53, 3:54, 3:55, 3:56, 3:57, 3:58, 3:59, 4:00, 4:01, 4:02, 4:03, 4:04, 4:05, 4:06, 4:07, 4:08, 4:09, 4:10, 4:11, 4:12, 4:13, 4:14, 4:15, 4:16, 4:17, 4:18, 4:19, 4:20, 4:21, 4:22, 4:23, 4:24, 4:25, 4:26, 4:27, 4:28, 4:29, 4:30, 4:31, 4:32, 4:33, 4:34, 4:35, 4:36, 4:37, 4:38, 4:39, 4:40, 4:41, 4:42, 4:43, 4:44, 4:45, 4:46, 4:47, 4:48, 4:49, 4:50, 4:51, 4:52, 4:53, 4:54, 4:55, 4:56, 4:57, 4:58, 4:59, 5:00, 5:01, 5:02, 5:03, 5:04, 5:05, 5:06, 5:07, 5:08, 5:09, 5:10, 5:11, 5:12, 5:13, 5:14, 5:15, 5:16, 5:17, 5:18, 5:19, 5:20, 5:21, 5:22, 5:23, 5:24, 5:25, 5:26, 5:27, 5:28, 5:29, 5:30, 5:31, 5:32, 5:33, 5:34, 5:35, 5:36, 5:37, 5:38, 5:39, 5:40, 5:41, 5:42, 5:43, 5:44, 5:45, 5:46, 5:47, 5:48, 5:49, 5:50, 5:51, 5:52, 5:53, 5:54, 5:55, 5:56, 5:57, 5:58, 5:59, 6:00, 6:01, 6:02, 6:03, 6:04, 6:05, 6:06, 6:07, 6:08, 6:09, 6:10, 6:11, 6:12, 6:13, 6:14, 6:15, 6:16, 6:17, 6:18, 6:19, 6:20, 6:21, 6:22, 6:23, 6:24, 6:25, 6:26, 6:27, 6:28, 6:29, 6:30, 6:31, 6:32, 6:33, 6:34, 6:35, 6:36, 6:37, 6:38, 6:39, 6:40, 6:41, 6:42, 6:43, 6:44, 6:45, 6:46, 6:47, 6:48, 6:49, 6:50, 6:51, 6:52, 6:53, 6:54, 6:55, 6:56, 6:57, 6:58, 6:59, 7:00, 7:01, 7:02, 7:03, 7:04, 7:05, 7:06, 7:07, 7:08, 7:09, 7:10, 7:11, 7:12, 7:13, 7:14, 7:15, 7:16, 7:17, 7:18, 7:19, 7:20, 7:21, 7:22, 7:23, 7:24, 7:25, 7:26, 7:27, 7:28, 7:29, 7:30, 7:31, 7:32, 7:33, 7:34, 7:35, 7:36, 7:37, 7:38, 7:39, 7:40, 7:41, 7:42, 7:43, 7:44, 7:45, 7:46, 7:47, 7:48, 7:49, 7:50, 7:51, 7:52, 7:53, 7:54, 7:55, 7:56, 7:57, 7:58, 7:59, 8:00, 8:01, 8:02, 8:03, 8:04, 8:05, 8:06, 8:07, 8:08, 8:09, 8:10, 8:11, 8:12, 8:13, 8:14, 8:15, 8:16, 8:17, 8:18, 8:19, 8:20, 8:21, 8:22, 8:23, 8:24, 8:25, 8:26, 8:27, 8:28, 8:29, 8:30, 8:31, 8:32, 8:33, 8:34, 8:35, 8:36, 8:37, 8:38, 8:39, 8:40, 8:41, 8:42, 8:43, 8:44, 8:45, 8:46, 8:47, 8:48, 8:49, 8:50, 8:51, 8:52, 8:53, 8:54, 8:55, 8:56, 8:57, 8:58, 8:59, 9:00, 9:01, 9:02, 9:03, 9:04, 9:05, 9:06, 9:07, 9:08, 9:09, 9:10, 9:11, 9:12, 9:13, 9:14, 9:15, 9:16, 9:17, 9:18, 9:19, 9:20, 9:21, 9:22, 9:23, 9:24, 9:25, 9:26, 9:27, 9:28, 9:29, 9:30, 9:31, 9:32, 9:33, 9:34, 9:35, 9:36, 9:37, 9:38, 9:39, 9:40, 9:41, 9:42, 9:43, 9:44, 9:45, 9:46, 9:47, 9:48, 9:49, 9:50, 9:51, 9:52, 9:53, 9:54, 9:55, 9:56, 9:57, 9:58, 9:59, 10:00, 10:01, 10:02, 10:03, 10:04, 10:05, 10:06, 10:07, 10:08, 10:09, 10:10, 10:11, 10:12, 10:13, 10:14, 10:15, 10:16, 10:17, 10:18, 10:19, 10:20, 10:21, 10:22, 10:23, 10:24, 10:25, 10:26, 10:27, 10:28, 10:29, 10:30, 10:31, 10:32, 10:33, 10:34, 10:35, 10:36, 10:37, 10:38, 10:39, 10:40, 10:41, 10:42, 10:43, 10:44, 10:45, 10:46, 10:47, 10:48, 10:49, 10:50, 10:51, 10:52, 10:53, 10:54, 10:55, 10:56, 10:57, 10:58, 10:59, 11:00, 11:01, 11:02, 11:03, 11:04, 11:05, 11:06, 11:07, 11:08, 11:09, 11:10, 11:11, 11:12, 11:13, 11:14, 11:15, 11:16, 11:17, 11:18, 11:19, 11:20, 11:21, 11:22, 11:23, 11:24, 11:25, 11:26, 11:27, 11:28, 11:29, 11:30, 11:31, 11:32, 11:33, 11:34, 11:35, 11:36, 11:37, 11:38, 11:39, 11:40, 11:41, 11:42, 11:43, 11:44, 11:45, 11:46, 11:47, 11:48, 11:49, 11:50, 11:51, 11:52, 11:53, 11:54, 11:55, 11:56, 11:57, 11:58, 11:5

