

# HERRMANN MUSIC IN HAVE GUN WILL TRAVEL AND OTHER CLASSIC CBS TELEVISION SERIES

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[April 2006 1<sup>st</sup> draft but some material added June 13, 2007 for *Rawhide & Perry Mason*]

Have you ever watched the old classic CBS series such as *Have Gun Will Travel*, *Gunsmoke*, *Rawhide*, *Perry Mason*, and *Twilight Zone* and ever wondered how much of Bernard Herrmann's music you heard in various episodes?

I remember when I was seven years old and watched *Paladin* on Saturday nights for its first season run. While I was still not cognizant at the time of whom Bernard Herrmann was by name, I recall the excitement I felt watching the show (westerns were *big*, so to speak, or very popular at that general period on American television). I particularly liked *Paladin*, and then Matt Dillon (*Gunsmoke*). I also associated the CBS series with pleasure because of the music heard. I did not know Herrmann's name because no credits were given at the end of the episodes (since the music was a collection of so-called "stock music" cues from various composers edited into each episode). But even back at that young age I felt drawn to the music. Let's focus first on the *Have Gun Will Travel* series since the first three seasons (as I write this paper) are now available on dvd.

Now: Bernard Herrmann did indeed write an original score for the pilot episode of *Have Gun Will Travel* starring Richard Boone perfectly cast as *Paladin* (although I heard, true or not, that Randolph Scott was first offered the role). The pilot, titled "Three Bells To Perdido," was aired September 14, 1957, Saturday evening at 9:30 p.m. (preceding *Gunsmoke*). However, at no place on the *written* score (located in Box 187 in the CBS Collection at UCLA Music Library Special Collections) do you see the pilot title--simply "HGWT." The pilot score was recorded at the same general period as another CBS pilot (but *not* developed as a series) was recorded, *Ethan Allen*. Both scores were recorded virtually on the same reel placements (for example, CBS Library 8-46-C, 8-56-C). No dates are given on the written score as to its completion, as Herrmann normally inserts on his scores. I would surmise the music was recorded in mid or late spring of 1957. Proof of this is that music from *HGWT* was used in an episode of *Gunsmoke* from the second season ('56/'57) titled "The Man Who Would Be Marshall" (airdate June 15, 1957). If you have the Columbia House dvd (from subscription), go to Chapter 3 from :01-:50. The cue is called "Travel" from the *HGWT* pilot that Herrmann composed, Bars 18-24, and then Bars 41-45. The exact same sequence is played again in Chapter 4 from 3:08-3:58. Realize that this is the first instance of Herrmann CBS Music Library television music heard on a CBS series, and heard even before the *HGWT* pilot to be aired almost three months later that year!

Sometime after the score was written, cue numbers were inserted in bold marker pen. The first cue number is #6122 for M-10 "Main Title I." This numbering system (for this score) does not fit the CBS Log Books' rendition of the recording of this music

originally. HGWT and *Ethan Allen* were apparently special cases, being pilots during the very early years of the CBS Library, in not being given specific sequential cue numberings in line with the other CBS material used for both stock and restricted (as in *HGWT*) thematic material used only for the series, especially the Main and End Titles. I will be listing the music sequentially as it is given in the pilot show, not necessarily how it is written in its numbering system. There are some discrepancies and omissions, as I will point out.

Incidentally, as a side note, perhaps you hadn't noticed it before but the End Credits misspelled the composer's name ("Hermann" instead of "Herrmann").

## HAVE GUN WILL TRAVEL

"Three Bells To Perdido" [pilot show] September 14, 1957 \*\*\*\*\* B+

-M-10 "Main Title I" *Allo Modto* [or *Allegro Moderato*] in 2/4 time, 12 bars, :29. Dvd location: Chapter 1 from :01 to :26. Scene: The silhouette (side profile) of Paladin. He reaches for his gun, then an extreme close up of his black pistol. Paladin slowly cocks it, and begins to speak ("I like you to take a look at this gun..."). The CBS Library Log Book describes this music as "Heavy staccato brass groups to long suspense tail." The HGWT opening theme consists of a four-note figure as "shock" chords in quarter notes (except timp), but not marked staccato or dotted over the notes. Instead, the brass is marked *ff* (*fortissimo*) *pesante* (heavy or forceful).

Instrumentation: 3 trumpets in Bb, 4 horns in "F," 3 trombones (*Pos*), tuba, timp., and piano.

-M-11 "Main Title II" *Allo Modto* in 2/4 time, 27 bars (Bars 9-10, 22-25 deleted in the final edit of the scene), :35. Dvd location: Chapter 1 from :27 to :46. The music seques when Paladin re-holsters his gun, and the *Have Gun, Will Travel* titles slowly appear on the screen.

-M-12 "The Street" *Allo Vivace* in 5/4 [3 + 2]. 17 bars, 1:00. Dvd location: Chapter 1 from :48 to 1:16. Note: Unfortunately, only the first nine bars were kept in the final edit of the scene since hotel source music started to overlap in Bar 9 when Hey Boy fetches the newspapers. Scene: Pacific Street, San Francisco. Newspapers are thrown near the steps of the Carlton Hotel (Paladin's home base). Hey Boy takes them into the lobby for sorting (as given, Bars 10-17 were cut out in the final edited print). The unison horns *ff* play the rambunctious melody line, the bold and triumphant theme of busy city life in downtown San Francisco.

-M-14 "The Newspaper" *Largo* in C time, 8 bars, :33. Dvd location: Chapter 1 from 2:30 to 2:57. Scene: Paladin sits down in the reading room and you hear his mental voice reading the New Mexico Journal article on Jesse Reed, "Ranger Invades Mexico." Apparently Reed's daughter, Nancy, ran off with the villain of the story, Dave Enderby (played by Jack Lord of *Hawaii-50* fame). The CBS Library Log Books describe this cue as "Low, soft ominous muted brass over slow tympano ostinato." Instrumentation: *Pos*/tuba/timp only.

-M-15 "The Card" *Allo Pesante* in C time, 13 bars, :35. Dvd location: Chapter 1 from 2:58 to 3:33. Scene: Paladin, after reading the article, slaps his famous calling card on the newspaper. The camera has an extreme close up of that card ("Have Gun, Will

Travel. Wire Paladin. San Francisco") The CBS Library Log Books describe this cue as "Sharp heavy staccato brass bridge to low menacing suspense." Note: I've always found it quite amusing that some people thought the card meant that Paladin's first name was "Wire" as in Mr. Wire Paladin!

-M-16 "The Holster" *Allo Pesante* in 2/4 time, 13 bars, :19. Dvd location: 3:35 to 3:54. Scene: A knock on the door of Jesse Reed's ranch. He opens it and the camera makes a close up of Paladin's black holster with the chess knight image on it. The camera then pans up to Paladin's face. The CBS Library Log Books describe the music as "Heavy staccato brass bridge to tail."

-M-17 "Travel" *Moderato* in C time, 45 bars, 2:56. Dvd location: Chapter 1 from 6:54 to 8:10, then 8:18-8:54. Scene: Paladin asks Jesse, "Which way to Perdido?" As Jesse tells him, the camera dissolves to Paladin on his long trek to Mexico. Much of this cue was butchered (edited, cut out, looped over, etc) in the final print so that only about 1:53 of the music remains. The inserted two-chord music in the long distance shot of the town of Perdido (8:11 to 8:17) was lifted from another cue. I believe the total sequencing was Bars 26-28, then 26-41 (followed by a break in the cue) to Bars 38-45. Incidentally, Bars 34-45 were used fairly often in later music editing of future episodes (travel motif).

-M-22 "The Knife" 1 bar, :09. Dvd location: Chapter 1 from 11:13 to 11:19. Scene: Dave moves suddenly to try to knife his knife-throwing companion in the back but the bartender intervenes. Paladin watches nearby with great interest. The CBS Log Books describe this as "Sharp brass chord to tail." Pos *sff* > play Ab min (small octave Ab/Line 1 Cb/Eb) whole notes held fermata; muted trumpets play G maj (G/B/Line 2 D), written A/Line 2 C#/E since trumpets are Bb transposing instruments. This bi-tonality clashing effect (two different triad chords sounding simultaneously) is quite a common device employed by Herrmann.

-"Middle Tag" *Pesante* in 2/4 time, 3 bars, :05. Dvd location: Chapter 1 from 14:13 to 14:17. Scene: Dave and Paladin leave for Dave's ranch to meet Nancy for early dinner. Again, HGWT shock chords are briefly heard.

-"Middle Lead In" *Pesante* in 2/4 time, 4 bars, :10. Dvd location: Chapter 2 from :01 to :06. The cue starts off the same as the Middle Tag, but ends only with the horns and timp. Horns sound the F half diminished chord (small octave F/Ab/Line 1 Cb/Eb), written middle C/Eb/Gb/Bb (since horns are transposing instruments in "F"). The timp is trill rolled on Bb. Specifically, horns play *sffz* > the F half-dim 7<sup>th</sup> half notes tied to half notes next bar and held fermata. After a quarter rest, the timp is trilled rolled *f* > (forte decrescendo hairpin) Great octave Bb quarter note tied to half note next bar held fermata.

-M-25 "The Fight" *Moderato* in C time (*Furioso* starting in Bar 11 or the 2:39 point on the dvd) , 20 bars, :46. Dvd location: Chapter 2 from 2:08 to 2:54. Scene: Early dinner scene at Dave's place. Paladin is trying to goad Dave into a confrontation. As Nancy goes into the house to get wine, Paladin, in a famous scene, speaks his mind: "You have to fight, Dave, or come back with me. You've got both my guns. I give you my word I haven't another. Now let's see you fight! You're a miserable, slimy, yellow, scrawny coward who bush whacks men or stabs or shoots them in the back. If you had any stomach for fighting, you would've finished that boy in the cantina. You would've

finished me. But you couldn't because we were face to face with you. You're about as much man as a wood louse!" At this point, Dave whips out his knife and attacks Paladin.

Actually, as Paladin begins his dressing down of Dave, the music also commences. The CBS Library Log Books describe it as "Muted brass on heavy suspense with some motion to :30. Then agitated, fast staccato brass figure thrown from brass choir to brass choir. No tail." During Paladin's searing monolog, the horns play dyad figures (Horns I & II play note E while horns III & IV play note D, but written small octave A/B). So we have 8th note dyad to quarter note dyad to two 8ths to quarter to 8th again in Bar 1.

-[Next is a repeat of M-14 "The Newspaper" Dvd location: 3:36 to 4:07. Scene: Paladin escorts Nancy out towards the guard pass.]

-M-31 "The Return" *Moderato* in C time, 32 bars, 1:16. Dvd location: Chapter 2 from 4:44 to 5:59. Scene: After being questioned by the town mayor near the pass, Paladin and Nancy hurriedly ride off. Soon, however, the alarm is heard and Paladin has to shoot a guard above on the rocks. During the unrelenting ride towards the Rio Grande, Nancy leaves signs of their trail path (hanker chief, glove) to alert Dave. Paladin is quite aware of this, *wanting* Dave to follow.

The CBS Library Log Books describe this cue as "Neutral, brooding, suspense low brass over marching tuba ostinato; at 1:04, accelerando to short tag."

-M-32 "The River" *Moderato* in C time, 15 bars, :46. [Note: This cue was *not* used in the episode] This cue is quite similar to the previous cue. Apparently the scene matching the music was cut in order to quicken the pace of the pilot. The CBS Library Log Books describe it as "Neutral, brooding suspense with some motion, low brass over ostinato."

-M-33 "The Rocks" *Largo Sost* in C time, 21 bars, :59. Dvd location: Chapter 3 from :51 to 1:42. Scene: Dave rifle shoots at Paladin's back (but fortunately, for the series, misses!). Soon he even tries to shoot Nancy. Paladin rushes up to the rocks where Dave is hiding. The CBS Library Log Books describe the cue as "Slow, majestic, dramatic unison brass, *ff*, alternated with tymp figure." The brass play in Bar 1 *sfp* < F# rinforzando whole note tied to half note next bar to same F# grace up to C rinforzando half note *ff* and tied to whole note decrescendo next bar. Notice the tritone interval between C-F#, a "devilishly" discordant interval (appropriate under the circumstances of the scene with the evil-minded Dave having his rifle sights on Paladin and Nancy). Incidentally, tritone relationships (especially C-F#) show another frequently used device or "trick" employed by Herrmann in his scores to underscore tension.

-M-34 "Reunited" *Andante Tranquillo* in C time, 11 bars, :45. Dvd location: Chapter 3 from 2:15 to 2:58. Scene: Jesse Reed goes outside to talk with his daughter, Nancy. The CBS Library Log Books describe this cue as "Lonely horn solo over soft sustained trombones." Horns play *p espr* the plaintive, lyrical passages as father and daughter reunite.

-M-35 "Capture" *Slowly* in C time, 10 bars, :35. Dvd location: Chapter 3 from 2:59 to 3:30. Scene: Paladin with Dave in Jesse Reed's living room. Paladin says, after seeing Nancy hugging her dad, "How does a man throw away the most valuable thing he'll ever own, I'll never understand that. Well, Dave, the Marshall's waiting for you. Let's travel. Then it's the Golden Gate for me, and I wonder what kind for you!" The

CBS Library Log Books describe the cue as "Dark, dramatic brass over heavy dramatic tympano ostinato to tympano rattle tail."

-[Next is a repeat M-12 "The Street" Bars 4-8. Dvd location: Chapter 3 from 3:30 to 3:48. Scene: Paladin's back in San Francisco, disembarking from a carriage in front of the Carlton.]

-M-37 "End Tag" *Moderato* in 3/4 time, 4 bars, :12. Dvd location: Chapter 3 from 4:31 to 4:39. Scene: As Paladin goes up the lobby stairs to a poker game, he whispers something to a woman's ear, and they both laugh. Perhaps he said to her, "Do I have a gun in my pocket, or am I just happy to see you?!" The CBS Library Log Books describe this cue as a "Brass sneak to slow full dramatic tag."

-"Closing Title" 44 bars, 1:02 [short version :43]. Coma sopra M-11 Bars 1-16, etc. The cue ends on the D major (D/F#/A) tonality. CBS Library Log Books describe it as "Heavy staccato brass groups to full brass curtain." Note: This closing title music is not included in the dvd, substituted by the Paladin song sung by Johnny Weston. However, you can hear it in the very next episode, "The Outlaw" starring Charles Bronson.

-Paladin Theme [second season to end of series] Johnny Western/Richard Boone/S. Rolfe. Version A 1:00. "Fast western accompaniment featuring guitar and accordion. Slow fade at end."

-Version G. "Relaxed western melody. :26-1:05 Vigorous guitar accompaniment under single line accordion melody line."

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Now: From here on I will delineate *nearly* all Herrmann music quotations used by music editors (principally Gene Feldman, credited by the third season); that is, I may not include very tiny quotations lasting only a few seconds, unless I feel motivated. Remember, Herrmann had no input after the pilot show. Gene Feldman (and others?) made the decisions as to where music was to be placed in each episode, and by which composer(s), utilizing the wealth of the CBS Music Library. Although I will overwhelmingly cite locations of Bernard Herrmann cues, I will occasionally cite cues from other composers (especially Rene Garriguenc) who tended to copy Herrmann's style. This was also intended because in a series of cues ("Have Gun Series" in CBS IX Library), he composed cues partially based on the themes of Herrmann composed for *HGWT* (basically the famous *HGWT* fanfare). Fred Steiner also tended to "Herrmannize" his music style. This is particularly evident in several of his *Gunsmoke* scores such as "The Squaw" (airdate November 11, 1961), "Cale" (airdate May 5, 1962), and several others. There are no dvds yet available of these episodes, so I will not delineate on the music. However, I did discuss the music in portions of my *Film Score Rundowns* cite:

<http://www.filmscorerundowns.net/>

The Garriguenc cues, therefore, are especially emphasized after the Herrmann cues (from the pilot, *Police Force* cues, etc.) because he was indeed commissioned to adapt the Herrmann score or style for the pilot. He went far beyond that of course. The music is quite good and also easily cut into the various episodes. For example, in the Library IX, Reel 58-D-Six" description sheets from CBS, the first cue is # 1035 titled "Emotional Pathetique" The composers credited are both B. Herrmann and R. Garriguenc although Garriguenc actually wrote the entire cue (somewhat adapting Herrmann). The

cue runs 47 seconds described as: “Dark, emotional but subdued orchestral background; fragmentary; based on Have Gun theme; good cutting points (beginning to letter B on score).” An annotation on the sheet states “contract July, 1957” for the Garriguenc name, whereas under Herrmann’s name, the annotation by hand states, “contract Jan 18, 1957.”

Incidentally, to a lesser extent, it should be noted that Lucien Moraweck was also commissioned to write adapted music as well. For instance, cue # 1038 is titled “Buildup # 1 (HGWT)” that lasts 2:35, described as “Turgid, heavy motion builds to surges at 1:27 and 1:57; to tag.” The annotation under Moraweck’s name is: July, 1957.” In my opinion, however, Garriguenc’s music is far more impressive than Moraweck’s, and the objective proof seems to be that the music editor quoted his cues far more than Moraweck’s cues.

By the way, I will indeed delineate later in this paper locations of Herrmann music in the half-hour *Gunsmoke* series that are available (or were available) in dvd format thru Columbia House subscription. Hopefully, as in the *HGWT* series, the seasons will be released “normally” for general public purchase. In fact, just recently the *Gunsmoke: 50th Anniversary* editions (two volumes) were released. I will discuss music by Herrmann in a few of these episodes available. Also I will briefly discuss the *Perry Mason* episodes with Herrmann music quotations, but since no general release of dvds of this show are released yet (except the old subscription dvds), I will not focus on the show very much. The same applies to the *Rawhide* episodes since (so far) no general release of this series on dvd have been made.

Moreover I can only discuss the first three seasons of *Have Gun Will Travel* since so far (as I write this paper) the 4<sup>th</sup> season set of dvds have not yet been released. Besides, the overwhelming bulk of Herrmann music quotations will be found in the First and Second seasons. By the Third season, many episodes had original scores by various composers (Garriguenc, Fred Steiner, Murray, Hatch, etc.). I will, however, briefly discuss some of those original scores.

One final note on my presentation: While I purchased Seasons 2 & 3 in the general release format, I did not purchase Season One. Reason: I had already purchased the subscription dvds a few years earlier (for about \$25 a dvd for about six episodes each). I had much earlier also purchased the *HGWT* vhs videos (the entire collection). The timing alignments in even the vhs format appear to be exactly the same as the dvds, so I have confidence that the precise timings given for Season One will be exactly the same as the general release dvds. However, there were mistakes in labeling of the dvds. The “Gunshy” episode (March 29, 1958) is indicated on the disc but in actual fact the episode offered is “Death of a Gunfighter” (3-14-59), and that episode is repeated in the Season Two dvd set. So “Gunshy” is not in my Season One subscription set (although it was included in the vhs-video series), and I presume not in the general release dvd set. In the general release Season Two set, the episode titled “Treasure Trail” is not actually that episode but episode # 60 titled “Hunt The Man Down” (2-7-59). In the next disc, the episode titled “Hunt The Man Down” is actually “Treasure Trail.” Similar mistakes were made in the old vhs formats (that unfortunately offered random episodes from different seasons).

Important: The following timing locations necessitate that you pick the *individual* episodes on the dvd. Do *not* remote click “Play All” because then the chapter numbers will be different. Instead click “Episode Selection.”

Finally, if you wish to read my analysis of the actual written cues by Herrmann (*Western Saga*, *Indian Suite*, etc.), then go to my Film Score Rundowns site. I should have it completed and online in the next update sometime in mid- Spring 2006. It will be tentatively titled "Herrmann's CBS Television Years." That paper should be up before *this* paper on the *HGWT* music quotations location markings.

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"The Outlaw" September 21, 1957 \*\*\*\* A-

This is a terrific episode for two main reasons: Charles Bronson stars, and we are treated with eye-catching locations (Alabama Hills just outside Lone Pine, CA). I really like this series because most of the time you enjoyed the episodes in pretty breath-taking locations.

-Start of Chapter 1: "HGWT Main Title" This music is lifted from the pilot show, and every subsequent episode will include this music opening the show, so I will henceforth not make note of this music.

-Chapter 1 from :51 to 1:08: "Street Scene # 6" by Rene Garriguenc, isolated bars. CBS 8-45-C, CBS Music Library cue # 175. You will often hear this Garriguenc street motif cue in future episodes (as well as Herrmann's own "The Street").  
Instrumentation: 4 horns, 3 trumpets, 3 trombones, tuba, and timp. 21 bars, :40 duration. In this episode you hear Bar 1, then Bars 1-2, Bars 17-18 played twice, then Bars 19-23.