n-13

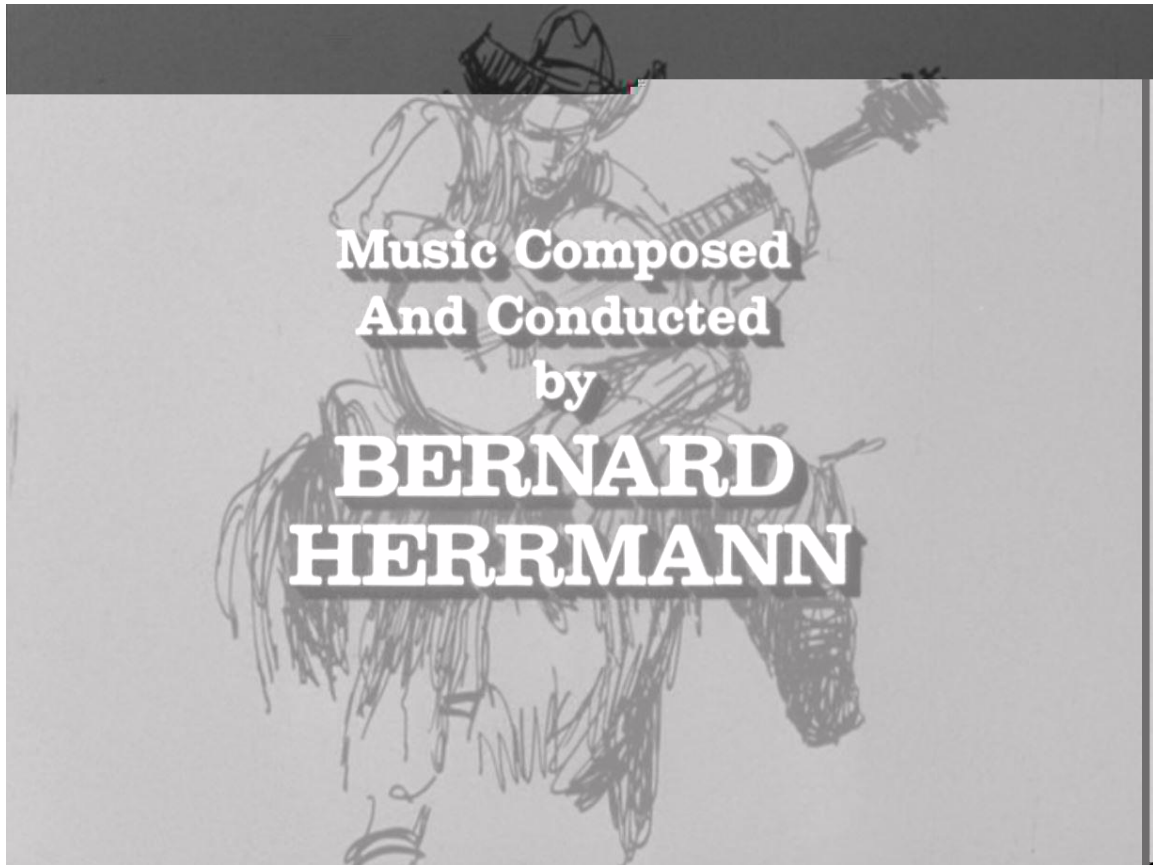
Boat Hill III

Rehearsal 2:07
Bang Tour - end 2:11
Playback 2:14
RtH 2:18
Bang Tour - end 2:20
in D 2:22

m15 - Boat Hill V
Rehearsal 244
Comp - print 246
end 2:48

181

Although I searched thru many boxes of the CBS Collection at UCLA since the spring of 1989, I never was able to find the written score for "Encounter at Boot Hill."



ENCOUNTER AT BOOT HILL

Air Date: September 14, 1965

It's a case of small-town justice when one of the drovers is killed and another wounded trying to stop a vengeful old man from lynching a pair of vagrants. Rowdy brings the critically injured man to town for aid, but encounters only hostility from the local sheriff when he reports the murder of the other drover. Who is the sheriff trying to protect—and why? *Simon Oakland* guest stars as Sheriff Blaine. *Jeff Corey* and *Peter Haskell* guest star as patriarch Morgan Kane and his son, Jethro.



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10644

"Ride A Crooked Mile" (9-21-1965) ** 2-star rating. C



Lower drawer story, almost not much worth watching even once. Not bad per se but also not good. Stock music principally using Herrmann's music from the previous episode. For instance, you hear "Encounter at Boot Hill" from 13:33 thru 13:57 and 13:59 thru 14:27. You will hear another Boot Hill cue starting at 15:55, then at 29:56 thru 30:24, then 35:07, then 36:57, and finally 40:32. The rest of the music I did not identify (yet)....

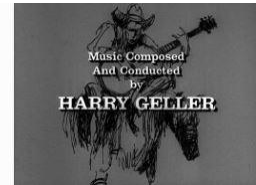
"Six Weeks To Bent Fork" (9-28-1965) ** 2-star rating. C



As in the previous episode, this is a ** two-star episode that is not bad but also not good--even with an esteemed composer's original score (Hugo Friedhoffer). Even so, I never was a fan of Hugo's music. It is high skill craftsmanship music but it normally tends to be nondescript to me. His music generally does not pick up my ears, make attention, inspire, energize. No personality! :).... The score was actually conducted by Morton Stevens (dated 8-24-65). The orchestra size was 21 (5 brass, 7 percussion, 4 strings, etc). The session started at 9 am, The first cue was M-11 "The New Job" (Lib # 65/RH062). Then M-12 "Spooked" (RH063). Then M-13 "Lucky Piece" and so on.

So far this season is getting to be a dud. It may compete with the 4th season that to me was the worst so far. We shall see.

"Walk Into Terror" (October 5, 1965) *** 3-star rating. B



So far this is the best of the first four episodes of this Eight Season but still only gets a *** star rating because the plot devices are so predictable. Quince & Simon are trapped in a mine collapse so Rowdy, Jed (John Ireland) & Wishbone rush to save them before the cave gases kill them. Two other drovers (played by Bruce Dern & Claude Akins) lend their expertise on a nitro-type liquid to blast the trapped men free. So much of the story has to do with laboriously carting the nitro from miles away to the cave (shades of Friedkin's *Sorcerer* and other similar tales). At least the story is simple (tho predictable) and Bruce Dern is great in his role.

Harry Geller wrote an original score for this episode. He did a good job of it.



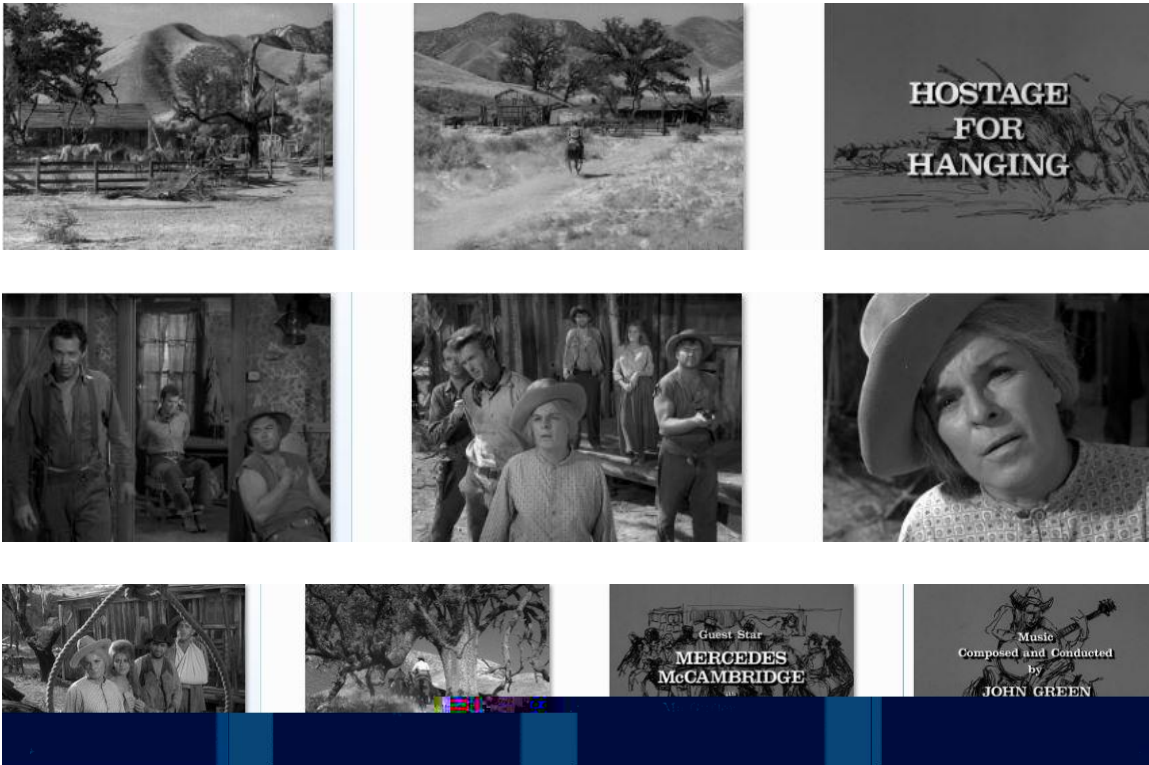
"Escort To Doom" (Oct 12, 1965) ** 2-star rating. C