-Chapter 1 from 2:21 to 2:56: "The Card" (*HGWT*). Once again this is lifted from the original score for the pilot, and you will hear this cue many times in subsequent episodes.

-Chapter 1 from 4:28 to 5:02: "The Watching" (*Western Saga*) Cue # 377, Bars 68-73, 77-79. Scene: Search for Manfred Holt (Charles Bronson) in grove. The instrumentation for *Western Saga* cues: 3 Bb trumpets, 4 horns, 3 trombones, tuba, and timp.

-Chapter 1 from 5:42 to 5:54: "The Watching" (*Western Saga*), Bars 1-3. This then overlaps to another cue from 5:55-6:49 from "Badman" (*Western Suite*), Bars 1-7, 7, then 24-29. Paladin here lays a trap for Manfred. Note: Instrumentation for *Western Suite* cues: 3 flutes, 3 oboes, 3 clarinets, bass clarinet, 2 bassoons (*Fag*), C. *Fag.*, timp, and harp.

-Chapter 1 from 9:55 to 9:58, and then Chapter 2 from :01 to :10: "Middle Tag" and then "Middle Lead-In" (*HGWT*).

-Chapter 2 from 1:34 to 3:17: "The Canyons" (*Western Saga*), cue # 382, Bars 9-52. Music underscoring a lengthy talk scene between Paladin and Manfred.

-Chapter 2 from 3:17 to 4:23: "Gunsmoke" (*Western Saga*), cue # 384, Bars 3-4, then 7-28. Scene: Paladin falls over the rocks.

-Chapter 2 from 4:24 to 4:34: "Badman" (*Western Suite*), cue # 454, Bars 24-25. Scene: Manfred throws Paladin a rope.

-Chapter 2 from 5:41 to 6:17: "Badman" (*Western Suite*), Bars 16-17, etc.

-Chapter 2 from 6:49 to 7:25: "Badman" (*Western Suite*) Bars 16-23.

-Chapter 2 from 8:30 to 9:01: "The Card" (*HGWT*)

-Chapter 3 from :01 to :24: "Lead-In B" (*Police Force*), Bars 3-7. Note: Instrumentation for *Police Force* cues: As in the *Western Saga*, *Indian Suite*, *Climax*, and *Ethan Allen* cues, we find 3 trumpets, 4 horns, 3 Pos, tuba, and timp. The CBS Log Books describe this cue as "Heavy dramatic brass" for the first nine seconds followed (from :09 to :33) "dark soft suspenseful brass."

-Chapter 3 from 2:20 to 2:31: "The Waiting" (*Western Suite*), cue # 460, Bars 3-5. Scene: Manfred faces Paladin in a gun draw, stating "When the next drop of water falls."

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"The Great Mojave Chase" September 28, 1957 \*\* C

This is a weak but fun episode, hardly the typical *HGWT* morality play! Incidentally, this is the first of many episodes of *HGWT* written by Gene Roddenberry (later of *Star Trek* fame).

-Chapter 1 from :47 to 1:02: "Street Music" (*Western Saga*), cue # 374, Bars 11-31.

-Chapter 1 from 1:36 to 1:53: "The Newspaper" (*HGWT*) and then repeated from 2:14 to 2:26.

-Chapter 1 from 2:32 to 2:43: "Rural Grotesque" (*Ethan Allen*) end Bars 17-21. Then it sounds again from 4:04 to 4:11. Scene: Paladin buys the camel from an "old timer" and then enters the desert town. Repeated 4:16 to 4:42, and then 4:52 to 5:24.

-Chapter 1 from 6:47 to 7:10: "The Card" (*HGWT*), reappearing 7:36 to 8:04.

-Chapter 1 from 9:33 to 9:37: "Middle Tag" (*HGWT*)

-Chapter 2 from :02 to :28: "Rural Grotesque" (*Ethan Allen*)

-Chapter 2 from 7:38 to 8:17: "The Hunt" (*Western Saga*), Bars 78-132. Scene: Paladin escapes town.

-Chapter 3 from :00 to :30: "The Hunt" (*Western Saga*), Bars 78-79 twice, then Bars 80-107.

-Chapter 3 from :31 to 3:47: "The Ambush" (*Western Suite*), cue # 455, Bars 1-4 four times, then Bars 1-42 (entire cue). Scene: Paladin survives by eating cactus pulp. He then does an ambush on the posse at night!

-Chapter 3 from 7:16 to 7:21: "Comedy Curtain C" (*Western Saga*), Bars 3-4. Note: This is a rarely hear cue (or fragment thereof). Scene: Paladin says goodbye to his camel friend since the Hotel Carlton has strict rules about keeping pets! Note: There are a series of "Comedy Curtains," "Short Curtains," "Leads-Ins," and "Heavy Curtains" from the *Western Saga* that almost never made it in CBS shows. I do not believe they were ever included in the old transcription discs, but hopefully they will be found in the original magnetic tapes in storage at SRLF and possibly in copies I believe exist at CBS.

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"Winchester Quarantine" October 5, 1957. \*\*\* B



This episode stars Anthony Caruso as Joseph Whitehorse. I've always enjoyed his roles in a lot of Warner Bros. "B" movies including *The Boy From Oklahoma* and *Hell on Frisco Bay* (both with terrific scores by Max Steiner) and also in guest appearances in *Gunsmoke* and other CBS series.

-Chapter 1 from 2:51 to 3:41: "The Card" (*HGWT*). Scene: Joseph cleans himself up on a plains pool. I liked how the Paladin card sinks into the small pool of water. Great shot decided upon by the director, Andrew McLaglen, who did many of the episodes.

-Chapter 1 from 4:03 to 4:26: "The Watching" (*Western Saga*), Bars 71-73, then 77-79. Scene: Slowly horse riding together.

-Chapter 1 from 6:36 to 6:51: "The Holster" (*HGWT*)

-Chapter 1 from 6:52 to 7:11: "The Watching" (*Western Saga*), Bars 10-14.

-Chapter 2 from 2:08 to 2:51: "The Watching" (*Western Saga*), Bars 10-19. Scene: Paladin rides alone out in the range, and in the gun sights of two cowboys. He soon teaches them a lesson!

-Chapter 2 from 3:49 to 4:15: "HGWT Main Title"

-Chapter 3 from :01 to :11: "The Watching" (*Western Saga*)

Chapter 3 from 7:14 to 7:43: "Reunited" (*HGWT*) and then the "End Tag" also from the pilot score.

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"A Matter of Ethics" October 12, 1957 \*\*\*\* B+

This is a dynamic, action-packed episode with lots of Herrmann music quoted (edited in). It also guest stars the lovely Angie Dickinson as Amy Bender just before she became a much bigger star (remember her in *Rio Bravo* with John Wayne?). It also stars Harold J. Stone as Holgate. He was the police detective in the Hitchcock-directed and Herrmann-scored movie, *The Wrong Man*. I liked Strother Martin in his small role as the incompetent lawyer, Fred Coombs. You'll see him again later in the season.

-Chapter 1 from :47 to 1:01: "The Street" (*HGWT*) Bars 1-4.

-Chapter 1 from 2:24 to 3:23: "The Newspaper" Scene: Paladin reads the Sacramento Star newspaper (hence the "Newspaper" music) headlined "Killer Fears Lynch Mob" located in Bender. You cannot read the date but in various episodes the timing given is circa mid-1875 but this is not consistent (depending on the episode writer!). Then the music actually seques to "The Card" at 3:14 to 3:23.

-Chapter 1 from 6:53 to 7:03: "Travel" (*HGWT*)

-Chapter 1 from 7:04 to 7:11: "Middle Tag" (*HGWT*)

-Chapter 2 from :00 to :07: "Middle Lead-In" (*HGWT*)

-Chapter 2 from :08 to :30: "The Newspaper" (*HGWT*) Scene: Holgate is led into his cell while Paladin hides his bag (of dynamite) under a cot.

-Chapter 2 from 7:23 to 8:06: "The Meeting" (*Ethan Allen*), Bars 1-12, 11-12. Nice music. I rarely ever hear this music used by CBS music editors.

-Chapter 3 from :00 to :07: "Middle Lead-In" (*HGWT*)

- Chapter 3 from :08 to :30: “Travel” (*HGWT*), end Bars 41-45.
- Chapter 3 from 2:30 to 2:52: “The Arrest” (*Ethan Allen*). Scene: The lynching mob approaches the jail.
- Chapter 3 from 3:04 to 4:10: “The Arrest” (slower version). Scene: The mob bangs on the door while Holgate tries to escape from the back.
- Chapter 3 from 4:27 to 4:39: “The Escape” (*Ethan Allen*), Bars 1-7. Scene: The mob frantically disperses when Paladin threatens them with dynamite.
- Chapter 3 from 4:40 to 5:03: “The Rocks” (*HGWT*)
- Chapter 3 from 5:11 to 5:43: “The Jail”(*Ethan Allen*), Bars 2-5, then 26-37.
- Chapter 3 from 5:44 to 5:54: “The Rocks” (*HGWT*).
- Chapter 3 from 8:00 to 8:04: “Middle Tag” (*HGWT*).

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“The Bride” October 19, 1957 \*\*\*\*\* A

This is one of my favorite episodes: refreshing outdoor scenes (Alabama Hills) and refreshing guest star, Marian Seldes, playing myopic Christie Smith (she’ll return as “The Teacher” towards the end of this season). Mike Connors also guest stars as Johnny Dart (remember him as *Mannix*?). Most of the tracked music is not by Herrmann, however.

- Chapter 1 from 7:30 to 8:10: “The Hunt” (*Western Saga*). Cue # 376, Bars 23-32, etc.
- Chapter 2 from 3:26 to 5:18: “Travel I (Tranquil Landscape)” [*Western Suite*] Cue # 456.
- Chapter 3 from 2:37 to 2:42: “The Card”
- Chapter 3 from 9:01 to 9:12: “End Tag” (*HGWT*)

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“Strange Vendetta” October 2, 1957 \*\*\*\*\* A+

This is one of the Top Three *HGWT* episodes, intelligently and cleverly written (by Ken Kolb), smoothly edited, a sort of film noir Western mystery! Bravo! If there ever had to be a *HGWT* episode put into a time capsule for permanent preservation, a perfect representation of the essence of the series, then this is the right episode. It stars Michael Pate as Miguel Rojas, a Mexican dignity, and June Vincent as his unhappy wife, Maria. This is not one of those predominantly location-shot episodes. Much of it is studio/set based but that enhanced the moodiness and atmosphere of the story. I would give this episode the very best A+ rating, or a five star \*\*\*\*\* rating.

- Chapter 1 from 3:06 to 4:08: “Suspects” (*Police Force*), Bars 10-15, 12-20, 33.
- Chapter 1 from 5:03 to 5:39: “The Card” (*HGWT*)
- Chapter 2 from :19 to :50: “The Newspaper” (*HGWT*)

- Chapter 2 from 1:41 to 2:24: “The Hunt” (*Western Saga*), starting Bar 23.
- Chapter 2 from 3:51 to 4:02: “The Holster” (*Western Saga*), Bars 1-11.
- Chapter 2 from 4:45 to 6:06: “The Hunt” (*Western Saga*), Bars 44-131.
- Chapter 2 from 6:07 to 6:41: “The Rocks” (*HGWT*), Bars 1-10, 6-7.
- Chapter 2 from 6:42 to 7:16: “Night Suspense” (*Western Suite*), cue # 453, Bars 1-9. Cue I of the Suite.
- Chapter 3 from :00 to 2:45: “Rain Clouds” (*Western Suite*), cue # 462, Bars 1-42.
- Chapter 3 starting at 2:46: end of “The Fight” (*HGWT*)
- Chapter 3 from 4:54 to 5:04: “The Hunt” (*Western Saga*)
- Chapter 3 from 9:12 to 9:28: “Middle Tag C” (*Police Force*) all 5 bars.

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“High Wire” November 2, 1957 \*\* C

This episode stars Strother Martin as the self-doubting acrobatic Dooley Delaware. Strother was a guest star just three episodes earlier. You will see several guest stars showing up many times in the series, including Harry Carey, Jr and Denver Pyle. This is an ok episode, not particularly interesting or of great depth and meaning!

- Chapter 2 from 2:08 to 2:44: “Travel” (*HGWT*) Bars 1-12

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“Show of Force” November 9, 1957 \*\* C+

Once again this is merely an “ok” or passable episode but it has the credit of several good *Police Force* cues, several in their entirety.

- Chapter 2 from :01 to :22: “Lead-In B” (*Police Force*), all 7 bars (faster version).
- Chapter 2 from 7:18 to 8:18: “The Watching” (*Western Saga*), cue # 377, Bars 1-14.
- Chapter 2 from 8:20 to 8:48: “Lead-In B” (*Police Force*), all 7 bars.
- Chapter 2 from 9:02 to 9:12: “Middle Tag G” (*Police Force*), all 5 bars.
- Chapter 3 from :00 to :08: “Middle Lead-In” (*HGWT*)
- Chapter 3 from 7:10 to 7:20: “Middle Tag D” (*Police Force*), Bars 3-5. The CBS Log Books describe this cue as “Muted unison trombone and tuba in short half-step progression with trumpet and horn punct.; insistent and direct.”

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“The Long Night” November 16, 1957 \*\*\* B

This is a fairly interesting episode about a wealthy cattleman holding Paladin and two other men (James Best and William Schallert) on the trail, threatening to hang them

all until one of them admits to his wife's murder. It's one of those mini-morality plays that the series was famous for, a message story about some segment of the human dilemma (namely, Man's imperfections and especially Man's "inhumanity" towards others).

-Chapter 2 from 3:43 to 4:43: "Night Suspense" (*Western Suite*), Bars 1-9, 13-15.

-Chapter 3 from 2:48 to 3:12: "The Rocks" (*HGWT*). Scene: There is a gun battle among the rocks, so this is an appropriate cue and easy cue for the music editor to select!

-Chapter 3 from 4:28 to 5:31: "Lead-In F" (*Police Force*), Bars 1-4, then 3-11.

James Best admits to his involvement and apologizes to Paladin. The scene ends with a very brief part of the "End Tag" from the pilot score. Note: The CBS Log Books describe this cue as "Ominous brooding brass—a series of cresc. and dimin. chords."

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### "The Colonel and the Lady" November 23, 1957 \*\* B-

This is an ok story, not particularly distinctive. June Vincent is a guest star, almost freshly jumping in this role after her role as a Mexican dignitary in "Strange Vendetta" just four episodes earlier. Here she is the blonde wife of the Colonel (Robert Simon). Denver Pyle also stars, his first of many guest appearances in the series. Robert J. Stevenson plays "Steve," a very sad-looking guy. He appears in a tight morality play in the Third Season episode titled "The Night the Town Died" (2-6-60). He was really sad-looking then!

-Chapter 1 from :58 to 1:35: "The Newspaper" (*HGWT*)

-Chapter 1 from 1:36 to 1:42: "The Card" (*HGWT*)

-Chapter 2 from :01 to :19: "Street Music" (*Western Saga*), Bars 1-10, 19-20.

Scene: street scene. Easy cue for the music editor to decide upon!

Chapter 2 from 7:26 to 7:37: "Middle Tag C" (*Police Force*) partial. Scene: Paladin is forced by gunpoint to leave town, hence the dramatic music.

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### "No Visitors" November 30, 1957 \*\*\*\* B+

This is a highly distinctive episode because it stars June Lockhart as Dr. Phyllis Thackeray, a serious heart-interest for Paladin. She reappears in the same role later in the season ("Return of Dr. Thackeray") and the tenderness demonstrated between the two then is especially obvious (with even talk of marriage!). In a sense, they were "soul mates" but both could not commit yet to each other under the circumstances of their respective work. He was a womanizer for sure, and he had "chemistry" for certain other ladies in future episodes, but this relationship with Phyllis was truly special. There is also a great deal of tracked Herrmann music in this episode.

-Chapter 1 from :47 to 1:29: "The Canyons" (*Western Saga*), cue # 382, Bars 1-18. Scene: Paladin leisurely rides to what he thinks is an abandoned wagon.

-Chapter 1 from 7:06 to 7:39: “The Card” (*HGWT*). Scene: Sanctimonious, bible-speaking Mulrooney (effectively played by Grant Withers) sees Paladin’s card on the table of Mr. Jonas’ (Whit Bissell) store. Mulrooney’s bushy eyebrows are a little too much, however!

-Chapter 2 from :01 to :09: “Lead-In A” (*Police Force*) Bars 1-2.

-Chapter 2 from 1:58 to 3:13: “Open Spaces” (*Western Saga*) Bars 1-20. Scene: Paladin and the lady doctor trek over the open plain to that wagon with the baby suspected of having typhoid.

-Chapter 2 from 4:04 to 4:29: “Lead-In D” (*Police Force*) Bars 1-2, 5-6, 9-13. They take the wagon back to the settlement.

-Chapter 2 from 8:10 to 8:17: “Middle Tag G” (*Police Force*)

-Chapter 3 from :01 to 1:29: “Night” (*Police Force*) Bars 1-10, 7-11, and then more edited bars to Bar 33. Nice use of the cup-muted lonely trumpets, reminding me a bit of a scene in *Vertigo* with that hallway scene in the boarding house.

-Chapter 3 from 5:53 to 6:13: “Gunsmoke” (*Western Saga*) Bars 1-6. Scene: Mulrooney is shot dead by Paladin’s (evidenced by “gunsmoke” from Paladin’s black pistol, and a dead body!).

-Chapter 3 from 6:34 to 6:53: “Gunsmoke” (*Western Saga*) Bars 13-16.

-Chapter 3 from 6:54 to 7:08: “The Holster” (*HGWT*)

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### “The Englishman” December 7, 1957 \*\*\* B

Although this is a minor story line (no morality play here), I enjoyed this episode if only because of Tom Helmore’s performance as Englishman James Brunswick who hires Paladin to take him to Montana to a ranch he inherited as half-share. Remember Tom in his role as scheming Gavin Elster in *Vertigo*? I also liked Alix T as the Englishman’s cousin, Felicia Carson, playing a strong (and pretty) pioneer woman type. She had a role in the 1956 version of *The Man Who Knew Too Much*.

-Chapter 2 from :01 to :08: “Lead-In B” (*Police Force*) Bars 1-2

-Chapter 2 from 1:49 to 2:11: “Indian Gathering” (cue X, *Walt Whitman*). Scene: An arrow flies into the stables where James and Paladin were talking.

-Chapter 2 from 2:12 to 2:22: “Gunsmoke” (*Western Saga*)

-Chapter 2 from 5:04 to 5:34: “Trouble No. 2” (by Rene Garriguenc). Cue #191. This Herrmann-sounding cue stumped me for a short while. I couldn’t quite place it, thinking it *might* be Herrmann’s. Back in January 9, 1998 I hand-copied this cue (CBS 8-46-D) at UCLA held in CBS Box # 2. The distinctive timpani line has a companion piece by Garriguenc titled “Suspense Mysterioso (Night, Outdoor, Fear, etc)” Cue # 192. CBS 8-56-C-3. *Andante* in Cut time, 25 bars, :54. The former cue is also the same tempo marking and time signature, 21 bars at :35 duration. We’ll hear this cue in several more episodes of *HGWT*.

-Chapter 3 from :00 to :34: “Indian Ambush” (*Indian Ambush*) cue # 224, Bars 1-7.

- Chapter 3 from 2:25 to 4:32: “Indian Ambush” again, Bars 1-26.
- Chapter 3 from 7:40 to 7:48: “End Tag” (*HGWT*)

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“The Yuma Treasure” Dec 14, 1957 \*\*\* B

This is a decent episode written by Gene Roddenberry. I liked seeing Warren Stevens (remember him in *Forbidden Planet*?) in the lead role as Major Wilson. It’s simple, good story-telling.

-Chapter 1 from :47 to 1:49: “Frontier Fort” (*Laredo Suite*). Cue # 393-8, CBS 8-62-D. Here’s a rare airing of CBS music by talented black composer, Wm. Grant Still. Scene: Yes, a frontier military post.

-Chapter 1 from 2:30 to 2:43: “The Card” (*HGWT*)

-Chapter 2 from :00 to 2:07: “Indian Ambush” (*Indian Suite*) Bars 1-27

-Chapter 2 from 5:06 to 6:21: “Indian Suspense” (*Indian Suite*) Bars 1-16

-Chapter 2 from 6:49 to 7:09: “Trouble No. 2” (by Rene Garriguenc).