Another poor episode for this final season of Rawhide. A young Rip Torn (hardly recognizable) plays half-Indian Jacob Yellow-Sun who joins Rowdy's trail herd. So it is a familiar tale of different races and cultures learning to live & work (& hopefully trust) together.

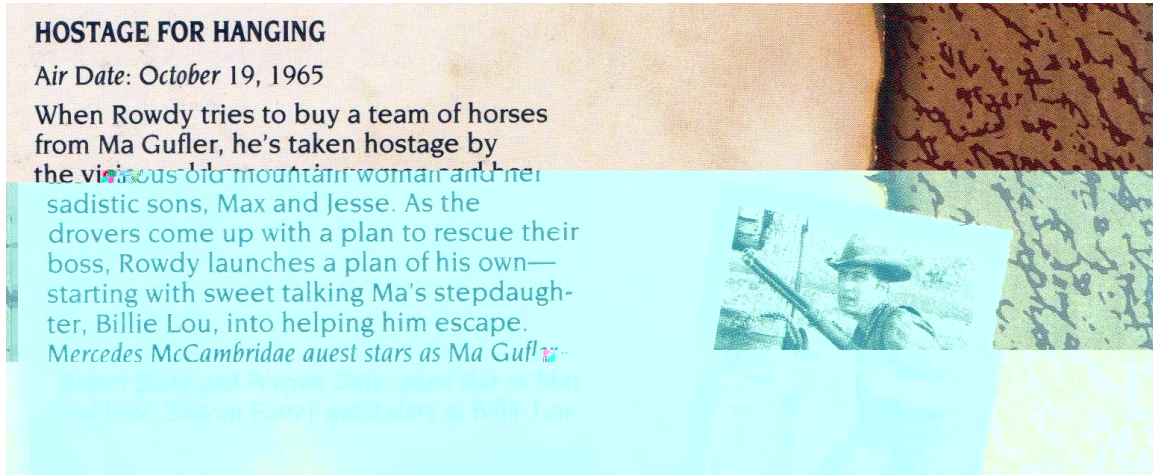
Original score by Richard Shores. I believe it is in Box 336 **Shores, Richard. *Rawhide*. TV Series. Score no: RH0001-0034. Shores, Richard. *Rawhide*. TV Series. Score no: RH0182-0208.** The only previous score he wrote for the series was Part II of "Incident at Dead Horse" in April 1964.

"Hostage for Hanging" (10-19-1965) *** 3-star rating. B



Odd, quirky story about an odd, quirky hick family abducting Rowdy for ransom. Mercedes McCambridge returns to Rawhide (this is her third or 4th time on the series) as the head of the family. Warren Oates plays a sadistic son, and Robert Blake plays a dim-witted son. There are a few studio set scenes (at camp) but most of the action takes place in location shooting. I like it enough to give it a three-star rating but it doesn't deserve a higher rating. The good cast make it happen for a good rating but the story

itself is a bit lazy & predictable. John Green composed an original score (I was not very impressed). The score was dated I believe September 24, 1965 but I did not study the score itself, just saw it in (I believe) Box 361 that I pulled on September 1, 1995.



"The Vasquez Woman" (10-26-1965) *** 3-star rating. B





I liked this episode, especially in the Mexican town sequence in the cantina. It had a cozy drama feel to it. It was "talky" and relaxed & expository. This is when Jed (John Ireland) starts to have romantic feelings towards the Vasquez woman (played by Carol Lawrence), reluctant wife of a revolutionary Colonel in Mexico. But after the town extended scene, the episode deteriorated somewhat, got too standard, in an action mode, etc. I liked the Malachi Throne character in the cantina, his interactions with Jed, etc.

Richard Shores wrote an original score for this episode. OK. I believe he featured the marimba. But some sections like I believe at the 43 minute point did not musically fit the action on the screen. Too "jazzy" or whatever.

"Clash at Broken Bluff" (Nov 2, 1965) *** 3-star rating. B

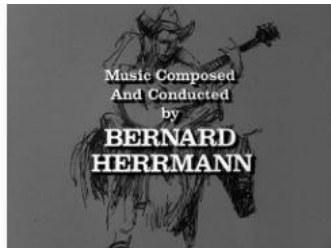
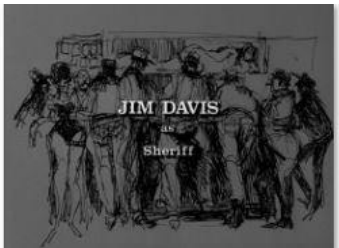
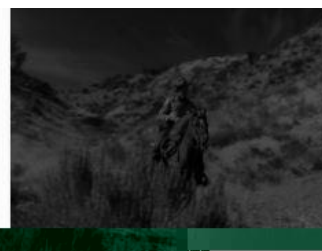
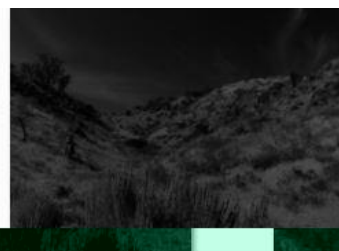
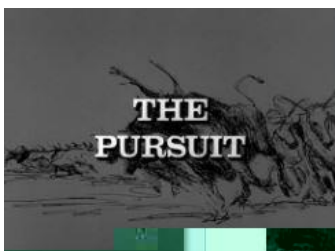




Decent cute episode although a bit silly about women suffrage in a town that needs the votes of Rowdy's drovers! The "upper" side of town is predominated by women who want women power while the "lower" part of town (with the saloons, etc) want to stifle such votes.

Original score by Billy May. I liked it enough. Old CBS Binder #57 (CBS Collection) at UCLA included recording logs for the *Rawhide* episode, "Clash Broken Bluff" by Billy May.

"The Pursuit" (Nov 9, 1965) *** 3-star rating. B



A good, interesting episode that deserves at least three stars (out of five). It probably does not deserve a really good rating of four stars but nevertheless it is a fine story that stars Ralph Bellamy as a twisted Marshall out to get Jed (John Ireland). Jim Davis also co-stars as a Sheriff (who is *not* twisted! :).....

The music is tracked in but most of the cues inserted are from Herrmann's "Encounter at Boot Hill" that premiered this Eight Season. The first Herrmann cue (cue II) is located from 2:43 thru 2:52 (just before the Rawhide Opening Credits vocal theme. Curiously in the End Credits, Herrmann is given credit for the score (probably because most of the inserted music is his) but that would be a misleading credit since Herrmann did not write an original score for THIS specific episode. The three pages below are the cue sheets of this episode. In red ink I annotated the dvd location timings and also tentative titles for the cues (scene or dialog). Note that it appears from my analysis of these cue sheets that several of the entries indicated are not actually located in the show...or they are sequed in and mixed in that I did not catch.

030 16009.1.6.85
CBS TELEVISION NETWORK
MUSIC CUE SHEET FOR FILMED PROGRAM

SERIES TITLE: RAWHIDE (2704)

DURING DATE: 10/13/65

EPISODE TITLE AND NUMBER: THE PURSUIT (0964)