-Chapter 3 from :01 to 2:31: “The Ambush” (*Western Suite*) Bars 1-35

-Chapter 3 from 2:35 to 2:59: “Lead-In E” (*Police Force*) Bars 3-7 repeated 6 times.

-Chapter 3 from 5:54 to 6:38: “Trouble No. 2” (by Rene Garriguenc)

-Chapter 3 from 6:43 to 8:22: “Indian Suspense” (*Indian Suite*) Bars 1-16, then Bars 13-16. Scene: Suspenseful scene between Paladin and the Indians challenging him, wondering if he was after their gold (like the major was).

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“The Hanging Cross” December 21, 1957 \*\*\*\* B+

Wow! This is quite a distinctive and indeed *unique* episode. Normally at the start of each show, you see the same “generic” shot of Paladin in side silhouette that then becomes close up to the gun. You see the hand and the drawn gun pointing to the audience. Paladin then gives a few lines from the episode. This is an excellent, dramatic tease to lure the viewer to keep watching the show (instead of changing the channel back then to the Lawrence Welk show perhaps!). However, what makes this particular episode unique is that Richard Boone filmed a new intro just for “The Hanging Cross.” In a sense, it’s “live” and personal, just for Christmas! Here he actually takes off his belt and holster and looks at the camera, saying: “With this gun I could’ve stopped murder tonight. And I’ve taken it off. That’s my present to you...”[Note: Once again, this was the Christmas show, and the episode took place on Christmas Eve]... “In all life I’ve only seen a dozen real killers, but I’ve seen ten thousand people that would stand by and let it happen. Which is the greater evil?” With the *HGWT* Main Title music playing, Paladin then puts his gun and holster up on a clothing peg and the words “Richard Boone” that soon fades,

and then “Have Gun” appears followed by “Have Travel.” The story, incidentally, was written by Gene Roddenberry.

Another distinction in this Christmas show drama is that the music editor decided to include most of a very impressive “religious material” cue during Paladin’s “sermon” in the church on Christmas Eve to the townspeople. That cue is “Religious Procession No. 1” (cue # 253), CBS 8-34-D, located in Box # 2 at UCLA in the CBS Collection. The music was not composed by Bernard Herrmann, however (although it has some rather Herrmannesque qualities). Rather, it was penned by Rene Garriguenc. CBS Library VIII Reel 34-D description sheets identify the music as “Neutral, legato religioso background for strings and woodwinds; breaks at :47, 3:06.” Duration is 3:35. The cue’s companion piece is titled “Religious Procession No. 2” (cue # 254). It was substantially aired on a *Perry Mason* episode about a killer loose in a religious retreat (I forgot the title as I’m writing this).

The episode itself is a definite “message” story, quite fitting for Christmas. It’s initially a heavy drama but not a tragic one because it ends quite well. Edward Binns plays the hardened Nathaniel Beecher (his tough-guy persona made complete by his very bushy eyebrows!). Abraham Sofarer plays the Pawnee Indian chief, Cah-la-te. Young Johnny Crawford (just before his *Rifleman* role) plays Robbie.

-Chapter 1 from 9:09 to 9:16: “Middle Tag” (*HGWT*)

-Chapter 2 from :01 to 1:52: “Indian Signals” a mix of bars starting on Bar 1.

Scene: Paladin is in a pow-wow discussion with the Pawnee chief.

-Chapter 2 from 1:53 to 2:24: “Lead-In A” (*Police Force*) Bars 5-9

-Chapter 2 from 6:00 to 9:19: “Religious Procession No. 1” (by Rene Garriguenc) Bars 1-31, 29-32, then a small repeat. Paladin stands before the group and speaks: “My card says Have Gun Will Travel. I have no intention of trying to justify my profession to you, or my personal code. I am a *long* way from being a preacher. But I do know something about killing, and that’s what you people are going to have to do tonight....” (etc).

-Chapter 3 from :01 to 1:09: “Indian Suspense” Bars 1-16. Scene: Pawnee encampment facing a confrontation with Beecher (“suspenseful” indeed).

-Chapter 3 from 1:10 to 1:55: “Emotional # 3” (*Walt Whitman*) starting on Bar 2. Scene: The townspeople arrive and share Christmas Eve food and song with the Indians. The ending is somewhat laughable (a shake-your-head groaner), but this is after all a Christmas morality play, so I think we should make allowances for it!

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“Helen of Abajinian” December 28, 1957 \* D

After the previous interesting episode, this episode that follows is quite boring (surprising since it too was written by Roddenberry). Basically it’s a “comic relief” story after a long string of strongly dramatic stories, but a very poor one. If your time is very limited after buying this dvd set, then you can safely skip this episode! I give it a “D” rating, maybe just one star out of five. Besides, there is very little Herrmann music here

except, notably, the full nine bars of Lead-In A. The episode stars Harold J. Stone once again (remember him from the 5<sup>th</sup> episode, “A Matter of Ethics”?).

-Chapter 1 from 2:00 to 2:17: “Travel” (*HGWT*)

-Chapter 2 from :00 to :43: “Lead-In A” (*Police Force*) Bars 1-9.

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“Ella West” January 4, 1958 \*\* C

Well, Gene Roddenberry wrote this episode as well. While it is a rather weak or relatively unsubstantial story (despite the “My Fair Lady” plot line of trying to making a lady out of a loud and foul-mouth female sharpshooter), it is definitely not as boring as “Helen of Abajinian.” Norma Crane does a fine job portraying Ella West (she appears in several other episodes, by the way). You also get to see Mike Mazurki as “Breed.” Remember him as a henchman of Spats in *Some Like It Hot?* As a minor side-note, Paladin mentions to Ella a line from *La Belle Dan San Merci*. Herrmann, incidentally, adapted it as a “melodram” back in the Thirties.

-Chapter 1 from :47 to 1:24: “Street Music” (*Western Saga*)

-Chapter 2 from 7:41 to 8:01 [????] Scene: Paladin faces off Breed at the bar.

Breed backs down. Nice dramatic, punctuating music. However, I cannot identify it. I am fairly certain it is not Herrmann’s music but probably Garriguenc’s music. I do not have the cue sheets for this episode (or any *HGWT* episode, actually) so I cannot identify it, certainly not from my brief research of Garriguenc’s music. I did not research his scores anywhere in the same breath and depth as Herrmann’s music of course. My interest in Garriguenc’s music came because of his rather “Herrmannesque” treatment, and a lot of it is pretty darn good! You can hear this music segment again in a latter episode titled “High Graders.” [postscript April 13<sup>th</sup>: Ah! I believe I identified this music. It’s not Garriguenc as I assumed. The cue is titled “Buildup Chords” (CBS 7-44-C) by Lucien Moraweck. It was also played in a *Rawhide* episode (that I have cue sheets for) titled “Incident of the Devil & His Due” at the 48:06 point when Rowdy Yates has a gun pointed at the bad man.

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“The Reasonable Man” January 11, 1958 \*\* B-

This episode is good, standard fare for the series. As a saying might go: It’s not a *great* episode but it’s a *good* one. You might recognize the Frank Gault character played by Adam Williams. He would soon after this episode play a henchman named “Valerian” in the Hitchcock classic, *North By Northwest*. You will get to hear a fair amount of Herrmann in this episode, so be a “reasonable man” and be sure to watch it!

-Chapter 1 from 3:48 to 4:19: “The Card” (*HGWT*)

-Chapter 2 from :00 to :15: “The Canyons” (*Western Saga*)

-Chapter 2 from 3:32 to 4:01: “Lead-In F” (*Police Force*) all 11 bars.



-Chapter 3 from :00 to 1:01: “Night” (*Police Force*) Bars 20-33 (mixed, repeated, etc).

-Chapter 3 from 2:12 to 2:54: “Lead-In A” (*Police Force*) all 9 bars.

-Chapter 3 from 4:21 to 5:11: “Lead-In F” all 11 bars.

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### “The High Graders” January 18, 1958 \*\*\*\* A-

This is an excellent episode, one not to be missed! It stars Bob Steele, Robert Wilke (in the first of many *HGWT* roles), and Susan Cabot about a crooked land mine deal. I particularly enjoyed the “steely” intensity of Bob Steele’s tough performance as “The Jockey.” I remember him in *Big Sleep*, as Matt Jennings in the entertaining “B” western, *The Lion and the Horse*, *Cheyenne*, *South of St. Louis*, and other Warner Bros. films (all of the ones just mentioned were scored by legendary Max Steiner). Mr. Steele is of course predominantly associated with the Westerns genre. Of course Robert J. Wilke was often cast as the “bad man” as well!

-Chapter 1 from 4:05 to 4:21: “The Card” (*HGWT*)

-Chapter 1 from 5:53 to 6:14: “Lead-In B” (*Police Force*) Bars 3-7

-Chapter 1 from 9:51 to 9:56: “Middle Tag” (*HGWT*)

-Chapter 2 from 2:11 to 2:47: “Lead-In A” (*Police Force*) Bars 1-8, 8. Scene: Interior mine right after Paladin talks with Casey Bryan (Wilke).

-Chapter 2 from 2:48 to 4:20: “Suspects” (*Police Force*) Bars 1-6, 6, 7-15, 12-20. Scene: Interior mine as Paladin witnesses the miners “high grading” (stealing) the high grade gold ore. This cue was often used in *Perry Mason*. This makes sense since the cue is from Herrmann’s *Police Force* suite, a collection of crime drama genre cues.

-Chapter 3 from :43 to 1:15: “Buildup Chords” (by Lucien Moraweck). This is the same music that was played in the previous episode (“Ella West”) during that bar room confrontation scene between Paladin and the character played by big Mike Mazurki. This time it’s an exterior street scene confrontation between Paladin and The Jockey, but this time there’s actual bloodshed.

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### “The Last Laugh” January 25, 1958 \*\*\* B-

This episode is okay, middle-of-the-road standard fare. Its primary distinction is the guest star Stuart Whitman (remember him as the lead star in *Cimarron Strip*?) as ranch owner Gil Borden. Murray Hamilton (very fine actor) also stars as trouble-maker Ed McKay. Peter Whitney plays the large, obedient buffoon, Judd.

-Chapter 1 from 1:17 to 1:40: “Rural Grotesque” (*Ethan Allen*) Somewhat comical-implication scene with Judd and a horse. This music is rather appropriate for the scene, so it’s a good choice by the music editor.

-Chapter 1 from 8:07 to 8:23: “Indian Ambush” (*Indian Suite*) starting Bar 38.

-Chapter 2 from :00 to 1:06: “Lead-In F” (*Police Force*) Bar 1 played twice, 1-2, 5-11.

-Chapter 2 from 2:10 to 2:39: “The Card” (*HGWT*)

-Chapter 2 from 4:52 to 5:18: “Lead-In B” (*Police Force*) Scene: an actual leading in from one scene (Judd feeling guilty as Paladin escapes) as it fades to a transition to Nora crippled in her wheelchair (due to the spur under the horse saddle causing her horse to throw her).

-Chapter 2 from 6:23 to 7:14: “Middle Lead-In” (*Climax* or Climatic Lead-In) Bars 3-11.

-Chapter 3 from 6:54 to 7:39: “Gunsmoke” (*Western Saga*) Bars 4-6, 21-30. Scene: Judd is shot in the back by Ed. Paladin challenges him and eventually kills him.

-Chapter 3 from 7:48 to 8:18: “Lead-In B” (*Police Force*) Bars 3-7. Scene: Aftermath of confrontation and leading-in to Borden’s wife.

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### “The Bostonian” February 1, 1958 \*\*\* B+

This episode stars Harry Townes as a rather displaced Bostonian out in the West, and Constance Ford as his wife, Gloria. She is noted for various roles, but I think one of the most memorable beyond her many television stints was as the bossy and critical Helen Jorgenson in *A Summer Place*. This episode has almost no Herrmann clips but there *is* indeed interesting music (primarily Rene Garriguenc) and accompanying scenes. For example, in Chapter 1 from 18:14 to 18:47 (end of chapter), we have the scene where Paladin is welcomed by Gloria into her ranch home. It’s a dynamic scene; interesting, not static. The direction (Andrew McLaglen) is intelligent and well-conceived. You see Gloria in moderate close up with her eyes looking slowly up at Paladin (unseen in the shot) from holstered leg to face, and then the scene cuts to Paladin with the camera slowly panning up Paladin’s leg and sets on a close up of his face (apparently mimicking what Gloria was doing!). And the accompanying music by Garriguenc is *very* interesting (adapting Herrmann’s *HGWT* fanfare). I have to seek out the exact title of the cue. I believe I hand-copied it but have to look for it.

Although there is a virtual lack of Herrmann quotations, the Garriguenc music more than makes up for it. Moreover, I liked the pointed dialog between Gloria and Paladin in Chapter 3 starting around 1:24 in which he basically tells her off! This short dialog is worth the time spent on this episode, and worth the price of the set perhaps. Very good dialog lines and very good acting. I’d give this episode a B+ but not quite a slightly upgraded A-) rating.

-Chapter 1 from :46 to :55: “Lead-In C” (*Police Force*) Bars 1-2, 11. The CBS Lob Books describe this cue as “Dark, heavy bridge to descending background and tail.”

-Chapter 1 from 3:33 to 4:09: “The Card” (*HGWT*)

-Chapter 3 from 7:11 to 7:39: “Lead-In B” (*Police Force*) Bars 3-7

-Chapter 3 from 7:49 to 7:56: “Sneak & Finale No. 1 (Have Gun Series)” by Rene Garriguenc. Cue # 1089 G, Box 12 UCLA, 6 bars, :07 duration. Scene: Paladin, Henry and Gloria in the end scene drinking a toast together. In 2/4 time, the bassoon starts off

the cue with a “3” triplet 8<sup>th</sup> figure of small octave G down to E to Great octave B (in effect, E minor) to Bb quarter note tied to half notes next two bars and tied to quarter and 8<sup>th</sup> notes in Bar 4. After a quarter rest in Bar 2, clarinet I plays Line 1 Db-small octave Bb-F (in effect Bb minor) triplet 8ths to (Bar 3) E [written F#] half note tied to quarter and 8<sup>th</sup> notes next bar. In Bar 4, the strings and brass start to play the familiar shock or attack *rinforzando* quarter note chords of Paladin’s, ending on E minor (E/G/B).

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“The Singer” February 8, 1958 \*\*\*\* A

I strongly recommend watching this episode. Not only is it fun episode and excellently written (Ken Kolb and even Sam Peckinpah), there is lots of Herrmann music to enjoy, particularly a rarely heard *Police Force* cue titled “Rundown” (although you will hear it a few more times in later episodes). You can also enjoy the acting of young Richard Long (later of *The Big Valley* fame) as Rod Blakely, and Denver Pyle (his second appearance so far on *HGWT*) as rancher Pete Hollister. I give the episode an “A” rating or at least four out of five stars (“Strange Vendetta” would definitely deserve 5 stars or an A+ rating). Remember that it is not one of those frequent heavy drama episodes, but light entertainment (not light, however, in quality).

-Chapter 1 from :47 to 1:04: “The Street” (*HGWT*) Bars 1-6. Scene: Nice “San Francisco” night scene matte painting of the Carlton Hotel with the bay in the background.

-Chapter 1 from 1:53 to 2:28: “The Card” (*HGWT*). Scene: Rod presents Paladin with the “Have Gun Will Travel” card, wondering if he’s the one behind the card.

-Chapter 1 from 4:46 to 5:26: “Travel I (Tranquil Landscape)” [*Western Suite*] ends on Bars 31-33. Scene: Rod and Paladin ride up to the gate of Hollister’s Ranch.

-Chapter 2 from 2:56 to 3:50: “The Ambush” (*Western Suite*) Bars 21-32. Holed up in Hollister’s stable, Paladin, Rod and Hollister’s unhappy, ambitious, spoiled wife plan something while Hollister and his men get ready to “ambush” them. The CBS Library log books describe it essentially as “neutral suspense motion.”

Chapter 2 from 4:04 to 5:36: “Rundown” (*Police Force*) cue # 354, CBS 51-D-2, Bars 1-14, 1-12, 25-26. The CBS log books describe it as “Staccato, persistent brass, for chase or fight.” Scene: Paladin breaks out with horse and carriage (pretending to carry Mrs. Hollister in a blanket). The music starts when Mr. Hollister yells, “Get to your horses!” The pleasure of this part of the episode is that you get to hear virtually the entire cue. Enjoy!

-Chapter 3 from 7:50 to 8:21: “The Fight” (*HGWT*) Scene: In the opera house, Hollister and Paladin fight.

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“Bitter Wine” February 15, 1958 \*\* C

In this episode, we witness another of Paladin's many acquired talents: wine connoisseur. It gets a "C" rating by me, even though it was written by Ken Kolb (who wrote the excellent "Strange Vendetta"), and the print is not very good. If your time is limited and you cannot watch every episode, then you can safely skip this one (but it's still better than "Helen of Abajinian"! ). Below I may not indicate every tiny fragment of Herrmann music used.

-Chapter 1 from 3:16 to 3:25: "The Card" (*HGWT*)

-Chapter 1 from 6:32 to 6:56: "Lead-In D" Bars 1-6, then 11-13.

-Chapter 2 from 6:49 to 6:57 (end of chapter): "Middle Tag G" (*Police Force*).

Scene: Donatello hands out guns to his men to fight Gorman.

-Chapter 3 from :01 to :14: "Suspects" (*Police Force*)

-Chapter 3 from 2:34 to 3:23: "Trouble No. 2" (by Rene Garriguenc). Scene: Paladin forces Gorman to call his men back.

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### "The Girl From Piccadilly" February 22, 1958 \*\*\*\* A

I like this episode (written by Ken Kolb) a lot, perhaps putting it in my Top Ten list (certainly Top Twenty). There's a certain atmosphere that appeals to me, especially in that lonely church scene at night (see Chapter 1 from 8:57 thru Chapter 2 at 1:55). One scene I like to look at in freeze-frame format is in the beginning of Chapter 2 (for example, go to 0:09). It's a real nice composition with the window and shadows, Paladin facing Isabel.

Isabel is played by the beautiful Betsy Von Furstenberg (Broadway star who also did many television shows). She's a definite plus in watching this episode! However, while I think she is elegant and lovely to watch, I am even more drawn to the beauty of Paula Raymond in the episode titled "Lady With A Gun (4-9-60). Perhaps you remember her best in Harryhausen's *Beast From 20,000 Fathoms*.

-Chapter 1 from 8:57 to 9:31 (end of the chapter): "Religious Procession No. 1" (by Rene Garriguenc). If you recall, this music was played in its near entirety in "The Hanging Cross." It is logical for the music editor (I assume Gene Feldman but no name was indicated in the End Credits) to choose this cue for this church scene.

-Chapter 2 from 3:40 to 3:48: "Dramatic II" (aka "Gunfight" in the Cerberus LP and Prometheus cd) [*Western Suite*] Bars 1-2. This seques to "Shadows" (*Western Suite*) Bars 1-6.

-Chapter 2 from 4:14 to 4:22: "Dramatic II" (*Western Suite*)

-Chapter 3 from 2:30 to 2:51: "Dramatic II" once again. Scene: Paladin pours Chablis.

-Chapter 3 from 6:36 to 7:05: "Rain Clouds" (*Western Suite*) Bars 1-2, 4-5, 7-8. Then "Shadows" follows once again.

-Chapter 3 from 9:36 to 10:10: "Emotional Sneak & Finale" (by Rene Garriguenc). All 12 bars. This is a very nice cue, rather Herrmanesque. It's a fitting ending to this fine episode.

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“The O’Hare Story” March 1, 1958 \*\*\*\* A-

This is a highly notable episode, and not only for its solid storyline and many Herrmann quotations. The star is Victor McLaglen, the Oscar-winning character actor for *The Informer*, and a favorite actor of John Ford’s. He was captivating in his role for the *HGWT* episode, very likeable and “strong.” It was directed, incidentally, by his son, Andrew McLaglen, who directed I believe 116 episodes of the series. Andrew was called “Big A” because he was 6’7” (Victor was 6’3”). John Doucette also stars in this episode (of course as a “bad” guy!). Refreshing Christine White plays Myra Ritchie. She’ll appear in another excellent episode titled “Road To Wickenburg.”

-Chapter 1 from 2:10 to 2:46: “The Card” (*HGWT*)

-Chapter 2 from 2:16 to 2:41: “Lead-In B” (*Police Force*) Bars 1-5. Scene: O’Hare (McLaglen) arrives in town to confront the “gunfighter” (Paladin).

-Chapter 3 from :00 to :19: “Lead-In A” (*Police Force*) Bars 1-4. Neutral scene and neutral music as Paladin leaves the hotel.

-Chapter 3 from :31 to :59: “Lead-In D” (*Police Force*). Much of it is played here. Scene: Paladin goes to O’Hare’s camp to talk. I like this short cue. Its beginning reminds me a bit of *Journey To The Center of the Earth* somewhat.

-Chapter 3 from 6:22 to 9:11: “Night” (*Police Force*) Bars 1-44. Here’s a particularly long presentation of this cue (a rarity). Scene: attempt to dynamite O’Hare’s dam.

-Chapter 3 from 9:59 to 10:21: “Dramatic II” (*Western Suite*) Bars 13-20. Scene: The bad guys are “escorted” back to town.

-Chapter 3 from 11:15 to 11:44 (end of episode): [???] I am attempting to try to identify this fine, Herrmanesque cue (since I do not have the official cue sheets). I do not believe it is Herrmann (I believe, instead, that it’s Garriguenc).

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“Birds of a Feather” March 8, 1958 \*\* C+

This is an okay episode, maybe deserving a B- rating (or a C+). There are no distinctive stars per se, although I liked the performance of James Craig as Ralph Cole.

-Chapter 1 from 1:24 to 1:49: “The Newspaper” (*HGWT*). Scene: Paladin in the Carlton Hotel reads a headline from Big Spur News, Colorado.

-Chapter 1 from 4:29 to 4:57: “The Card” (*HGWT*) Scene: Paladin shows his card to his old friend, Sheriff Quinn. The music seques to the following cue.

-Chapter 1 from 4:58 to 5:39: “Lead-In A” (*Police Force*) all 9 bars.

-Chapter 2 from 5:36 to 6:12: “Rain Clouds” (*Western Suite*) Bars 1-2, etc., ending on Bar 46.

-Chapter 2 from 7:16 to 7:43: “Lead-In F” (*Police Force*) Bars 1-2,, 5, 10-11

-Chapter 3 from :01 to :41: “Night” (*Police Force*) Bars 1-8, then 7-8.

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“The Teacher” March 15, 1958 \*\*\* B-

This is a fine episode with a rather “homey” atmosphere. The print is not particularly sharp, however, unlike many episodes such as, say, “The Naked Gun.” It seems a little washed out, “old.” I enjoyed seeing Marian Seldes once again playing “The Teacher,” Mollie Stanton. I really enjoyed her performance in the 6<sup>th</sup> episode titled “The Bride.” Due to a different type of clothing, less feminine-enhancing makeup and conservative hair style, she has a rather maidenly, prim-&-proper look—perfect look for being a “schoolmarm.” The episode also stars the impressive Andrew Duggan. I remember him in his role in *Seven Days in May*. Also starring is Peter Breck and Jack Albertson. I will not below detail the timing location of the few Herrmann “bits and pieces” in this episode. These include the “Middle Tag D” fragment at the end of Chapter 2, a few bars of “The Rocks” and so forth.

-Chapter 3 from 7:07 to 7:33: “Dramatic Finale (Americana)” by Rene Garriguenc. Bars 3-10. Cue # 187, CBS 8-47-C, :30 duration. The written score is located in Box 2 in the CBS Collection at UCLA Music Library Special Collections. You can hear this finale cue in many episodes but I neglected to comment on it in earlier ones. The instrumentation is precisely the same as in many of the Herrmann suites for CBS: 4 horns, 3 trumpets, 3 trombones, tuba, and timp. The cue ends in Bar 10 on the D major (D/F#/A) tonality. Horns play D/F#/A [written A/Line 2 C#/E] rinforzando whole notes held fermata. Trumpets play A/Line 2 D/A [written B/E/B] whole notes, while the trombones sound D/A/Line 1 F# whole notes, and tuba on Great octave D. The timp is rolled on small octave D whole note held fermata.

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“Killer’s Widow” March 22, 1958 \*\*\* B-

There’s very little Herrmann music in this interesting but somewhat standard story that has roses as the focus point in this drama about \$30,000 lost after a past bank robbery. It stars Barbara Baxley as the bank robber’s widow, and R.G Armstrong as the Marshall.

-Chapter 1 from 2:32 to 2:41: “Travel” (*HGWT*)

-Chapter 1 from 2:43 to 3:23: “East Horizon” (*Desert Suite*)

-Chapter 2 from :00 to :36: [??] I cannot yet identify this interesting Herrmannesque cue. I’ve heard it before, especially in several *Perry Mason* episodes. Scene: Paladin rides up to Lucy’s house that is up for auction tomorrow (he’s the one who actually killed her husband in self-defense). I suspect it is written by Garriguenc (as the one immediately below). Structurally it is similar to the beginning of his cue titled “Quietness” (cue # 186) except that cue utilizes only the brass, whereas the cue under question has woodwinds as well.

-Chapter 2 from 3:52 to 4:53 (bleeding into Chapter 3 as well): “Reunion” (by Rene Garriguenc). Cue # 177, CBS 8-57-C, 24 bars, 1:00. The written cue is located in Box 1 of the CBS Collection at UCLA Music Library Special Collections. I also like this music very much, and you get to hear all of it in this segment of the *HGWT* episode. Instrumentation: 4 horns and 3 trombones. Quite a nice, lyrical piece (that is also rather “Herrmannesque” in nature). Scene: Paladin leaves Lucy but looks with interest at the rose bushes outside. Horn I plays *p espr* in Cut time Line 1 B down to C [written B to G] quarter notes to D [written A] half note tied to quarter note next bar to E up to G to B legato quarter notes crescendo hairpin to (Bar 3) B [written Line 2 F#] to A [written E] half notes decrescendo. Trombones I & II in Bar 2 play *pp* small octave F/A half notes legato mini-slur to G/B half notes to (Bar 3) E/middle C whole notes. Trombone III plays small octave C whole note down to (Bar 3) Great octave A whole note. The tonalities in Bar 3 are A min/9<sup>th</sup> (A/C/E/B) to A min (A/C/E). This is exactly the style of Herrmann in many of his poignant cues.

Chapter 3 from 4:21 to 4:30: “Lead-In F” (*Police Force*) Bars 1-2.

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“Gunshy” March 29, 1958 \*\*\* B-

Once again, this episode is not included in the dvd set, although it is listed as such. Actually the episode provided is “Death of a Gunfighter” from the next season! I am referring to my subscription set but I believe the same applies to the general release dvd set of Season I. Fortunately I have the old vhs format of the entire series and watched it last week. Curiously, in the old vhs set of four episodes per tape, “Gunshy” was the first titled followed by “Death of a Gunfighter,” then “Siege” (Garriguenc music, airdate April 1, 1961), and then “Bird of Time” (dated October 20, 1962, music by Van Cleave). “Gunshy” co-starred (very briefly) Dan Blocker, later of *Bonanza* fame. The story centers around a stolen jaded chess set. Jeanette Nolan is terrific as Ma Warren. No wonder Boone wanted her in his short-lived series, *The Richard Boone Show* right after his Paladin stint. Too bad “Gunshy” was not included. I would’ve preferred “Helen of Abajinian” to have been missing!

-14:06 to 14:26: “Dramatic II” (*Western Suite*) Scene: Paladin shows his trademark card.

-24:02 to 24:37: “Sun Clouds” (*Western Suite*)

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“The Prizefight Story” April 5, 1958 \*\* C-

Although Ken Kolb wrote the story, it’s pretty mediocre, not a very memorable episode at all. You won’t be missing anything important if you skip this episode (and if your time is limited).

-Chapter 1 from 1:32 to 1:38: “Dramatic II” (*Western Suite*) aka “Gunfight”

-Chapter 1 from 3:34 to 3:44: “Dramatic II” again

-Chapter 1 from 7:32 to 7:41 (end of chapter): tiny segment of “Middle Tag D” (*Police Force*)

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“Hey Boy’s Revenge” April 12, 1958 \*\*\* B

This is a good episode (but not a great one). It’s noted for having Pernell Roberts (later of *Bonanza* fame) as the “bad guy,” Travis, boss of a Chinese railroad gang in Utah. Hey Boy’s brother was killed due to him, so Paladin goes off to the rescue. I really enjoyed the look of disgust in Paladin’s face when he had to deal with the hotel clerk (Olan Soule, who could’ve easily played Don Knotts brother in *The Andy Griffith Show!*) at the Carlton. With Hey Boy’s absence, everything was fouled up for Paladin. He then investigates the matter in China Town in San Francisco to find out exactly what happened to Hey Boy.

-Chapter 1 from 2:04 to 2:29: “Shadows” (*Western Suite*) Bars 1-6

-Chapter 1 from 8:14 to 9:05: “East Horizon” (*Desert Suite*) starting Bar 10. Also some of “Dramatic II” is briefly played.

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“The Five Books of Owen Deaver” April 26, 1958 \*\*\* B

Tall (6’3”) blond actor James Olson (remember him as Dr. Mark Hall in *The Andromeda Strain?*) plays Sheriff Owen Deaver who thinks he can run his wild West town as a town in Philadelphia. Paladin eventually teaches him the error of his ways. Olson was about age 28 when he did this part. It’s a decent, standard episode but not particularly noteworthy.

-Chapter 1 from :52 to 1:35: “The Newspaper” (*HGWT*)

-Chapter 1 from 2:14 to 2:39: “Travel” (*HGWT*) Bars 18-20, 42-45.

-Chapter 1 from 6:29 to 6:51: “Lead-In E” Bars 3-7. Scene: The Sheriff is hit over the head in the bar, about to be knifed when Paladin intervenes with his hidden derringer. The CBS Log Books describe this cue as “Heavy punct. To sharp percussive brass to soft tail.”

-Chapter 3 from :00 to “Night” (*Police Force*) Bars 40-41, 44-46. Scene: Interior jail, night. Owen lights the lamp. Paladin is in the cell.

-Chapter 3 from 2:30 to 2:50: “Lead-In D” Bars 1-2, 9-13. Scene: Quite frustrated, Owen knifes the Wanted poster of the gang after him.

-Chapter 3 from 3:21 to 3:50 : “Lead-In C” (*Police Force*) Bars 1-9 (not end Bars 10-11). Scene: Ma Deaver steps out and sees the killers outside waiting.

-Chapter 3 from 3:51 to 5:42: “Night” (*Police Force*) Bars 11-33 (some re-editing such as cutting portions of bars)



-Chapter 3 from 6:10 to 7:15: “Trouble No. 2” (by Rene Garriguenc) Cue # 191.  
Scene: Paladin is in the wagon hiding and then shoots a bad guy about to kill Owen.  
Eventually he uses a shotgun to kill the last badman in the bar.

-Chapter 3 from 7:16 to 7:34: “Suspects” (*Police Force*) Bars 31-33. Scene: Shot  
of bloody hand of the badman on the floor of the bar.

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### “Silver Queen” May 3, 1958 \*\* C+

Old and soon-to-die Leadhead Kane has a thing for Annette (played by Lita Milan). Paladin arranged for the singer to visit Leadhead for a most enjoyable evening. He wills his estate (basically a silver mine) to her but others (especially Whit Bissell) contest it in court. The episode is okay but not very memorable. However, you will derive the benefit of at least two cues nearly in their entirety.

-Chapter 1 from :47 to 1:21: “The Street” (*HGWT*)

-Chapter 2 from 5:39 to 6:11: “Lead-In A” Bars 1-8. Scene: Paladin and Annette are at the mine.

-Chapter 2 from 6:12 to 6:47: “The Rocks” (*HGWT*) Bars 1-15. Scene: Paladin and Annette are pinned down inside the mine by rifleman of Crawford’s (Bissell).

-Chapter 2 from 6:48 to 7:42: “Trouble No. 2” (by Rene Garriguenc). All bars except last few seconds.

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### “Three Sons” May 10, 1958 \*\* C-

This is a bit of a ho-hum episode although I liked seeing Warren Oates and Kevin Hagen as John and Ed Bosworth, two bad sons vying to kill dear old dad to prevent good son, Rupe (newly married), from getting part of the farm. There is basically no Herrmann music here not already heard a couple dozen times already. You can safely skip this episode, if you wish.

-Chapter 1 from 3:35 to 3:59: “Travel” (*HGWT*) Bars 34-36, 42-45

-Chapter 3 from 8:35 to 9:03: “Emotional Sneak & Finale” (by Rene Garriguenc).  
Cue #1089K.

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### “Return of Dr. Thackeray” May 17, 1958 \*\*\*\*\* A

Now this is an impressive and unusual episode in the sense that you see Paladin quite genuinely affectionate towards a woman (his “soul mate,” Dr. Thackeray, played by June Lockhart). There is even reference made to marriage! Grant Withers returns as a

guest star. Remember that he played the righteous wagon train boss, Mulrooney, in the “No Visitors” episode (but here plays Sam Barton afraid of smallpox contagion at his ranch). Of course Dr. Thackeray was introduced in that episode as well. In a sense, this episode is a sort of “soul-mate” companion episode to “No Visitors” since the similarities and guest stars are closely aligned. I also like seeing John Anderson as volatile Fred Cooley. He’s the one who hits Dr. Thackeray after which Paladin nearly beats him to a pulp! He had a terrific role in the *Gunsmoke* episode “Buffalo Man” (co-starring Jack Klugman). There’s also terrific Herrmann music tracked in that episode as well (as I’ll discuss much later). I like the dialog in this *HGWT* episode, especially when Paladin puts Mr. Barton in his place in regard to his treatment of his son (Charles Aidman). Don’t miss this episode.

- Chapter 1 from 1:42 to 2:22: “Lead-In E” (*Police Force*) Bars 3, 4, 1-3, etc.  
Scene: A Barton Ranch cowboy gets seriously ill.
- Chapter 1 from 4:33 to 5:04: “The Newspaper” (*HGWT*)
- Chapter 2 from :01 to :35: “Middle Lead-In (Climatic Lead-In) Bars 3-4, 1-3, 11.  
Scene: Paladin applies a wet compress on the head of the smallpox victim.
- Chapter 2 from 2:55 to 3:13: “Lead-In A” Bars 1-4
- Chapter 3 from 4:34 to 4:40: “The Fight” (*HGWT*) Bars 1-6
- Chapter 3 from 4:50 to 5:03: “The Jail” (*Police Force*) Bars 1-2, 4-6. Scene: Paladin marches out of the house to beat up John Anderson (who hit Thackeray out of fear). The music editor (I surmise it was Gene Feldman, although it wasn’t credited) did an excellent job of splicing the music together. He obviously had a great command of the CBS Music Library of cues, and a great memory! He used the ostinato pattern of Herrmann’s beginning part of “The Fight” and then segue that to the similar ostinato rhythm pattern segment of that very rarely heard cue, “The Jail.”
- Chapter 3 from 5:04 to 5:36: “The Fight” (*HGWT*) Bars 11-20 (re-edited or re-sequenced). Scene: The actual beating of Mr. Cooley. Paladin quite ferocious intensity! Aidman intervenes with a rifle butt to prevent Paladin from possibly killing him.

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### “24 Hours at North Fork” May 24, 1958 \*\*\*\* B+

I like this episode if only because Jacqueline Scott guest stars as a Mennonite farmer whose clan has a crop free of blight. I always liked her strong presence, especially in the hour black & white *Gunsmoke* 1964 episode titled, “Kitty Cornered.” Jacqueline plays outspoken and beautiful Stella Damon who competes against Kitty in the saloon business. Other familiar guest stars are in this *HGWT* episode such as Hank Patterson and Karl Swenson. Good casting here, particularly Morris Ankrum as the non-violent head Mennonite, Mr. Bruckner.

- Chapter 1 from :47 to 1:26: “The Street” (*HGWT*).
- Chapter 1 from 9:34 to 10:06: “Badman” (*Western Suite*) Bars 16-20, 26-29.  
Scene: Somebody torched the Bruckner wheat fields.

- Chapter 2 from :00 to :13: Scene: Aftermath of the fire.
- Chapter 3 from 4:43 to 5:41: “Rain Clouds” (*Western Suite*). Scene: Tildy’s (Jacqueline Scott) father appeals to Paladin to help his daughter.
- Chapter 4 from :01 to :19: “Suspense Processional” (*Walt Whitman*). Scene: The Mennonites carriage into town. Interesting using this cue from an old radio show for this scene. It fits the character of the scene (focus on the Mennonites).
- Chapter 4 from :33 to 1:16: “Badman” (*Western Suite*)
- Chapter 4 1:38 to 2:03: “Trouble No. 2” (by Rene Garriguenc). Scene: The henchman uses Tildy as a shield against Paladin.
- Chapter 4 from 2:04 to 2:27: “Tension & Fight” (by Rene Garriguenc). Cue # 185, Bars 1-4, 7-8. CBS 8-46-D. This is a very nice Herrmannesque cue, one you’ll hear in later episodes. Scene: Paladin takes off his holster and gun; ready to fist fight the guy instead.
- Chapter 4 from 6:26 to 6:55: “Dramatic Finale” (by Rene Garriguenc). Cue # 187, all 10 bars, :30 duration. Definitely another Herrmannesque cue by Rene. Excellent!

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“Silver Convoy” May 31, 1958 \* D+

Compared to so many fine episodes, this one is somewhat substandard. In fact this is the first of the final three episodes of Season One, and they are all rather weak. I believe the writers and stars all desperately needed a vacation because the stories and acting appeared rather tired. “Silver Convoy” was written by Ken Kolb but it lacks both substance and a sense of fun. Paladin goes to Monterey to investigate the disappearance of a man who was rumored to have been a prisoner of a silver mine owned by Don Francisco. The only interesting segment is the use of “The Chase” cue from *Police Force*.

- Chapter 1 from 4:48 to 4:51: “Dramatic II” (*Western Suite*) Bar 1. Scene: Paladin shows the Don his signature trademark card.
- Chapter 1 from 9:03 to 9:39: “Dramatic I” (*Western Suite*) aka “Prelude, Bars 1, 1-8, etc. Scene: The senorita is chased by the Don’s son.
- Chapter 3 from 1:49 to 3:33: “The Chase” (*Police Force*) cue # 371, slower version. Scene: Paladin and the senorita are chased throughout the winding alleys and dark places of the ranch.

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“Deliver The Body” June 7, 1958 \*\* C +

The only distinction in this episode is the primary guest star, James Franciscus as town lawyer Tom Nelson. R.G. Armstrong also returns as a guest star in the role as Mayor Lovett. I liked the episode better than “Silver Convoy,” however. It has more energy.

-Chapter 1 from 6:31 to 6:39: "Middle Lead-In (Climatic Lead-In)" cue # 217, Bars 1-2. Scene: Paladin is quite sarcastic towards the mayor's two henchman. He said for him to leave his men in town "in case anything fierce happens, like a dog fight."

-Chapter 1 from 6:40 to 7:07: "Quiet Street" (by Rene Garriguenc). Cue # 176, CBS 8-56-C, Bars 13-18, 23-24. Complete cue is 24 bars, 1:24. The written score is located in Box 1 in the CBS Collection at UCLA. There are a fair number of instances where you hear this music in *HGWT* but I thought I would mention it here because it is a good segue from that Herrmann fragment to this fragment of a cue by Garriguenc.

-Chapter 2 from :01 to :22: "Travel III (The Meadows)" [*Western Suite*] Bars 49-54.

-Chapter 3 from :01 to :14: "Travel III" once again.

-Chapter 4 from 2:19 to 2:37: "Lead-In D" (*Police Force*) Bars 3-7

-Chapter 4 from 2:38 to 2:59: "Lead-In E" (*Police Force*) Bars 1-2, 5,10-11

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"Statue of San Sebastian" June 14, 1958 \*\* C

John Carradine stars as Father Bartolome, and Simon Oakland as Sancho Fernandez. This is good casting but the story is something I am not too enthusiastic about. Come to think of it, Simon Oakland is rather miscast here as the Mexican bandit type (although I like Simon Oakland). He was better cast in the *Gunsmoke* episode titled "Overland Express" (May 31, 1958) as the American bandit, Jim Nation. Moreover, unlike the previous episode, it is practically devoid of interesting music. You can skip this adios episode of Season One.

-Chapter 2 from 3:24 to 4:02: "Travel" (*HGWT*) Bars 18-19, 21-23, 42-45.