FIRST TELECAST: 11/9/65

CUE SHEET NUMBER: 65-19

TOTAL NUMBER OF MINUTES OF MUSIC: 26:19

PRODUCER: CBS-TV

ALL MUSIC LISTED ON THIS CUE SHEET IS USED AS BACKGROUND INSTRUMENTAL
EXCEPT WHERE NOTED AFTER TITLE OF THE CUE

| NO. | NUMBER | TITLE AND COMPOSER OF CUE | PUBLISHER | TIME | DATE & PLACE RECORDED |
|-----|--------------|--|------------------------------------|------|--------------------------------|
| 1. | 65/RS 120 | OUR BOY CLAYTON - Richard Shores | APRIL MUSIC INC. (Jed) | 1:08 | 7/28/65 Studio Center |
| 2. | 65/RH 118 | THE SHAKES - Harry Callier | BLACKWOOD MUSIC INC. (Shooting) | 1:47 | 8/1/65 Studio Center |
| 3. | 65/RH 087 | BLUT HILL III - Bernard Hermann | BLACKWOOD (Dixon) | 2:10 | 8/26/65 Studio Center |
| 4. | 65/RH 001 | MAIN TITLE w/o RAMBLER THEME - BACKGROUND VOCAL - Dimitri Tiomkin & Ned Washington | EROSA MUSIC PUB. CORP. (M.T.) | 5:50 | 8/16/65 Studio Center |
| 5. | 65/RH 004 | SHOWCARD w/o RAMBLER THEME - Dimitri Tiomkin | EROSA (Showcard) | 1:02 | 8/16/65 Studio Center |
| 6. | 65/RH 006 | EPISODE CREDIT #1 w/o RAMBLER MAIN - Russ Gafeta | APRIL (Coby; Camp) | 1:06 | 8/16/65 Studio Center |
| 7. | 65/RH 121 | JERRY RETURNS - Harry Callier | BLACKWOOD | 1:09 | 8/1/65 Studio Center |
| 8. | 65/RH 042 | WARRANT - Richard Shores | APRIL | 1:37 | 8/16/65 Studio Center |
| 9. | 65/RH 089 | BLUT HILL IV - Bernard Hermann | BLACKWOOD (Dixon Riding) | 1:28 | 8/26/65 Studio Center |
| 10. | 65/RH 123 | BLUT HILL III - Bernard Hermann | BLACKWOOD (Dixon at Rowdy's camp) | 1:10 | 8/26/65 Studio Center |
| 11. | 65/RH 084 | BLUT HILL IV - Bernard Hermann | BLACKWOOD (Dixon caught) | 1:07 | 8/26/65 Studio Center |
| 12. | 65/RH 022 | WARRANT - Richard Shores | APRIL | 1:19 | 8/16/65 Studio Center |
| 13. | 65/RH 086 | BLUT HILL IV - Bernard Hermann | BLACKWOOD (Warrant) | 1:13 | 8/26/65 Studio Center |
| 14. | 65/RH 016 | CLUES IN A CRISP - Richard Markowitz | APRIL | 1:50 | 1/25/66 (lot) Studio Center |
| 15. | 65/RH 016 | CLUES IN A CRISP - Richard Markowitz | APRIL | 1:04 | 1/25/66 (lot) Studio Center |

DVD location:
Rawhide: The
Complete Series

→ 00:01 → 1:34

→ 01:35 → 2:42

→ 2:43 → 2:52

→ 2:54 → 4:00

→ 4:02 → 4:16

→ 4:17 → 4:25

→ 4:26 → 4:34

→ 4:35 → 4:43

→ 4:44 → 4:52

→ 4:53 → 5:01

→ 5:02 → 5:10

→ 5:11 → 5:19

→ 5:20 → 5:28

→ 5:29 → 5:37

→ 5:38 → 5:46

→ 5:47 → 5:55

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P.005

SERIES TITLE: RAMHORN (2704)
0301610
PAGE 2

EPISODE TITLE: THE PURSUIT (0462)

NO. NUMBER TITLE AND COMPOSER OF CUE
PUBLISHED DATE & PLACE

(Ready for the Job)
→ 17:59 → 18:54

"Nonson Dism"
→ 19:00 → 20:24

"Dr. Williams' Pink Pills"
→ 20:31 → 22:23

"Ready Under the Knife"

Town

"New Get Down"

(To D. Riding)

(Indian Massacre)

Indian Massacre To D.

30:49

SERIES TITLE: RAMBLER (27) 030 1611 PAGE: 1
 EPISODE TITLE: THE PURSUIT (0966)

DVD Timings
↓

| NO. | NUMBER | TITLE AND COMPOSER OF CUE | PUBLISHER | TIME | RECORDED | |
|-----|--------------|--|-----------|------|----------------------------------|---------------|
| 35 | 55/RH 126 | UNCONSCIOUS JERRY - Harry Geller (Ted Ride Into Town) | BLACKWOOD | :20 | 9/1/64 Studio Center | 34:42-35:02 |
| 36 | 55/RH 121 | JERRY RETURNS - Harry Geller | BLACKWOOD | :09 | 9/1/64 Studio Center | |
| 37 | 65/WH 010 | CLUES IN A CRYPT - Richard Markowitz | APRIL | :05 | 1/22/65 (print) Studio Center | |
| 38 | 65/RH 125 | TROUBLE - Harry Geller | BLACKWOOD | :11 | 9/1/64 Studio Center | |
| 39 | 65/RH 099 | BOOT HILL XVI - Bernard Herrmann (Ted To Jail) | BLACKWOOD | :24 | 8/26/64 Studio Center | 36:05→ |
| 40 | 65/RH 090 | BOOT HILL XV - Bernard Herrmann (Dixon Takes Ted) | BLACKWOOD | :38 | 8/26/64 Studio Center | 40:02→40:37 |
| 41 | 65/RH 097 | BOOT HILL XIV - Bernard Herrmann (Follow Them) | BLACKWOOD | :39 | 8/26/64 Studio Center | 40:39→ |
| 42 | 65/RH 092 | BOOT HILL XIII - Bernard Herrmann | BLACKWOOD | :15 | 8/26/64 Studio Center | |
| 43 | 65/RH 121 | JERRY RETURNS - Harry Geller | BLACKWOOD | :06 | 9/1/64 Studio Center | |
| 44 | 65/RH 092 | BOOT HILL XII - Bernard Herrmann | BLACKWOOD | :26 | 8/26/64 Studio Center | |
| 45 | 65/RH 109 | BOOT HILL XI - Bernard Herrmann | BLACKWOOD | :05 | 8/26/64 Studio Center | 41:24→41:29 |
| 46 | 65/RH 121 | JERRY RETURNS - Harry Geller (Telegraph Office) | BLACKWOOD | :06 | 9/1/64 Studio Center | → 41:31 |
| 47 | 65/RH 102 | BOOT HILL XIX - Bernard Herrmann (Let's get back) | BLACKWOOD | :14 | 8/26/64 Studio Center | → 41:16→41:57 |
| 48 | 65/RH 087 | BOOT HILL IT - Bernard Herrmann (Rushout) | BLACKWOOD | :08 | 8/26/64 Studio Center | → 41:58-42:06 |
| 49 | 65/RH 099 | BOOT HILL XVI - Bernard Herrmann (Riding) | BLACKWOOD | :48 | 8/26/64 Studio Center | → 43:07→44:10 |
| 50 | 65/GS 136 | LIARS - Leon Klatzkin (Sign Confession) | APRIL | :14 | 7/28/65 Studio Center | → 46:33→ |
| 51 | 65/GS 139 | ALL IS KILLED - Leon Klatzkin (Dixon shot) | APRIL | :25 | 7/28/65 Studio Center | → 49:27→49:55 |
| 52 | 65/RH 101 | BOOT HILL XVII - Bernard Herrmann (Never Wrong) | BLACKWOOD | :12 | 8/26/64 Studio Center | → 49:57→50:08 |
| | | (43) Final (not Herrmann) | | | | |
| | | (44) End credits | | | | |