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## SEASON TWO

"The Manhunter" September 13, 1958 \*\*\*\*\* A

The second season starts off in terrific form in this intense drama. It's good to see the only *HGWT* appearance of Martin Balsam as Charlie Dawes, intent to revenge the death of one of his brothers, and Paladin's death will be his satisfaction! Joseph Calleia is well cast as the old sheriff, Sam Truett. There's Herrmann music in this strong episode but far more Garriguenc music. I will identify several of the clips.

-Chapter 1 from 2:12 to 3:22: "The Ambush" (*Western Suite*) Bars 2-20, etc. Scene: Paladin on the trail encounters the object of his search, Jimmy Dawes. He ends up shooting him dead out of self-defense. The town, especially the other Dawes brothers, are hostile towards him when he arrives with the body.

-Chapter 1 from 3:53 to 4:52: "Travel" (*HGWT*) Bars 1=12, 44-45. Scene: Paladin arrives in town with the body of Jimmy Dawes.

-Chapter 1 from 8:14 to 8:26: “Middle Tag G” (*Police Force*) Bars 1-3 played twice. Scene: In the middle of the night at the hotel, Paladin is bushwhacked in his room by Ben Dawes (Hampton Fancher) with a shotgun, but Paladin heard his approach in time.

-Chapter 1 from 8:27 to 8:42: “Middle Close (Climatic Middle Tag)” Cue #216, Bars 3-5. Scene: Conclusion of that hotel room attempt to kill Paladin. This is truly a rarely heard cue (alas, cue segment in this case) that is quite appropriately placed here by the music editor (Gene Feldman?) for this intense scene.

-Chapter 3 from 1:38 to 2:27: “Heavy Suspense” (by Rene Garriguenc) Bars 5-19. Cue # 1132, part of the “Have Gun Series” of cues written by Rene. The written cue is located in Box 12 at UCLA. Scene: The sheriff meekly asks Paladin if he can help defend him against the Dawes brothers. Paladin refuses.

-Chapter 3 from 6:16 to 6:47: “Action Bridge & Background” (by Rene Garriguenc). Cue # 1129, Bars 1-7, 13-17. CBS 9-58-E-1. The written cue is located in Box 12 at UCLA. Scene: One of the Dawes brothers reaches for a gun to shoot Paladin in the back, but the eldest Dawes (Balsam) stops it.

-Chapter 3 from 7:06 to 7:54: “Emotional Dramatic” (by Rene Garriguenc) Bars 5-16. CBS 9-58-E-1. The written cue is located in Box 12 at UCLA, part of the “Have Gun Series.” Scene: The Sheriff recounts how once nobody ever did to him what Dawes and Paladin did to him today. Paladin is somewhat sympathetic but is glad to leave the town.

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### “In An Evil Time” September 20, 1958 \*\*\*\*\* B+

If you like rocky terrain, you’ll love this episode. It’s strewn with massive rocks because the episode was filmed in Alabama Hills in the rustic Lone Pine area. Many westerns were filmed here, both feature film and television. This is a fine story starring, once again, Hank Patterson. He plays an old bank robber that Paladin is after (as well as \$50,000 robbed from a bank in Merced). Two young partners of Pappy’s are also after him and the money! The opening music (Chapter 1 starting at :46 as Paladin rides across the rocky terrain) is I believe by Rene Garriguenc but I cannot identify it at this moment. The only thing that somewhat mars the episode is the ending when Pappy dies, and Paladin overdoes the saying of “words” over him. He quotes Ecclesiastes 9:12 (reference to “an evil time”). It’s just a little too much.

-Chapter 1 from 6:19 to 6:54: “The Watching” (*Western Saga*) Bars 1-9. Scene: Paladin is walking the horse since Pappy, with a broken leg, is sitting upon it.

-Chapter 2 from :01 to :33: “Prelude (The Desert)” [*Desert Suite*]

-Chapter 2 from 4:34 to 4:53: “The Watching” (*Western Saga*) Bars 1-9, 1-3, 7-8. Scene: After a brief water hole rest, they continue on to the hidden money.

-Chapter 2 from 4:54 to 5:31: “The Desert No. 1” (by Rene Garriguenc). Cue # 178. Scene: Morley and Swanson are up in the rocks with rifles sights on Paladin and Pappy.

-Chapter 2 from 8:06 to 9:56: "Night Suspense" (*Western Suite*) cue # 453, Bars 1-25. Scene: Night. Pappy is very nervous as Paladin tries to sleep, hearing noises in the rocks.

-Chapter 3 from :01 to 1:36: "The Canyons" (*Western Saga*) cue # 382, Bars 9-30, 9-25. Scene: Paladin is above looking down the rocky canyon, spying on the two approaching men in the distance. Then he and Pappy hurry to the money hidden under a rock.

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### "The Man Who Wouldn't Talk" September 27, 1958 \*\*\*\*\* A

Season Two is still going gangbusters with this engaging, intelligent story with a humorous touch. It's a fun, entertaining episode. There are several excellent stars, including the return of Charles Bronson as direct but verbally stumbling Chris Sorenson who hires Paladin to teach him how to effectively approach a neighboring ranch woman, Senorita Maria de Castro. Harry Carey Jr. plays Bud, Chris's ranch boss. Celia Lovsky is well cast as the Senorita's aunt. Remember her? She later plays T'pau, the Vulcan high priestess in *Star Trek*.

-Chapter 1 from :46 to :51: "The Street" (*HGWT*)

-Chapter 1 from 3:58 to 4:12: "Travel" (*HGWT*) Bars 42-45

-Chapter 3 from 2:34 to 2:54: "Lead-In C" (*Police Force*) Bars 5-7, 10-11.

-Chapter 3 from 6:39 to 7:18: "Suspects" (*Police Force*) Bars 22-28, 33.

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### "The Hanging of Roy Carter" October 4, 1958 \*\*\* B-

This episode is okay but definitely not of the same quality as the previous three episodes, and certainly not as good as the companion piece coming up in May, "The Return of Roy Carter" (although both written by Gene Roddenberry), with a different star (Clu Gulager) as Roy Carter. However, I like John Larch as Chaplain Robert April.

-Chapter 3 from 2:13 to 2:57: "The Chase" (*Police Force*) cue # 371.

-Chapter 3 from 8:36 to 9:04: "Dramatic Finale (Americana)" by Rene Garriguenc. All 10 bars.

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### "Duel at Florence" October 11, 1958 \*\* C

This is a story about dueling beaus for the hand of marriage of blond Belle. It's a tale you can safely pass up! Hank Patterson returns in a minor guest role. He plays a plainsman type townsman named "Hank."

-Chapter 1 from 1:56 to 2:26: “Travel I (Tranquil Landscape)” [*Western Suite*]  
Bars 1-21

-Chapter 3 from 6:45 to 8:01: “The Rocks” (*HGWT*) Bars 1-20, 1-5.

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“The Protégé” October 18, 1958 \*\*\*\* A-

This is a very good story about Paladin taking on a protégé (later to his regret). Young Peter Breck is the ambitious wannabe gunfighter. His newfound powers soon go to his head.

-Chapter 1 from 1:43 to 1:51: “Dramatic II” (*Western Suite*) aka “Gunfight” Bars 1-2.

-Chapter 1 from 1:52 to 2:42: “Travel I (Tranquil Landscape)” [*Western Suite*]  
Bars 11-14, 31-37, 55-56.

-Chapter 2 from :01 to :27: “Dramatic I” (*Western Suite*) aka “Prelude” Bars 21-24, 37-44.

-Chapter 2 from :44 to 1:12: “Night Suspense” (*Western Suite*) Bars 54-62 (and a half!)

-Chapter 2 from 2:18 to 3:17: “Dramatic II” (*Western Suite*)

-Chapter 2 from 4:33 to 4:57: “The Return” (*HGWT*) Bars 9-24, etc.

-Chapter 2 from 5:58 to 6:01: “The Watching” (*Western Saga*) Bars 2-16.

-Chapter 2 from 6:02 to 6:35: “Night” (*Police Force*) Bars 20-32.

-Chapter 2 from 8:06 to 8:41: “Gunsmoke” (*Western Saga*) Bars 1-7, 28-30.

Scene: Kurt Sprague (Breck) shoots down his nemesis, Harper.

-Chapter 3 from 1:38 to 2:08: mostly (not opening three seconds) “Opening F” (*Police Force*) Bars 3-7. Scene: Kurt takes off the gun in Paladin’s presence in the bar. Just as he leaves town, Kurt puts it back on again.

-Chapter 3 from 7:51 to 8:41: “Middle Lead-In (Climatic Lead-In)” cue # 217,  
Bars 3-11.

-Chapter 3 from 8:40 to 9:09: “Emotional Sneak & Finale” (by Rene Garriguenc).

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“The Road To Wickenburg” October 25, 1958 \*\*\*\*\* A-

This is a fun episode written by Gene Roddenberry. Harry Carey Jr. plays Sheriff Jack Goodfellow. Roddenberry probably had fun picking *that* name since good ole Jack is not such a good fellow after all, let alone a good sheriff! Christine White returns to play refreshing saloon girl, Susan, desperate to get out of this corrupt town.

-Chapter 2 from 7:27 to 8:19: “The Fight” (*HGWT*). Scene: With Susan’s help, Paladin escapes the clutches of the four remaining Goodfellows!

- Chapter 2 from 8:20 to 8:28: “Middle Tag G” (*Police Force*) all 5 bars
- Chapter 3 from 4:50 to 6:11: “Open Spaces” (*Western Saga*) Cue #375, Bars 1-21.
- Chapter 3 from 7:38 to 8:21: “Reunited” (*HGWT*) all
- Chapter 4 from :00 to :33: “Prelude (The Desert)” [*Desert Suite*]
- Chapter 4 from 4:24 to 5:07: “Gunsmoke” cue #384, Bars 15-24.

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“A Sense of Justice” November 1, 1958 \*\*\*\* B

This is an interesting episode about deception, shirking of duty, differing views of justice, mercy and various other issues. Of course Paladin is the catalyst of the entire mix. It stars Virginia Gregg as the town matriarch, and Karl Swenson as the town Sheriff. Guess who’s really in charge? At any rate, it may be interesting trivia to note that both stars were together a year later in the Gary Cooper western produced by Warner Bros., *The Hanging Tree*. They played Tom and Edna Flaunce.

- Chapter 2 from :33 to :53: “The Newspaper” (*HGWT*)
- Chapter 2 from :54 to 1:17: “Travel” (*HGWT*) Bars 34-35, 42-44.
- Chapter 2 from 1:18 to 1:44: “Rain Clouds” (*Western Suite*) Bars 1-6.
- Chapter 3 from :01 to :52: “The Ambush (The Trap)” [*Western Suite*] Bars 17-24, 36 to 40, 42.
- Chapter 3 from 1:36 to 2:01: [mixed:] “Climax Prelude” Bar 3; “The Chase” and a Lead-In.
- Chapter 3 from 2:02 to 2:38: “Shadows” (*Western Suite*) cue # 459, Bars 1-6, etc.
- Chapter 4 from 7:30 to 7:41: “End Tag” (*HGWT*) all four bars.

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“Young Gun” November 11, 1958 \*\*\*\* B

Scene: Benedict, Wyoming. Reason for travel there: To settle a water/land dispute. Reason to watch episode: Plenty of good Herrmann (and Garriguenc) music.

- Chapter 2 from :08 to 1:26: “The Newspaper” (*HGWT*)
- Chapter 2 from 1:31 to 2:36: “The Waiting” (*Western Suite*) cue # 460
- Chapter 2 from 2:37 to 3:15: “Badman” (*Western Suite*) Bars 1-4, 3-4, 5-7.
- Chapter 2 from 3:16 to 3:52: “Night” (*Police Force*) Bars 12-15, 20-25.
- Chapter 2 from 3:53 to 5:04: “Climax Prelude” cue # 215
- Chapter 3 from 2:30 to 2:53: “Travel III (The Meadows)” [*Western Suite*]
- Chapter 3 from 9:36 to 9:57: “Emotional Sneak & Finale” (by Rene Garriguenc)



- Chapter 4 from 1:55 to 2:36: “Suspense B.G.” (by Rene Garriguenc) Bars 4-18. Scene: Paladin tries to talk reason with Jeff Calvert (the “young gun”) and his dad.
- Chapter 4 from 2:37 to 3:54: “The Watching” (*Western Saga*) cue # 377, Bars 1-8, 7-17.
- Chapter 4 from 3:55 to 4:39: “Night” (*Police Force*) Bars 20-30.
- Chapter 4 from 5:09 to 5:15: “Night” (*Police Force*) Bars 34-35.
- Chapter 4 from 5:16 to 5:34: “Sun Clouds” (*Western Suite*). Scene: Mrs. Wellman makes a peace offering (basically mutual forgiveness).
- Chapter 4 from 6:14 to 6:36: “End Tag” (*HGWT*)

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“The Lady” November 15, 1958 \*\*\* C+

If you like Indian type music (such as warpath music!) then you’ll like this episode. Otherwise I am not too impressed with the story, partially because the Diana Coulter character (played by Patricia Medina) is a rather difficult lady to like. Paladin shouldn’t have taken an Indian arrow for her!

- Chapter 2 from 4:23 to 4:36: “Travel III (The Meadows)” [*Western Suite*]
- Chapter 2 from 4:37 to 5:23: “Shadows” (*Western Suite*) Bars 1-9, etc.
- Chapter 2 from 6:19 to 7:29: “Indian Ambush” (*Indian Suite*) Bars 1-7, 5-7, 5-7, 5, 6.
- Chapter 2 from 7:30 to 7:55: “Travel” (*HGWT*) Bars 33-34, 42-45.
- Chapter 3 from :01 to :53: *Collector’s Item* cue
- Chapter 3 from 3:46 to 4:22: “Indian Fight” (*Indian Suite*) Bars 5-24. Scene: Paladin is shot by an arrow.
- Chapter 3 from 4:23 to 4:54: “The Journey” (*Indian Suite*) & “Indian Suspense” (*Indian Suite*) Bars 31-34, etc. Scene: The music seques to the hidden cellar in the house where the Lady and Paladin hole up.
- Chapter 4 from 1:07 to 1:49: “Indian Suspense” Bars 31-38
- Chapter 4 from 2:03 to 3:56: “Indian Suspense” Bars 1-5, 17-33.
- Chapter 4 from 3:57 to 5:01: “Indian Fight” (*Indian Suite*) Bars 1-24, etc.
- Chapter 4 from 5:02 to 5:29: “The Journey” cue # 227, Bars 9-10, etc.
- Chapter 4 from 5:52 to 6:01: “The Journey”

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“A Snare For Murder” November 22, 1958 \*\*\* B-

This is an okay episode about two mining partners with the threat of death. But by whom? Harry Morgan stars as miner Fred, later to be a regular cast member of *The Richard Boone Show*.

-Chapter 2 from :47 to 1:49: “Middle Lead-In (Climatic Lead-In)” cue # 217, all 11 bars.

-Chapter 2 from 6:28 to 7:02: “Sandstorm” (*Desert Suite*) Bars 6-25.

-Chapter 4 from :00 to :45: *Collector’s Item* cue

-Chapter 4 from 3:19 to 3:50: *Collector’s Item* cue

-Chapter 4 from 3:51 to 4:05: *Collector’s Item* cue

-Chapter 4 from 6:01 to 6:44: “Night” (*Police Force*) Bars 1-8, 20-22.

-Chapter 4 from 7:10 to 8:11: *Collector’s Item* cue

-Chapter 4 from 9:00 to 9:09: “End Tag” (*HGWT*)

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“The Ballad of Oscar Wilde” December 6, 1958 \*\* C+

Cute but uninspired tale about Oscar Wilde’s plight in San Diego.

-Chapter 2 from 1:01 to 1:32: “The Newspaper” (*HGWT*)

-Chapter 3 from :31 to 1:07: “Travel I (Tranquil Landscape)” [*Western Suite*]  
Bars 27-34, 55-56.

-Chapter 3 from 2:05 to 2:36: “Night” (*Police Force*) Bars 1-8.

-Chapter 3 from 2:37 to 2:54: “Gunfight” (*Western Saga*) Bars 3 to 18, 26-29, 86.

-Chapter 4 from 7:21 to 8:36: *Collector’s Item* cue

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“Solid Gold Patrol” December 13, 1958 \*\*\*\* B

This is a fine action adventure episode involving a \$600,000 winning lottery ticket held by a cavalryman out doing his job (fighting overpowering Indians at Apache Wells). Paladin risks his life to inform the winner of his good fortune –that is, if that cavalry corporeal can get out alive! He has only three days to notify New Orleans. There is a good deal of Herrmann music here, primarily from the *Indian Suite*.

-Chapter 2 from 4:34 to 4:49: “The Mountains” (*Desert Suite*) Bars 1-6. Scene: Paladin treks across the rocky terrain searching for a Louisiana lottery winner.

-Chapter 2 from 4:50 to 4:59: “Lead-In D” (*Police Force*) Bars 1-2, 11-13.

-Chapter 2 from 5:00 to 5:29: “Indian Ambush” (*Indian Suite*) Bars 5-8, etc.

-Chapter 2 from 5:30 to 5:42: “Indian Fight” (*Indian Suite*) Bars 1-8.

-Chapter 2 from 5:43 to 5:48: “The Journey” (*Indian Suite*) either Bar 6, 8, or 12.

-Chapter 2 from 5:49 to 6:32: “Indian Signals” (*Indian Suite*) Bars 1-6, 5-6, 1-2, 45-46.

-Chapter 3 from 4:21 to 5:26: “Indian Ambush” (*Indian Suite*) Bars 2-7, 5, etc.

- Chapter 3 from 5:27 to 5:32: “The Journey”
- Chapter 3 from 5:33 to 5:56: “Indian Signals” Bars 1-8.
- Chapter 3 from 5:57 to 7:35: “Night” (*Police Force*) Bars 1-24, etc.
- Chapter 4 from 2:08 to 2:44: “Indian Signals” cue #226, Bars 1-4, 1-8. Scene: paladin sets a trap to capture White Bull.
- Chapter 4 from 2:45 to 4:07: “Indian Suspense” Bars 1-16. Scene: Paladin interrogates White Bull (who happens to speak English!).

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“Something To Live For” December 20, 1958 \*\*\*\* B

This is a better print than the just previous episode, and that’s a great help because there is lovely location shots here somewhere in the mountains (perhaps in the Big Bear area?). John Anderson returns to *HGWT*, this time playing the bad man, Martin Wheeler. The principal guest star (with the biggest part) is Rayford Barnes playing Harleigh Preston, a blond toothy man with a penchant to drink too much! There is some Herrmann music here but probably more Garriguenc quotations.

- Chapter 2 from :00 to :15: “Travel I (Tranquil Landscape)” [*Western Suite*] Bars 1-2, 11-12.
- Chapter 2 from :16 to : : “Travel II (Dark Valleys)” [*Western Suite*] Bars 36-46
- Chapter 3 from :01 to :10: “Travel” (*HGWT*) Bars 34-36. Scene: Paladin and Harleigh ride into the Evans range, welcomed by a warning shot!
- Chapter 3 from 6:31 to 7:08: “The Rocks” (*HGWT*)
- Chapter 4 from :01 to :57: “Lead-In A” (*Police Force*) Bars 1-6, 5-8, 7-9. Scene: Wheeler talks with his two men.

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“The Moor’s Revenge” December 27, 1958 \*\* C

Even though Vincent Price and Morey Amsterdam star in this tale about two Shakespearean actors acting in the West (specifically in San Diego during a round up), the story is not that engaging. Richard Shannon plays the “bad man” in a weak role here but he plays a far more interesting role next season as “Cass” in the excellent episode titled “The Ledge.” It’s nice seeing Paladin wearing that streamlined tie again in this episode.

- Chapter 2 from 3:12 to 3:26: “The Card” (*HGWT*) Bars 1-3, 11-13.
- Chapter 4 from 7:06 to 7:17: “End Tag” (*HGWT*)

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“The Wager” January 3, 1959 \*\*\*\*\* A

This is quite an excellent episode, in my opinion. I definitely give it a top rating for this season, just shying from an A plus. It stars Jacqueline Scott again, a big plus because she has a strong (albeit secondary) role as the “woman” of a deadly gambler, Sid Morgan (played by Denver Pyle). Another big plus is the location shot in the Lone Pine area though mainly in the flats area (usually not within the rocks of Alabama Hills). The Sierras are easily seen in the distance. I really enjoyed that little allegory lesson Paladin gave to gunfighter Gorman out in the rocks (Gorman liked the number 13, seen by him as lucky): “Gorman, about that lucky thirteen. There’s a legend that when the world began, there were 13 gods. Only 12 of them were acquainted with one another. So to learn the stranger’s identity they invited him to a banquet. And to their everlasting sorrow he came. The thirteenth god was death.” Gorman laughs but that would probably be his last laugh because he would be dead from Paladin’s gun the next day. By the way, Paladin does not have that trademark tie this time.

- Chapter 2 from 1:57 to 2:29: “Sun Clouds” (*Western Suite*) Bars 10-18.
- Chapter 2 from 3:35 to 4:20: “Sandstorm” (*Desert Suite*) Bars 5-30
- Chapter 2 from 4:21 to 5:25: *Collector’s Item* cue
- Chapter 2 from 6:28 to 6:34: “Sandstorm” (*Desert Suite*). Scene: The music starts right after Paladin gives that lesson about the 13<sup>th</sup> god and when Gorman laughs.
- Chapter 3 from 7:40 to 7:55: *Collector’s Item* cue
- Chapter 3 from 11:10 to 11:19: “Lead-In H” (*Police Force*) Bars 1-3, and then a quarter of Bar 4. Scene: In the back of the buggy with his pistol, Paladin tells Morgan and Shawcross (Ken Lynch) to get moving out to the plain.
- Chapter 4 from 1:17 to 2:31: “The Ambush” (*Western Suite*) Bars 10-28, etc.
- Chapter 4 from 2:32 to 2:57: “The Waiting” (*Western Suite*) Bars 1-4, then end.
- Chapter 4 from 2:59 to : : “The Watching” (*Western Saga*) Bars 1-6.
- Chapter 4 from 4:44 to 6:05: “Sandstorm” (*Desert Suite*)

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“Taffeta Mayor” January 10, 1959 \*\*\* C+

Norma Crane co-stars in this standard Paladin tale. You may remember her in the far more bravado role as Ella West in the 1<sup>st</sup> season. Edward Platt plays “The Chief” in a certain sense (but not as in *Get Smart*). He wants to be the big chief in Colton, Wyoming.

- Chapter 2 from :54 to 1:11: “The Newspaper” (*HGWT*)
- Chapter 4 from 3:52 to 4:28: *Collector’s Item* cue
- Chapter 4 from 4:29 to 4:45: “The Glass” (*Collector’s Item*) Bars 1-2, 13-15.

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“Lady on the Stagecoach” January 17, 1959 \*\*\*\*\* B+

This is a highly distinctive episode if only because of the captivating beauty and figure (but not quite so captivating acting) of Dolores Vitina as Apache princess Della White Cloud, the educated daughter of chief White Cloud. John Doucette plays the raspy stagecoach robber who is also captivated of the princess.

-Chapter 2 from 3:19 to 3:51: “Dramatic Journey (car motion)” by Rene Garriguenc. Bars 9-16, etc. You will soon hear more of this cue in an upcoming episode, “The Return of Roy Carter.” It’s quite Herrmannesque, would you not agree?

-Chapter 2 from 4:49 to 5:01: “Dramatic Journey” once again.

-Chapter 3 from :00 to :20: “Dramatic Journey”

-Chapter 3 from 7:19 to 10:04: “Indian Romance” (*Indian Suite*) cue # 295

-Chapter 4 from :00 to :43: *Collector’s Item* cue

-Chapter 4 from 3:26 to 4:06: “Reunited” (*HGWT*)

-Chapter 4 from 4:07 to 4:23: “Dramatic Journey” again.

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“Treasure Trail” January 24, 1959 \*\*\*\*\* A+

Remember that this video is not located at the end of Disc Three, even though it says that it is. In actual fact, the episode is really “Hunt the Man Down” starring James Drury (February 7 episode). The episode indicated in Disc Four as “Hunt the Man Down” is actually “Treasure Trail.” Now: “Treasure Trail” is absolutely terrific, in my opinion. I will give it the highest rating of not only five stars but also an A plus. It would rate as being at least in the Top Ten list, probably more like the Top Five (may even Top Three). “Strange Vendetta,” remember, would be a Top Three candidate. It stars Bruce Gordon and Harry Dean Stanton perfectly cast as Decker and Stoneman, respectively. They seek the bounty located in a treasure map that Paladin won from Mr. Wilson in a poker game back in San Francisco. The opening cues in Chapter 2 are by Rene Garriguenc. Later on you get the treat of hearing rarely used *Desert Suite* cues (unreleased by Cerberus/Prometheus).

-Chapter 3 from 2:12 to 2:29: “Travel” (*HGWT*) Bars 34-35, 45. Scene: The four men “travel” the first leg of the map quest.

-Chapter 3 from 3:38 to 4:32: “The Tories” (*Ethan Allen*) Bars 1-11, 1-12. Scene: Paladin rides alone and discovers the body of the man who held the first map quarter.

-Chapter 4 from :01 to :20: “Climax Prelude” Bars 3-6. Scene: Stoneman is found dead with a knife in his back!

-Chapter 4 from :21 to 1:00: “Red Rocks” (*Desert Suite*) Bars 1-12, 15-18.

-Chapter 4 from 1:39 to 2:07: *Collector’s Item* cue. Scene: Paladin finishes his quarter of the total map. Decker hits him on the head. It’s great hearing this rarely heard

cue. The CBS Log Books describe the cue as “Percussive, super dramatic brass, intense and powerful.”

-Chapter 4 from 2:08 to 2:13: “Dry Lakes” (*Desert Suite*) Bars 13, 7. Scene: Paladin falls down to the rocks below. Too bad only two bars of this cue was used.

-Chapter 4 from 3:54 to 5:10: “Sandstorm” (*Desert Suite*) Bars 6-25, 67-76, 75-77. Scene: Beautifully striking Alabama Hills footage as Paladin rides thru the rocks, seeking Decker.

-Chapter 4 from 7:01 to 7:28: “Emotional Pathetic” (by Rene Garriguenc). Cue # 1133, CBS 9-58-E-1, Bars 4-11.

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### “Juliet” January 31, 1959 \*\*\* C+

This is an okay episode, not particularly distinctive although it was written by Gene Roddenberry.

-Chapter 2 from :01 to :34: “The Canyons” (*Western Saga*) cue # 382, Bars 2-6, 17-25.

-Chapter 2 from 2:02 to 3:03: “Rundown” (*Police Force*) Bars 1-14, 14, 15-26. Scene: Paladin is almost “rundown” as he tries to flag down a passing stagecoach. Interesting that the music editor would use this cue! You may remember how the full cue was used previously in “The Singer” episode.

-Chapter 2 from 6:34 to 7:53: “Gunfight” (*Western Saga*) Bars 1-31, etc. Scene: The stagecoach is being chased after and fired upon.

-Chapter 3 from :00 to :40: *Collector’s Item* cue

-Chapter 3 from :41 to 1:32: “Cloudless Skies” (*Desert Suite*) Bars 1-10, 16-18. Scene: Paladin finds Julie Harper asleep on the chair, plain tuckered out. So he carries her to the bed.

-Chapter 4 from 5:54 to 6:43: “Tension and Fight” (by Rene Garriguenc) Bars 1-6 played twice.

-Chapter 4 from 6:44 to 8:35: “The Rocks” (*HGWT*)

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### “Hunt The Man Down” February 7, 1959 \*\*\* C+

Standard story about the conflict between a cattleman and a rancher/farmer, except that here they happen to be brothers. One (the “good guy”) is played by James Drury (later of *The Virginian* fame) and the other (the “bad guy”) is stereotypically played by Robert Wilke.

-Chapter 2 from :52 to 1:16: “The Newspaper” (*HGWT*)

-Chapter 3 from 2:03 to 2:23: “Lead-In C” (*Police Force*) Bars 3-5, 9-13.

-Chapter 3 from 2:24 to 2:54: "Tension and Fight" (by Rene Garriguenc) Bars 1-8. This is a very Herrmannesque cue indeed. Scene: One of DeVries men tries to lasso off a post from the farmland of Tony DeVries.

-Chapter 3 from 3:39 to 5:41: "Sandstorm" (*Desert Suite*) Bars 1-56, 67-79. Scene: Walt and his men arrive to burn brother Tony's house (nice brother!).

-Chapter 4 from 4:56 to 5:33: "Trouble No. 2" (by Rene Garriguenc) Cue # 191. Scene: Paladin and Walt DeVries (Robert J. Wilke) briefly fight.

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### "The Scorched Feather" February 14, 1959 \*\*\* B-

This story has an interesting plot twist regarding the man (Robert Ceilbleu) who hires Paladin to try to save his father (played by Lon Chaney, Jr.).

-Chapter 2 from 4:42 to 5:11: "The Canyons" (*Western Saga*) Bars 1, 7-8, 23-29, etc.

-Chapter 2 from 8:05 to 8:21: "Indian Fight" (*Indian Suite*). Scene: We finally see who the Indian is that wants to kill Billy Blue Sky (Chaney).

-Chapter 3 from :39 to 1:07: "Indian Ambush" (*Indian Suite*) Bars 1-6. Scene: Paladin first sees the Indian in the distance.

-Chapter 4 from :55 to 2:42: "The Rocks" (*HGWT*)

-Chapter 4 from 5:42 to 6:16: "Dramatic Finale (Americana)" by Rene Garriguenc. Paladin on his horse looks at the freshly made grave of his slain opponent.

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### "The Return of the Lady" February 21, 1959 \*\* C-

I was not very impressed with this forgettable episode, but if you are a fan of Patricia Medina, then you'll welcome her return in this episode reprising the role of Diana Coulter. I at least *did* like, however, that night shoot (is it a painting?) of B.G.'s house or plantation-style home in Texas. To see it go to Chapter 2 at about 3:07 and freeze frame it. It has a nice moody or atmospheric feel to it.

[Note: No Herrmann cues in this episode]

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### "The Monster of Moon Ridge" February 28, 1959 \*\*\*\* B

This is an atmospheric and sufficiently entertaining tale (written by Gene Roddenberry) best told on Halloween perhaps. It's more tease than substance, more fun than scare, but I think it deserves a good rating, especially with some Herrmann music thrown in to help create a moodier atmosphere. Paladin investigates the "monster" of Moon Ridge, Colorado. The sheriff's posse combed the mountains and found large prints of a strange nature, and a girl "bewitched" by some apparition. That night street scene in

Moon Ridge is a bit spooky. Go to Chapter 2 at 1:40 and freeze frame it. I cannot at the moment identify the music that accompanies it. It plays again at the start of Chapter 3 when Paladin rides out (still night) to Dan Bella's cabin in the mountains (played excellently by Barney Phillips with his fitting deep voice for this spooky episode).

[Postscript dated April 13<sup>th</sup>: There is nice spooky music by Lucien Moraweck as well, titled "Furtive Visitor # 2." This I believe is the music I couldn't identify in the above paragraph.]

-Chapter 3 from 1:42 to 2:12: "Space Drift" (*Outer Space Suite*) cue # 1010, Bars 5-12, 56-57. Scene: Bella's mentally challenged daughter is spotlighted.

-Chapter 4 from :00 to 1:47: "Time Passage" (*Outer Space Suite*) cue # 1008, Bars 7-9, 11-15, 12-15, 15, 41-45, 62-65. Scene: Bella, his daughter, and Paladin slowly trek out in the morning to Moon Ridge. Nice spooky music by Herrmann here, appropriate for the suspenseful setup seen. The music editor made a wise choice here. It was also prominently used in the *Twilight Zone* episode titled "Third From the Sun."

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### "The Long Hunt" March 7, 1959 \*\*\*\* B

I liked this episode for various reasons: the nice mountain location by a lake (probably Mammoth area or somewhere in that area of the Sierras, although the story is set in New Mexico mountains); Anthony Caruso returns in a nice role as Jose, the Indian guide; its moody drama, etc.

-Chapter 2 from 4:42 to 5:34: "The Waiting" (*Western Suite*) cue # 460, Bars 1-12.

-Chapter 2 from 5:35 to 6:29: "Rain Clouds" (*Western Suite*) Bars 1-9, 43-46.

-Chapter 5 from 3:51 to 4:33: "Night" (*Police Force*) cue # 369, Bars 1-10.  
Scene: Of course, it's a "night" scene! I wonder why the music editor picked this cue! : )

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### "Death of a Gun Fighter" March 14, 1959 \*\*\* C+

-Chapter 2 from 5:28 to 6:16: "The Prairie" (by Rene Garriguenc). Cue # 1130, Bars 7-24. Scene: Paladin leaves Haskell at the inn and goes out to his horse. There is meets the "gunfighter."

-Chapter 2 from 6:51 to 7:08: "Closing Tag B" (*Police Force*) Bars 1-3, then a segue to "Climax Prelude" Bar 3. Note: the timings are based on the general release dvd disc four. The timings are shorter by about 25 seconds than from the subscription dvd of the first season. Remember that there it was mistakenly listed as being "Gunshy" when in actual fact it was "Death of a Gunfighter" from this, the second season. Moreover, the opening monolog statement of Paladin was cut out. That is why the timings are off about 25 seconds. Also note: Suzanne Pleshette stars in relatively minor role here, as well as



Russell Arms, the singer, playing Will Haskell (whom the Pleshette character *really* loves, not the gunfighter).

Chapter 3 from 6:06 to 7:32: "Night Suspense" (*Western Suite*) Bars 1-21.

Chapter 3 from 7:32 to 7:48: "Lead-In C" (*Police Force*)

Chapter 4 from 4:48 to 5:09: "Lead-In E" (*Police Force*)

-Chapter 4 from 5:10 to 5:37: "Opening F" (*Police Force*) Bars 3-7.

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"Incident at Borrasca Bend" March 21, 1959 \*\* C-

-Chapter 2 from :10 to 1:11: "Red Rocks" (*Desert Suite*) Bars 1-14, 1-3, 13-18.

Scene: Paladin sees an Indian leaving a camp near a strange tent town in the wilderness. He is later accused of the murder of a man and tried in a kangaroo court. Nice location shoot but the story is rather lame and unappealing. You can bypass Borrasca Bend in your entertainment travels!

-Chapter 4 from 1:31 to 2:00: "The Glass" (*Collector's Item*) Bars 1-4, 13-15.

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"Maggie O'Bannion" April 4, 1959 \*\* C

This story by Gene Roddenberry is rather cozy, light fare but I wouldn't need to watch it again. Paladin is bushwhacked near the O' Bannion ranch. Even his trademark black trail clothes are stolen, so he temporarily hires on until he can find the bushwhackers.

-Chapter 2 from 1:31 to 2:21: "Rural Grotesque" (*Ethan Allen*) all bars. Scene: Paladin is in old clothes left there when he awakens, including suspenders!

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"The Chase" April 11, 1959 \*\*\* B

This is a decent mystery/suspense story where you need to figure out who the "bad guy" is within a posse looking for an alleged bank robber/killer. Paul Richards plays Reck. He was excellent in a *Gunsmoke* episode ("Joe Phy") where he played a fake Marshall.

-Chapter 2 from 5:52 to 6:45: "Night Suspense" (*Western Suite*) Bars 1-5, etc. Scene: Camp at (of course) night. Paladin contends with a prankster posse with deadly intent. Somebody there put a rattler in his blanket.

-Chapter 3 from 2:32 to 2:57: "The Prairie" (by Rene Garriguenc) Bars 7-13.

Scene: Paladin is alone looking for a split rock wall entrance to a canyon.

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“Alaska” April 18, 1959 \*\*\*\* B+

Richard Shannon co-stars in this scenic tale about a dog sled race to win land rights in Alaska. He plays a heavy in this one but he will soon play a more interesting role in “The Ledge.” Karl Swenson has an appealing “accented” role as “Boris.”

-Chapter 2 from :01 to :20: “The Street” (*HGWT*)

-Chapter 2 from 1:31 to 2:13: “The Mountain” (*Desert Suite*) Bars 1-16. Scene: Paladin arrives at the camp of Boris in Alaska.

-Chapter 2 from 2:14 to 3:21: “Sandstorm” (*Desert Suite*) Bars 1-40. Scene: Paladin investigates the abandonment of the camp. The music is suspenseful.

-Chapter 4 from :37 to 3:01: “Rundown” (*Police Force*) cue # 365, Bars 1-23, etc. Scene: The race begins!

-Chapter 4 from 3:50 to 4:19: “Dramatic I (Prelude)” [*Western Suite*] Bars 5-12, 37-40, 43-44.

-Chapter 4 from 4:41 to 5:50: “Dramatic I Bars 1-25, etc.

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“The Man Who Lost” April 25, 1959 \*\*\* B-

Ida Lupino directs this standard tale. It’s a decent, moody drama but not a particularly impressive one. Nice dust storm, however! Jack Elam co-stars in the last act of the drama.

-Chapter 2 from 2:57 to 3:19: “Lead-In D” (*Police Force*) Bars 5-6, 6, 9-13.

Scene: Paladin sneaks up on the sleeping killer.

-Chapter 2 from 4:26 to 4:57: “Lead-In C” (*Police Force*) Bars 3-11. Scene: Wildhorse station. Paladin arrives with his captured killer, Ben Coey (nicely played by Mort Mills). Remember Mills in *Psycho*? He’s done a lot of television, including *The Virginian* in a Herrmann-scored episode that co-starred Leonard Nimoy (just before Nimoy’s role in the *Star Trek* series).

-Chapter 4 from 7:22 to 8:25: “Night” (*Police Force*) Bars 11-28.

\*\*\*\*\*

“The Return of Roy Carter” May 2, 1959 \*\*\*\*\* A+

This is quite an excellent episode with a stern no-nonsense Paladin “persuading” Roy Carter (now admirably played by Clu Gulager) to help him rescue Chaplain Robert April in blizzard-hit Bald Mountain. The story was written by Gene Roddenberry who really hit the mark this time. The rugged winter location shooting really helps with the

dramatic impact of the story. The many music quotations of Herrmann and Garriguenc also help immeasurably as well. This episode is in my Top Ten list.

-Chapter 2 from 6:26 to 7:10: “Dramatic Journey (car motion)” by Rene Garriguenc. Cue # 1065, Bars 6-22. Scene: Roy and Paladin labor up the mountain without their horses in search of Robert April. They find a marker of April’s (a page from the bible in a can on a stick).

-Chapter 2 from 9:31 to 9:54: “Lead-In C” (*Police Force*) Bars 3-9. Scene: day for night scene. Roy collapses.

-Chapter 2 from 9:55 to 10:05: “Lead-In D” (*Police Force*) Bars 11-13

-Chapter 2 from 10:28 to 10:38: “Lead-In B” (*Police Force*) Bars 3-5

-Chapter 2 from 10:39 to 11:16: “Opening F” (*Police Force*). Scene: They find April.

-Chapter 4 from :40 to :49: “Lead-In F” (*Police Force*) Bars 1-2

\*\*\*\*\*

“The Sons of Aaron Murdock” May 9, 1959 \*\* C-

This is a minor story (where Frank Gorshin makes a minor appearance) about a young man’s unwise adulation of an older brother (who happens to be a killer!). Wesley Lau plays the black sheep brother. Incidentally, Wesley in a few years will play the detective in *Perry Mason* named Andy who pretty much takes over the role of ailing Ray Collins (Lt. Tragg).

-Chapter 2 from :24 to :58: “The Newspaper” (*HGWT*)

-Chapter 4 from 1:12 to 1:51: “Suspense Tension” (by Rene Garriguenc) cue # 1127, Bars 6-20.

\*\*\*\*\*

“Comanche” May 16, 1959 \*\*\* B-

This is a fairly interesting episode with a twist or surprise ending, a not-what-you-expected ending (unless you were paying attention to some clues).

Chapter 2 from :01 to 1:14: “The Prairie” (by Rene Garriguenc) Cue # 1130, Bars 1-2, 6-24. Scene: Paladin reads the newspaper spread over a sleeping man on the couch about a Corporal Carver missing from duty in the 7<sup>th</sup> Cavalry, perhaps due to foul play. His mother approaches Paladin to reveal that her son actually deserted and wants Paladin to convince the Corporal to turn himself in.

Etc.

[Note: There are no Herrmann quotations in this episode]

\*\*\*\*\*

“Homecoming” May 23, 1959 \*\* C

This is a somewhat mediocre tale about a wrongly convicted young man named Ed Stacy (Ed Nelson playing the role).

-Chapter 2 from 2:10 to 2:26: “The Prairie” (by Rene Garriguenc) Bars 1-6. Scene: Paladin arrives by foot at Three Forks Station (part of the Overland Stage Lines) due to his horse having an accident.

-Chapter 2 from 3:37 to 4:02: “The Newspaper” (*HGWT*). Scene: While waiting for the stage, Paladin reads the local paper about Ed Stacy.