"Duel at Daybreak" (11-16-1965) ** 2-star rating. C



Despite Charles Bronson being the big guest star, and Sutton Roley's direction, this episode is just ok. Standard plot line about deep dark family secrets, a fast-drawing foreman (Bronson) trying to protect the secretive owner (Larry Gates), a new young drover knowing about that owner, a Southern style duel at daybreak assigned, etc. Too involved, too melodramatic, yet too superficial.

The music was tracked in Gene Feldman. I did not recognize the insertions although I think some Goldsmith was there. At any rate, there was no Herrmann in this one.

"Brush War at Buford (11-23-1965) *** 3-star rating. B



OK episode. I rather liked it although rather simple & superficial themes (ranch rivalries, bad men gunfighter enforcers, old hatreds, etc). It kept me interested enough. Good stars with Richard Carlson as one ranch owner versus Robert Middleton, a competing ranch owner who runs an "association" against the Carlson character. Slip Homeier plays Middleton's faster draw "inspector." Rowdy and his men get in the middle because they associated by contract to take Carlson's herd to make more money for the drovers.

Music tracked in principally with cues from "Encounter at Boot Hill" by Bernard Herrmann. I stopped noting these insertions after more than half a dozen at the 26 minute point. For instance, a Boot Hill cue opens with the start of the episode from 00:00 thru 1:21 as Rowdy is seen riding thru Buford (Carlson) country. Then one starting at 3:09, then 3:31, 4:47, 7:36, etc.

"The Testing Post" (11-30-1965) *** 3-star rating. B





Good but standard middle-drawer story but one in which the writer manipulates the viewer for awhile with tricks such as "appearances are deceiving." At any rate, excellent location shooting in the desert. I liked that a lot. Clint Eastwood and John Ireland are given pretty much equal time in this one. Nice seeing Rory Calhoun in the star role.

Music is tracked in. I did not notice who the composers are but I know that Herrmann was not among them.

"Crossing at White Feather" (Dec 7, 1967) *** 3-star rating. B



Good enough episode of the final Eight Season (end of the Rawhide series) about a love-hate relationship between a 16 year-old boy (played by Johnny Crawford) and his dad who hits the bottle once too often. Rowdy hires Jonas Bolt (played well by Albert Dekker) to find a safe crossing of the treacherous, quicksand-laden White Feather river. Curiously, Rowdy talks about his own father to the Bolt son, Aaron, but his account of dear old dad (Rowdy's dad) is quite different than the happenings of the "Rio Salado" episode (start of the Fourth Season). That was the episode when Rowdy happens upon his father in a strange town, and nothing good happens as a result!

Good original score by Lyn Murray. Except for Herrmann's original score for the premiere of this season, I like Murray's as next best for the season. He has an excellent four-note theme at 8:83 thru 9:29 during a herd trail scene (see first scene capture about where you see Johnny Crawford riding along). Later in the score he develops the theme several times in variations quite nicely. This is a better score than the previous he did titled "Incident of the Calf Women" (although that episode story & stars were far better than this final episode).

END OF SEASON & END OF SERIES!