-Chapter 2 from 4:03 to 4:33: “Lead-In A” (*Police Force*) Bars 3-7, 9. Scene: Paladin asks the bartender questions about Stacy, and Stacy’s big brother happens to overhear.

-Chapter 3 from 3:23 to 3:30: “Night Suspense” (*Western Suite*). Scene: It’s night at the hotel and Paladin is washing his face. Then big brother Ben Stacy rudely interrupts!

-Chapter 3 from 4:03 to 4:18: *Collector’s Item* cue. Ed intervenes to stop Ben from beating Paladin to a pulp.

-Chapter 3 from 9:19 to 9:30: “Climax Middle Tag”

-Chapter 4 from :01 to :18: “The Hunt” (*Western Saga*) Bars 69-86. Scene: Paladin is riding the stage.

-Chapter 4 from 4:49 to 5:28: “Tension & Fight” (by Rene Garriguenc). Cue #184, Bars 1-11, and then random bars. The *Andante* ostinato pattern in 4/4 time lasts to about 5:14, then the actual gunfight occurs starting in Bar 9 (*Furioso* in \_ time).

\*\*\*\*\*

“The Fifth Man” May 30, 1959 \*\*\*\* B+

Escaped prisoner Bert Talman (played by imposing Leo Gordon) kills four men at Yucca Bend. “Further killings are feared.” This is one of the few episodes where the year of events in the show are given. Go to Chapter 3 at about the :56 point. You’ll see the gravesite (headstone, though it appears to be made of wood) of “Ed Slater Yucca County Sheriff murdered by Bert Talman.” Also provided there was 1826-1875 under Ed Slater’s name. So the year is 1875. In “Comanche,” the date was circa late June 1876. Anyway, while I would not give this fine episode a top A rating, it probably would rate in the top 25 list, especially with the nice editing of music. You will get to hear more of “Sandstorm” than probably in any other episode.

-Chapter 2 from 6:46 to 6:56: “Closing Tag B” (*Police Force*) Bars 1-3. Scene: impish school teacher Abbott (Walter Burke) and Paladin ride out (to the graveyard at the start of the next chapter). It’s rare to hear this cue, incidentally. I believe it was used another time only in “Death of a Gunfighter.”

-Chapter 3 from 2:29 to 2:53: “Opening F” (*Police Force*) Bars 2-5

-Chapter 3 from 4:50 to 5:10: “Gunfight” (*Western Saga*) Bars 34-56

-Chapter 3 from 5:11 to 5:42: “Lead-In B” (*Police Force*) Bars 1-5, etc.

-Chapter 4 from 7:18 to 9:10: “Sandstorm” (*Desert Suite*) Bars 1-30, 41-46, 41-44, 47-56, 67-76, 76, etc. Scene: Paladin goes after Merle Corvin (who was about to kill Talman in cold-blood). Incidentally, an annotation handwritten under Herrmann’s name

in the Library IX Reel 51 (Western Bridges And Backgrounds And Western Curtains) cue descriptions from CBS has the *Desert Suite* cues “contract June 21, 1957.” The “Sandstorm” cue is described in Part 1 as “Soft ominous brass grow to full chord” in the duration of 1:07. Part 2 of that cue is described as “Slow heavy brass” for 30 seconds. Part 3 is described as “Brass punct. To dark brassy motion” for 15 seconds. Part 4 is described as “Dark heavy dramatic brass” for 53 seconds.

\*\*\*\*\*

### “Heritage of Anger” June 6, 1959 \*\*\* C

Manuel Garcia, a Mexican bandit, wants his son back from a San Diego family who adopted the boy. Most episodes are better than this.

-Chapter 2 from :24 to :48: “The Newspaper” (*HGWT*)

-Chapter 2 from :53 to 1:13: “Sun Clouds” (*Western Suite*). Scene: Paladin rides in the Avery ranch.

-Chapter 2 from 1:14 to 1:36: “The Fight” (*HGWT*) Bars 9-13, 19-21. Scene: Paladin prevents an abduction attempt of the boy. Presumably the Garcia man had broken his neck in the fall.

-Chapter 3 from 5:40 to 6:26: “Travel I (Tranquil Landscape)” [*Western Suite*] Bars 23-28, 51-56 (end).

-Chapter 4 from :01 to :22: “The Chase” (*Police Force*) cue # 371. Scene: Garcia and his men return home. I don’t feel this music is exactly right for the scene. Perhaps the music editor was in a deadline rush to get the job done.

-Chapter 4 from 4:39 to 5:06: “Emotional Sneak & Finale” (by Rene Garriguenc) Cue # 1089K, all 12 bars.

\*\*\*\*\*

### “The Haunted Trees” June 13, 1959 \*\*\* C+

This episode is only a bit more interesting than the one just discussed. Paladin investigates the problems at the Howard Lumber Company up north. It’s a story of deception. My wife and I liked the very end of the episode where Paladin quotes Richard Brensley Sheridan: “Through all the drama, whether damned or not, love gilds the scene, and women guide the plot.” Most of the music is Garriguenc’s. Remember that Garriguenc was commissioned to write “Have Gun Series” music cues so it is only logical to assume that the music editor(s) would gravitate towards these Garriguenc cues for music spotting.

-Chapter 2 from :22 to 1:04: “The Newspaper” (*HGWT*). Of course this is Herrmann’s music.

-Chapter 2 from 1:13 to 2:07: “Suspense B.G. (*HGWT*)” by Rene Garriguenc. Scene: Paladin instructs Hey Boy to give a message to Sara Howard, owner of the lumber company, who happens to be at the Carlton. Cue # 1034, CBS 9-58 D-6. The English

horn/2 clarinets/bass clarinet/bassoon play the descending legato initial quarter notes F-D-A to (Bar 2) G# half note decrescendo.

\*\*\*\*\*

“Gold & Brimstone” June 20, 1959 \*\* C-

The Second Season seems to have ended in a wimper compared to the good loud wail of the opening episode. The story is about a rather crazy old man and his concerned son worried about their mine and threatening claim jumpers. What they find at the end of the story is worth far more than gold.

-Chapter 2 from 5:18 to 6:29: *Collector’s Item* cue. Scene: Paladin investigates the old mine.

-Chapter 3 from 4:52 to 5:49: “The Waiting” (*Western Suite*) Cue # 460, Bars 3-8, 13-14, 29-33.

-Chapter 4 from :00 to :48: “Lead-In F” (*Police Force*) Bars 1-10 (not end Bar 11).

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### SEASON THREE

The best seasons as a whole were the first and second seasons. The quality of the episodes starts slowly to lessen somewhat but not too appreciably. The appearance of Richard Boone as Paladin starts to deteriorate a bit as well: he looks older, heavier, a bit more tired, and dresses a bit sloppily. He no longer wears that characteristic tie that makes him look streamlined. He is not aging well, and too fast (and he’s only in his early Forties!). I’ve noticed that stunt men are doing more scenes for him—some such wild stunts as well that it’s laughable! His physical peak appearance matured around the time he did *Beneath the Twelve Mile Reef* thru the first season of *HGWT*.

The Third Season is admirably noted, however, for being the first *HGWT* season to use original scores (starting with Wilbur Hatch) and including interesting scores by Lyn Murray (such as “Hatchet Man”) and, in later seasons, Fred Steiner, etc. Unfortunately, Herrmann never did another original score for the series. Now if he *had* then that would indeed have been quite fascinating! I wonder if he was ever approached to do another original score but declined? He did three *Gunsmoke* scores, incidentally.

“First, Catch A Tiger” September 12, 1959 \*\*\* B-

This is another moody episode directed by Ida Lupino in a rather stage style. It’s a mystery piece with Paladin wondering who Fred Horn is in Mordain, Wyoming. If you like an intense, very serious drama, then you should like this episode.

-Chapter 2 from :33 to :59: “The Newspaper” (*HGWT*). Scene: Paladin reads “Fred Horn Strikes Again” in the newspaper.

-Chapter 2 from 1:47 to 2:17: “Bridge & Western Panoramic (Suspense)” by Rene Garriguenc. Cue # 241. This is a rather Herrmannesque cue with the legato horn quarter note figures.

-Chapter 2 from 6:47 to 7:10: “Dramatic II (*Western Suite*) aka “Gunfight”

-Chapter 3 from 5:20 to 6:24: “Gunsmoke” (*Western Saga*) cue # 387. Scene: This is the fight scene between Paladin and Huston (played by big man Dan Megowan). Note the frequent use of the Paladin stunt double!

-Chapter 4 from 7:12 to 8:23: “Sandstorm” (*Desert Suite*)

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### “Escape In Laredo” September 19, 1959 \*\*\* B

Here’s another heavy drama but mellowed out due to the involvement of a wife and child in the plot. Paladin arrives Laredo, Texas during a night downpour, given an even more inhospitable welcome by a minor gunman under orders by Sam Tuttle to reserve the whole hotel only to him. Gene Lyons does a great job as Sam Tuttle, a major gunfighter (equal, if not better, to Paladin himself) who arrives to see his wife and son. J. Pat O’Malley plays Logan, the hotel keeper. Norma Crane returns to play Tuttle’s estranged wife (remember her in “Ella West”?). Gene Roddenberry wrote the story. There is no Herrmann music in this episode but the music that *is* employed is really quite good.

-Chapter 3 from 9:05 to 11:22: [????] Scene: Tuttle speaks with his son at the bar. Note: As given this is not Herrmann music but it *is* quite, involving lyrical strings and harp, a tender scene between father and son. Unfortunately I cannot identify it (no cue sheets at hand). It does not *sound* like Garriguenc music, however.

-Chapter 4 from 7:19 to 7:43: “Dramatic Finale (Americana)” by Rene Garriguenc. Scene: Paladin leaves town to see “Mrs. Smith.”

\*\*\*\*\*

### “Les Girls” September 26, 1959 \*\*\* C+

This story also by Gene Roddenberry is comical, light fare meant to offset the super-seriousness of the previous two opening episodes. The location shots are refreshing, especially in the beginning act by the churning river. Paladin is hired to safely escort three French mail-order brides to Bend-of-the River, Oregon. Mabel Albertson stars as Madame Chalon. There are also three very pretty girls, but I especially liked “Annette” (played by Danielle de Metz).

[Note: No Herrmann music was used in this episode. However, you’ll hear some Jerome Moross music at spots (for example, in Chapter 5).

\*\*\*\*\*

### “The Posse” October 3, 1959 \*\*\*\*\* A

This is another excellent Roddenberry story, one of the best episodes in this season. Paladin is framed for a murder by over-friendly, crafty Dobbie O'Brien. The posse is headed by McKay (Denver Pyle) although the sheriff (Harry Carey, Jr.) is there, as well as revenge-seeking Curley (played by Ken Curtis of "Festus" fame). There are a lot of good stars here. The posse is ready to hang Paladin on the spot.

-Chapter 2 from :00 to :15: "The Prairie" (by Rene Garriguenc) cue #1130, Bars 1-6.

-Chapter 2 from 7:07 to 7:24: "Rain Clouds" (*Western Suite*) Bars 1-2, 4-5, etc.

-Chapter 2 from 7:25 to 7:51: "Red Rocks" (*Desert Suite*) Bars 2-4, 4-5, etc.

-Chapter 4 from 4:50 to 5:10: "The Escape" (*Ethan Allen*). Scene: Paladin is indeed in the act of escaping!

\*\*\*\*\*

### "Shot By Request" October 10, 1959 \*\*\* C+

This is an okay episode starring John Abbott as Ainslee (remember him in that original *Star Trek* episode from the Season One about those superbeings pretending to be humanoids in a world lusted over by the Klingons?), a scholar turned gunfighter in Carson City, Nevada. Sue Randall plays Ainslee's daughter, Anna. She's young and refreshing looking, and she reminds me a bit of Diane Baker of *Journey to the Center of the Earth* (and *Marnie*) fame.

-Chapter 2 from 2:35 to 3:04: "Rundown" (*Police Force*) Bars 1-2, 1-2, 4, 7-10, 24-26. Scene: Paladin is on the stage entering Carson City.

\*\*\*\*\*

### "Pancho" October 24, 1959 \* D-

This is a pretty boring, if not annoying, episode (depending on your point of view). It's this season's "Helen of Abijinian." In fact, I think I liked the latter episode slightly better! You can safely skip this one.

[Note: No Herrmann music was used here. That's fine. No Herrmann music can resurrect a dead episode]

\*\*\*\*\*

### "Fragile" October 31, 1959 \*\*\* C+

[Note: This is the very first original score (besides Herrmann's pilot) for the series. It was composed and conducted by Wilbur Hatch. Werner Klemperer plays Etienne, and the ever-welcomed Jacqueline Scott plays his wife, Claire. I did not work on the actual written score but I'll try to see in my boxes of research sheets if I copied down the cue titles. If so, I'll include them here. Frankly, I was not very taken by this comical



score. The story is cute and I like the performances but it's not one of the best of the comical, lighthearted episodes.]

\*\*\*\*\*

“The Unforgiven” November 7, 1959 \*\*\* B-

This is an interesting tale about a dying man named General Crommer (played by David White) with a load of hate still tying him to this world. His son, Beau, is played by returning guest, Hampton Francher. Returning guest Hank Patterson plays old gunman, Ronson. The lighting in the end act with Paladin at the door of Crommer's bedroom is excellent.

-Chapter 2 from 1:55 to 2:22: “Travel I (Tranquil Landscape)” [*Western Suite*] cue # 456, Bars 1-4, 53-56. Scene: Paladin crosses the rocky plain (near Alabama Hills) on his way to the Crommer residence.

-Chapter 3 from 3:47 to 4:13: “To The Rescue” (*Ethan Allen*) all 8 bars. Scene: Ronson arrives in town on his mule, paid \$150 to kill Paladin.

-Chapter 3 from 4:14 to 4:39: “Sandstorm” (*Desert Suite*). Scene: Ronson enters the saloon where Paladin is eating his meal.

-Chapter 4 from 1:37 to 3:24: “Sandstorm” (*Desert Suite*) Bars 1-40, etc. Scene: Paladin and Ronson face off on the street.

Chapter 4 from 3:28 to 4:04: “Emotional Dramatic (Have Gun Series)” by Rene Garriguenc. Bars 5-16. Scene: Aftermath of gunfight (Ronson won't enjoy his \$150).

\*\*\*\*\*

“The Black Hankerchief” November 14, 1959 \*\* D +

This is a poor episode starring Ed Nelson as a man about to hang.

-Chapter 2 from :00 to :08: “The Street” (*HGWT*)

-Chapter 3 from 2:00 to 2:16: [???] Note: This fragment of a cue *sounds* like Herrmann but I cannot identify it at the moment.

-Chapter 4 from 7:25 to 7:55: “The Fight” (*HGWT*)

\*\*\*\*\*

“The Golden Toad” November 21, 1959 \*\*\* B

David White returns quite quickly in this episode (he played General Crommer just two episodes ago). You may remember him as a regular in *Bewitched*. The scenery is very impressive in the first act (Webster's place) but not the story. However, it's a decent, cozy episode worth a watch. Incidentally, it was written by Gene Roddenberry.

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Tiger” November 28, 1959 \* D

Parley Baer (shouldn't it be Parley Tiger?) plays Ellsworth in Texas who is obsessed about a Bengal tiger curse. Perhaps it should have been titled “Tigered,” or better yet, “Tired” (as in I quickly grew “tired” of this story). It too was written by Roddenberry but he cannot be inspired all the time! There is no Herrmann music here except for one tiny fragment. The music below that I quoted is indeed interesting but I cannot identify it. It may be by Moraweck.

-Chapter 4 from 1:27 to 1:46: [???] Not Herrmann's music. Scene: Ellsworth wanders thru the brush.

\*\*\*\*\*

“Champagne Safari” December 5, 1959 \* D

[Note: Original score by Lucien Moraweck, conducted by Lud Gluskin. It's a fairly interesting score with a nice variation of a hunt theme. The story, however, leaves much to be desired, best watched *after* plenty of champagne ]

\*\*\*\*\*

“Charley Red Dog” December 12, 1959 \*\*\* B-

This is a minor tale by Gene Roddenberry but a decent, entertaining one. Paladin is in Santa Maria, New Mexico that now has an Indian made Marshall via a correspondence school. Here's an episode directed by Ida Lupino that is not so deadly serious or moody.

[Note: Original score by Paul Dunlap, also conducted by the composer. Good, vibrant, brassy intensity to this music.]

\*\*\*\*\*

“The Naked Gun” December 19, 1959 \*\*\*\*\* A+

This is an exceptional episode if only because of the terrific location shots in the mountains. But wait! We also have the special distinction of Ken Curtis playing “Monk,” a hillbilly type hanging around trail herds. He might as well have been named “Festus” because his role here sounds exactly as Festus (but a little bit eccentric). I wouldn't doubt that the producers of *Guns smoke* had seen this episode and were very impressed by Ken's performance. I would've given it an Emmy nomination. He played quite a different character just several episodes earlier in “Posse.” It was fun in this “Monk” character to hear him say such standard country hick statements as “plum tuckered out” and “much obliged,” etc. I sure wish I knew where it was precisely filmed because the location sure is a “sight for sore eyes!” This is a definite must see episode! I would give it a Top Ten

rating. It's also a terrifically good print as well. Jay Simms wrote the story. Robert Wilke returns as Rook, sadistic trail boss.

-Chapter 3 from :00 to :20: Jerome Moross music

-Chapter 3 from 2:11 to 2:33: Moross music once again

-Chapter 3 from 7:33 to 7:40: "Comedy Curtain A" (*Western Saga*) Bars 2-4.

Scene: Paladin tells Monk to stay downwind of him! End of Chapter 3.

-Chapter 4 from :00 to :50: Moross music

-Chapter 4 from 3:39 to 4:08: "Gunsmoke" (*Western Saga*). Scene: Monk and Rook fight in the lake.

\*\*\*\*\*

"One Came Back" December 26, 1959 \*\*\* B-

The story is about a hot-tempered tradesman returned from prison who has to deal with criminal brothers and an unwelcoming town. George Mathews is great casting as Ben Harvey. Charles Coburn is a guest star playing cold-blooded killer, Jack Harvey.

-Chapter 4 from :01 to :14: "Lead-In D" (*Police Force*) Bars 1-2, 5-6.

\*\*\*\*\*

"The Prophet" January 2, 1960 \*\* C

Barney Phillips returns briefly (remember him in "Monster of Moon Ridge"?) as an Army Intelligence officer requesting Paladin to bring in an errant Army colonel siding with and organizing the Apaches. It's a strange tale with merit but I did not care for it.

-Chapter 2 from 7:32 to 8:05: "Indian Signals" (*Indian Suite*) Bars 1-12

-Chapter 3 from :00 to :27: "The Journey" (*Indian Suite*) cue # 227, Bars 5-8.

-Chapter 3 from :28 to 1:12: "Indian Suspense" (*Indian Suite*) cue # 223, Bars 1-10.

-Chapter 3 from 1:13 to 1:25: "The Journey" Bars 1, 5.

\*\*\*\*\*

"Day of the Badman" January 9, 1960 \*\*\* C+

This is an unlikely tale about a man who's more like a Big Kid who thinks himself, a schoolteacher, as Laredo, the gunslinger wannabe in a white hat. At least it's rather fun, a departure from that deadly seriousness of the previous episode.

[Note: Original score by Lyn Murray. Nice score, but he does far more interesting music-making later in "Hatchet Man"]

\*\*\*\*\*

“The Pledge” January 16, 1960 \*\*\* B-

It’s a standard Paladin tale, worth watching but not necessarily deserving a second or third viewing. Paladin is hired by a tradesman to help him take a wagon of goods to hostile Indians who are holding his wife hostage. Paladin does not realize (yet) what kind of “goods” the desperate man is offering the hostiles in exchange for the wife.

-Chapter 4 from :48 to 1:26: mixed: “Indian Suspense”, then “Indian Signals,” then “The Journey.”

-Chapter 4 from 4:43 to 7: 12: “Indian Ambush” (*Indian Suite*), etc.

\*\*\*\*\*

“Jenny” January 23, 1960 \*\*\* B-

Paladin is involved with a woman and a counterfeiting operation. Standard fare once again.

[Note: Original score by Rene Garriguenc, conducted by Lud Gluskin. This is the first original score penned by Garriguenc for a specific episode (but not his best). Besides, the music audio quality in this episode is terrible, quite garbled, at least in the beginning cues. Incidentally, he’s not trying to be Herrmannesque in this episode’s music.]