So it took about five weeks to watch every episode of the Complete Series dvd set, and to write Parts I & (here) Part II papers. Just doing a quick assessment of totals & percentages (no double-checking) I determined that:

F or zero star rating = 1 episode ("The Captain's Wife" starring Barbara Stanwyck) Flunked. Failed. "Damon's Road" two-parter *almost* qualified for an F or zero rating!

D or one-star rating = About 23 episodes (11%)

C or two-star rating = about 78 episodes (36%)

B or three-star rating = about 82 episodes (38%)

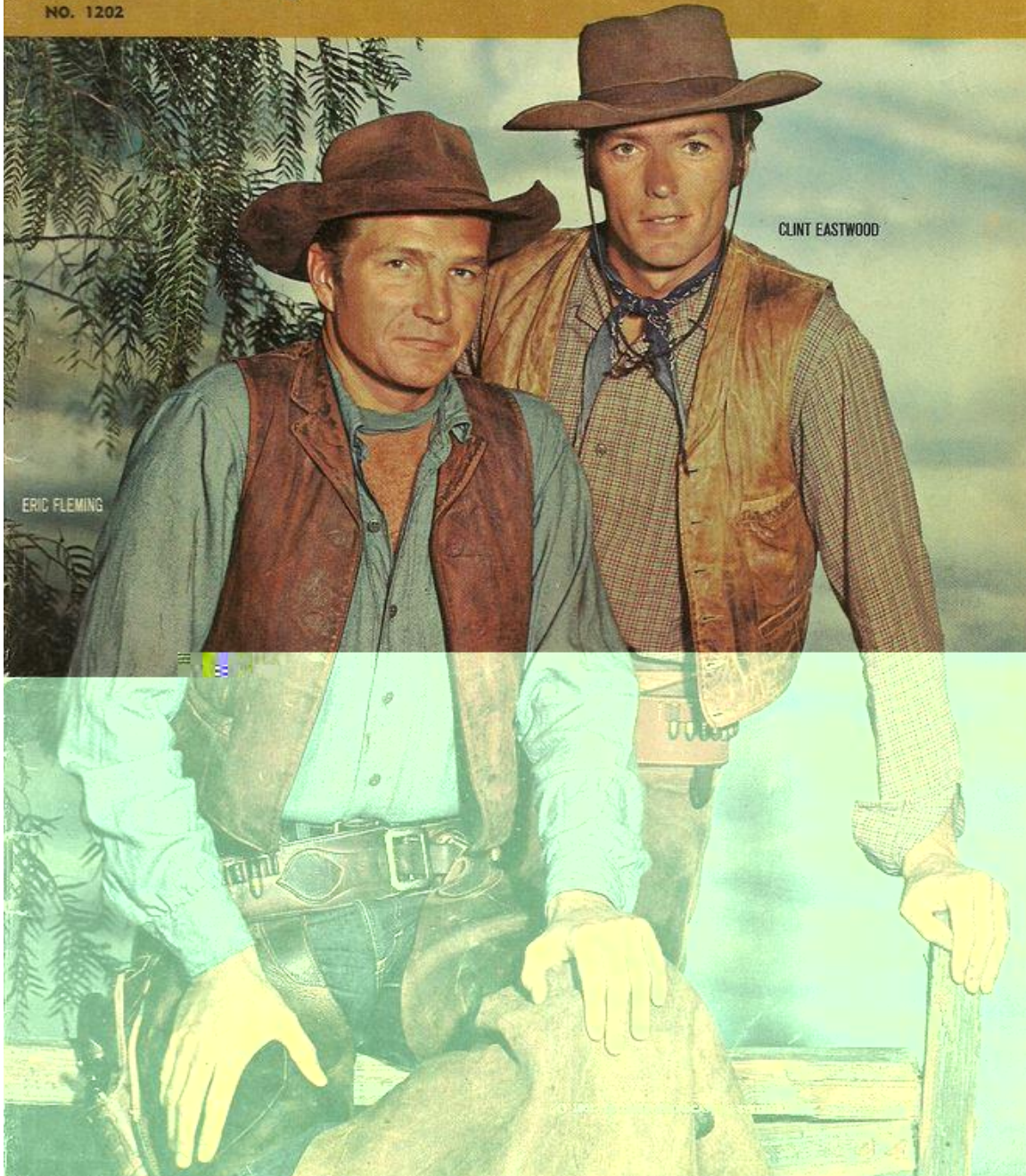
B+ or A- or four-star rating = 28 episodes (13%)

A+ or five-star rating = 3 episodes (1%).



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RAWHIDE



Those ***** five-star episodes are "Incident of the Buffalo Smokehouse) (Season Two); "Incident of the Dust Flower" (Second Season); "Incident of the Red Wind" (Fifth season premiere). One or two episodes almost made a five-star rating. "Incident of the Dust Flower" is my all-time personal favorite!

[end session Thursday, May 18, 2017 at 6:07 PM PDT]