\*\*\*\*\*

“Return To Fort Benjamin” January 30, 1960 \*\* C

Robert Wilke returns as Army major Blake, and Anthony Caruso in a sorry role as Gimp, the drunken son of an Indian chief sentenced to hang. The story is okay, and the location shoots are fine, but I didn’t much care for the episode. Perhaps you will like it better than I did.

-Chapter 3 from 2:03 to 2:36: “Cue I” (*The Hitchhiker*) Bars 1-3, etc.

-Chapter 3 from 5:47 to 6:01: “Cue III” (*The Hitchhiker*) Bars 1-2.

-Chapter 4 from 5:37 to 5:55: “Cue I” (*The Hitchhiker*) Bars 1-3, 1.

\*\*\*\*\*

“The Night The Town Died” February 6, 1960 \*\*\*\* A-

Here’s a nice cozy yet atmospheric high drama set almost in a stage fashion. I really like this intense, moody episode. Paladin is hired by Warren (Barney Phillips again!) to keep the peace in the desolate, fearful town of New Lime Creek. Aaron Bell returns from prison to avenge the death of his brother who was lynched at the end of the Civil War by this town. Paladin enters the town at night in a windstorm, symbolic of the agitated turmoil felt by the few remaining residents of this almost ghost town. I believe this is the first episode directed by Richard Boone himself. He did a commendable job.

The story rather reminds me (similar character or sensibility) of the upcoming two-parter in the Fourth Season that Fred Steiner scored titled, "A Quiet Night In Town." I would think "The Night The Town Died" could've been an excellent candidate for an original score by Herrmann (or the following episode).

- Chapter 3 from :01 to :43: "Where Is Everybody" (*Twilight Zone* cue)
- Chapter 3 from 7:23 to 8:23: "Where Is Everybody" cue
- Chapter 4 from 3:10 to 4:54: "Where Is Everybody?" cue

\*\*\*\*\*

"The Ledge" February 13, 1960 \*\*\*\*\* A+

Wow! Right on the heels of an excellent episode is this compact drama about the rescue attempt of a fallen man from a mountain ledge. Is that man alive or dead? Is it worth the effort? This intense psychological drama would be a candidate of my Top Ten list (if not Top Three). It stars John Hoyt as Doctor Stark, and Robert Shannon returns to play nervous-laughing Cass. I would think it an Emmy contender.

- Chapter 2 from 3:09 to 4:05: "Lead-In F" (*Police Force*) Bars 1-5, 1-11. Scene: Paladin lowers the doctor on a rope.
- Chapter 2 from 4:06 to 4:45: "Opening F" (*Police Force*) Bars 1-7. Scene: segue to Paladin following.
- Chapter 2 from 4:46 to 5:21: "Night" (*Police Force*) Bars 11, 11-19. Scene: segue music as the rope ends and the doctor is pulled back up.
- Chapter 2 from 5:22 to 5:49: "Night" Bars 44-50. End of chapter.
- Chapter 3 from 5:24 to 5:46: "Lead-In B" (*Police Force*) Bars 3-7. Scene: Young Corey is scared, on his knees.
- Chapter 4 from :01 to 1:19: "Night" (*Police Force*) Bars 2-25, 27-33.

\*\*\*\*\*

"The Lady On The Wall" February 20, 1960 \*\*\* B-

Richard Matheson and Charles Beaumont co-wrote this cute story (directed by Ida Lupino) about a painting of a lovely woman in a bar in the town of Bonanza. It was stolen and Paladin was the first one to be accused of its theft. The episode is pure diversion, nicely done.

- [Note: Original score by Leith Stevens. It's an admirable score.]

\*\*\*\*\*

"The Misguided Father" February 27, 1960 \*\*\* B-

Harry Carey, Jr. and Hampton Fancher return in this tale of a psychopathic son (Keith, played by Fancher) protected by his father.

[Note: Original score by William Lava. Nice vibrant score. Lava was known for his flamboyant style (and hand-writing!) and he did scores for Disney's *Zorro* series, etc.]

Sample cues:

-Chapter 3 starting 4:31: "You Tell Me" (M-08-21). Scene: Keith and his bodyguard leave the abandoned bar. Paladin sips the liquor and has a disgusted look on his face. *Andte Dramtico* in \_ time. The cue starts with two horns playing *ff* small octave A-Line 1 E sforzando 16ths [written Line 1 E-B] up to A 8<sup>th</sup> to Bb sforzando quarter note to A-Ab grace notes to G [written Line 2 D] quarter note tied to dotted half note next bar and 8<sup>th</sup> note in Bar 3. The flute, oboe, and clarinet in Bar 2 play combined F#/B/D# rinforzando quarter notes to grace notes to Eb/Ab/C half notes tied to 8ths next bar. When Paladin sips the hard liquor in Bar 3, two trombones play a flutter effect *ffz* on small octave E/F# half notes down to Great octave Bb/small octave C rinforzando 8ths (followed by an 8<sup>th</sup> rest). Then two cellos, piano, and bass play in Bar 4 forte Great octave F# half note to G to Bb 8ths, and so forth.

-Chapter 4 from 6:09: "Shoot To Kill" (M-08-31). Scene: dad confront nutty (and murderous) son about the death of his bodyguard just several minutes ago (the coffin "slipped" off the wagon upon him). Trombone splay middle C down to A rinforzando 16ths up to Line 1 E sforzando 8<sup>th</sup> (now in *flutter* effect) tied to dotted half note (still flutter tongued) molto crescendo.

-Chapter 4 from 11:10: "Murder Shrieks" (M-08-04). Scene: Bar. Keith is dead by Paladin's gun. Paladin scorns the father. What's very interesting about this cue is that Lava copied the Herrmann sforzando theme of Paladin's. It sounds quite terrific. For instance, trombones play *ff* Great octave A/small octave D to Ab/Db sforzando 8ths (followed by an 8<sup>th</sup> rest) to the same A/D to Ab/Db 8ths (followed by an 8<sup>th</sup> rest) to same A/D to Ab/Db 8ths in Bar 1. The trumpet sounds Line 1 E-E 8ths (followed by an 8<sup>th</sup> rest) to D-C# 8ths [written E-D#] followed by an 8<sup>th</sup> rest to E-E 8ths. Horns II plays small octave F-F [written middle C-C] 8ths followed by an 8<sup>th</sup> rest to F-F 8ths again (8<sup>th</sup> rest) to F-F 8ths. Horn I plays in this 8<sup>th</sup> rest pattern middle C to small octave B 8ths, then B-B to C-B. The timp and CB play the trombone I notes. Two cellos play the same notes as the trombones. The piano also sounds off. Etc.

\*\*\*\*\*

"Hatchet Man" March 5, 1960 \*\*\*\*B+

This is a very good Paladin story and, for a change, it's completely staged right in San Francisco. This time the card should read. "Have Gun, Will Not Travel." Clarence asks Paladin to protect Joe Tsin, their only Chinese detective, targeted by a feared Chinese gang. Joe is a distant relative of Hey Boy. Hey Boy then takes Paladin to Chinatown in "the dead of night" to visit Tsin's father.

[Note: Original score by Lyn Murray. It's a fabulous score! I believed I discussed some of the cues somewhere in my Film Score Rundowns site (perhaps a Potpourri paper). I recall some excellent television scores later on for the color *Dragnet* series composed by Murray.]

Sample cues:

-Chapter 2 from :01 to :09: “Crotalis” (cue # 2297, or M-1011). Opening scene music. Instrumentation: crotalis (played by Sear), Ceremonial bells (played by Hugh Anderson), 2 vibes (played by Flynn and Bernie), Gamelin (played by Singer), Chinese Tree (played by Holland), Rivet Cymbal (played by Kluger), Gong (sounded by Bunker), and Jap Hand Gongs (struck by Harte). For example, the Crotalis plays forte Lines 1 & 2 Eb quarter note (followed by a quarter rest) up to Gb up to Bb 8ths to Ab quarter notes to (Bar 2)< after a quarter rest, Eb quarter notes (followed by a half rest).

-Chapter 2 from 1:43 to 1:56: “Have Gun Theme” (#2298, or M-1013). Scene: Paladin shows the detective inspector Clarence his calling card. Loojons are solo for the first bar, then BooBams play in Bar 2. In bar 3, the Paladin four-note theme is played by Ceremonial Bells, xylophones, supported by the bass marimbas. Loojons end the cue “ad lib till cut off.”

\*\*\*\*\*

### “Fight At Adobe Wells” March 12, 1960 \*\*\*\* B

This is a colorful drama piece set in an abandoned adobe stage stop surrounded by Comanche Indians. Ken Lynch stars as wealthy Commodore Guilder who hires Paladin to protect him from Quannah parker, a half breed who has it in for Guilder.

-Chapter 2 from 2:42: “Ostinato Suspense Motion” (by Rene Garriguenc) cue # 1077. Scene: Paladin and the others are on the stagecoach to destiny.

-Chapter 2 from 3:20 to 3:41: “Ostinato Suspense Motion”

-Chapter 4 from 4:39 to 5:20: Cue I (*Hitchhiker*)

\*\*\*\*\*

### “The Gladiator” Match 19, 1960 \*\* C

Paladin travels to New Orleans in this comical fare 9except for the twist at the end) regarding duelists. James Coburn returns as a guest (a guest gunfighter!).

[Note: Original score by Wilbur Hatch. I did not research the music because I wasn't really that interested (whereas I was interested in Lava's and Murray's music).]

\*\*\*\*\*

### “Love of a Bad Woman” March 26, 1960 \*\*\* B-

Paladin goes to the Diamond S Ranch to question Tamsen Sommers (played by Geraldine Brooks) why she is putting out an advertisement for a husband (when she has one already!). The answer is deadly.

[Note: Original score by Nathan Scott]

\*\*\*\*\*

### “An International Affair” April 2, 1960 \*\* C [but B+ for the music!]

It's a stormy night in San Francisco, and Paladin investigates the death of an Hawaiian prince. It soon becomes an international mystery. The score is far better than this lighthearted story, however. While the episode overall is merely a C, the rating for the score is a B plus.

[Note: Original score by Lyn Murray. I never looked at the written score but I wish I had. Maybe some day...]

\*\*\*\*\*

“Lady With A Gun” April 9, 1960 \*\*\*\* B+

Wow! Paula Raymond guest stars as the “lady with a gun” out to shoot Ruddy Rossback (played admirably by Jack Weston). She is simply gorgeous! You might remember her in Harryhausen’s *Beast from 20,000 Fathoms*. I wish she was in more episodes of HGWT. However, I remember her also in other CBS series such as *Perry Mason*. Ron Soble plays the gunman she hires, and he looks a lot like Jerry Seinfeld, the comedian. It would be so funny to digitally put Seinfeld’s face on that actor and substitute the voice!

[Note: There is no Herrmann music used in this episode. I really like the opening music but cannot identify it at this moment. In fact much of the music selected by the music editor is quite good. I wish I had the official cue sheets.]

\*\*\*\*\*

“Never Help The Devil” April 14, 1960 \*\*\*\* B-

This is a decent standard Paladin drama about a gunman named Kramer (excellently played by Jack Lambert) who gets wounded after a gunfight and hires Paladin to protect him from the townsfolk fast turning into a mob.

-Chapter 2 from :01 to :15: “Ghost Town” (*Desert Suite*) Bars 1-4. Scene: Paladin enters Crescent City at the northern border of California.

-Chapter 2 from :16 to :35: “East Horizons” (*Desert Suite*) Bars 10-13, end Bar 19.

-Chapter 3 from 3:04 to 3:12: “Lead-In C” (*Police Force*) end Bars 10-11.

-Chapter 3 from 3:13 to 3:57: “Lead-In F” (*Police Force*) Bars 1-2, 5-11. Scene: Paladin knocks on Kramer’s hotel room.

-Chapter 3 from 5:20 to 5:52: “Night” (*Police Force*) Bars 1-4, 11-15, 32-37.

-Chapter 4 from 1:02 to 2:05: “The Desert” (by Rene Garriguenc) Cue # 178, Bars 1-13, 1-2, 1-2. Scene: Paladin and Kramer slowly leave the hotel.

-Chapter 4 from 3:10 to 4:19: “Prelude (The Desert)” [*Desert Suite*] Bars 18-28, 28, 22-23, 26-27, 40.

\*\*\*\*\*

“Ambush” April 23, 1960 \* D



This is an intense, over-the-top drama set in a ferryboat cabin, co-starring George Macready as a blind old man full of the taste for death (as well as a crazy Frenchman). Ed Nelson also returns, and Hal Needham plays a larger role for a change. This story is just way too much to stomach, but it's easy to savor and digest Herrmann's *Drink of Water* quotations.

- Chapter 2 from :01 to :30: Cue II (*Drink of Water*) Bars 1-5, 5-6.
- Chapter 2 from :31 to :48: Cue II (*Drink of Water*) Bars 1-2, 4-6.
- Chapter 2 from 1:42 to 3:55: Cue VII (*Drink of Water*) Bars 1-24, etc.

\*\*\*\*\*

“Black Sheep” April 30, 1960 \*\*\* B-

June Vincent (remember her way back in the first season in “Strange Vendetta”?) returns in this episode. Ben Hutter (Patrick Wayne) is wanted for murder and Paladin either has to make him come to trial or to sign a paper disavowing his inheritance. I like that moody night Mexican street scene when Paladin rides in (Chapter 2 starting 3:38 or so). Boone directed this episode himself.

[Note: Original score by Lucien Moraweck, conducted by Lud Gluskin]

\*\*\*\*\*

“Full Circle” May 4, 1960 \*\*\* B-

This is a strange tale that I don't know quite what to make out of. So it's worth a few viewings to try to figure it out! There are several instances of fine music edited in as well (besides the few Herrmann quotations).

- Chapter 2 from 10:39 to 10:52: *Collector's Item* cue
- Chapter 4 from 4:59 to 5:34: Cue VI (*Dauber*) Bars 5-15. Scene: The old man says, “For five dollars. He got himself killed for five dollars!”

\*\*\*\*\*

“The Twins” May 21, 1960 \*\*\* C-

Here's another story of deception but this time involving the twin brothers of Sam and Adam Mirakian. One of them is a murderer.

- Chapter 3 from :01 to :28: “The Prairie” (by Rene Garriguenc), Bars 1-9, 15. Scene: Paladin rides by to the ranch house of Adam's wife, Beth.
- Chapter 4 from 3:01 to 4:05: “The Rocks” (*HGWT*) slower version. Scene: Gunfight (of course in “the rocks”!).

\*\*\*\*\*

“The Campaign of Billy Banjo” May 28, 1960 \*\* C

Jacques Aubuchon returns, this time as “Billy Banjo” running for the Senate. He asks Paladin to prevent his wife from killing the opponent.

[Note: Original score by Lucien Moraweck, conducted by Lud Gluskin]

\*\*\*\*\*

“Ransom” June 4, 1960 \*\*\* B-

This episode has the distinction of presenting fragments of music from his unsold pilot score to *House on K Street*. Two cues were occasionally used already. The “Fade In” cue was employed as the “Mr. Death” chord for the *Twilight Zone* episode starring Ed Wynn, “One For The Angels.” The “Finale” cue was used a few times in *Rawhide* episodes. Otherwise we are in a treat to hear snippets of other cues in this episode of *HGWT*. This is the first and only time they will be heard in a *HGWT* episode, unfortunately. The episode itself is a bit confusing, sloppily written, but it held my interest enough to rate a fairly good rating (thanks to the Herrmann quotations, especially).

-Chapter 2 from 6:04 to 6:43: “Emotional Dramatic” (by Rene Garriguenc) Cue # 1131, CBS 9-58-E-1. Scene: Secura speaks with Paladin.

-Chapter 3 from 3:55 to 4:36: Cue XV (*Dauber*) Bars 3-9, 12-13, 16.

-Chapter 3 from 4:37 to 5:17: “The Truck” (*Twilight Zone* episode “Where Is Everybody?”)

-Chapter 3 from 7:36 to 7:47: Cue VII (*Dauber*) all 4 bars.

-Chapter 4 from :01 to :37: “Stone’s House” (*House on K Street*), cue # 1604, Bars 1-2, 4-6, 9-11, 11-13. Scene: Paladin and Secura ride off in the rocks. Nice music!

-Chapter 4 from 1:27 to 2:14: “The House” (*House on K Street*) cue # 1599, Bars 8-16, 21-23. Sutton and Secura talk while Paladin is off in the rocks hunting a sniper.

-Chapter 4 from 2:39 to 2:56: “Stone’s House” Bars 6-8, 5. Scene: Paladin hears more gunfire and hurries down the rocks.

-Chapter 4 from 3:54 to 4:03: “The House” Bars 8-10.

-Chapter 4 from 8:51 to 9:13: “Finale” (*House on K Street*) cue # 1610, all bars. Paladin ends his conversation with Colonel Celine (Denver Pyle).

\*\*\*\*\*

“The Trial” June 11, 1960 \*\* C-

Paladin is the victim of a kangaroo court for killing a prominent man’s son (although it was in self defense). Robert Simon plays the wealthy father who originally hired Paladin to bring his son in alive for \$5,000. It’s a weak story but better than “Ambush.”

-Chapter 3 from 4:01 to 4:18: *Collector’s Item* cue

-Chapter 3 from 7:21 to 8:09: *Collector's Item* cue

\*\*\*\*\*

“The Search” June 18, 1960 \*\*\* C+

Perry Cook (remember him as the crafty killer in “The Posse”?) returns here but in a far more sympathetic role as Fred Mosely. It’s an okay, standard Paladin tale worth one watch (same for the score).

[Note: Original score by Wilbur Hatch]

Note: END of the Third Season.

\*\*\*\*\*

## GUNSMOKE

While I would rate *Have Gun Will Travel* as my favorite CBS television western series, *Gunsmoke* would be a very close second. There’s a terrific “family” feeling or gestalt in this show because, unlike *HGWT*, you had at least four principal characters: Matt Dillon, Chester Goode, Doc Adams, and Kitty Russell. Later on the series would feature Festus Haggen, Quint Asper, Sam the bartender, Louie Pheeters, Mr. Jonas, and so forth. *Bonanza* and *The Big Valley*, *Rawhide*, and many other popular western series had the same “family” orientation. *Have Gun Will Travel* only really had Paladin (with the exception of Hey Boy and Hey Girl in small, relatively insignificant roles). The same applied to *Cheyenne*, *Wanted: Dead or Alive* (Steve McQueen), and several other shows featuring a solo star, but *HGWT* was a cut above all of them. John Meston was the principal writer of the series in the first several seasons. He was terrific with dialog! He also tended to slant his stories with tragedy and grimness, a real hard edge.

### SEASON TWO:

“The Man Who Would Be Marshall” June 15, 1957 \*\*\* C+

This was the third from final episode of the second season of *Gunsmoke*. It marks the very first episode of the series that used Herrmann music (from Herrmann’s pilot score for *Have Gun Will Travel*). Herrmann signed the contract for *HGWT* earlier in January.

-Chapter 3 from :01 to :50: “Travel” (*HGWT*) Bars 18-24, 41-45.

-Chapter 4 from 3:08 to 3:58: “Travel” (*HGWT*) Bars 18-24, 41-45.

\*\*\*\*\*

### SEASON THREE:

“Crack-Up” September 14, 1957 \*\*\*\* B

I like this season premiere, especially the confrontation in the barbershop between Matt Dillon and killer Nate Springer (played by John Dehner). Go to about the four minute point in Chapter 2. There's a rather Hitchcockian camera angle (ala *North By Northwest*, etc.) above the actors. The episode title suggests a strong psychological component to the interplay dynamics between Matt and the "jumpy" gunman.

[Note: No Herrmann music was used in this season premiere]

\*\*\*\*\*

"Gun For Chester" September 21, 1957 \*\*\*\* B

This is a good, suspenseful episode highlighting the "Chester" (Dennis Weaver) character of the *Gunsmoke* "family."

- Chapter 2 starting at 1:24: "The Tories" (*Ethan Allen*)
- Chapter 2 starting at 5:06: "To The Rescue" (*Ethan Allen*)
- Chapter 4 starting 4:28: "Climax Prelude" Bars 3-4.

\*\*\*\*\*

"Blood Money" September 28, 1957 \*\*\*\* B+

Here is a nice morality play about Western justice. John Meston's tightly written story for this half-hour black and white episode is top form.

- Chapter 2 starting at 9:12: "Badman" (*Western Suite*) Bars 1-2, 16-17. Scene: Matt sees the newly arrived poster of the \$500 reward (dead or alive!) for likeable Joe Harpe.
- Chapter 3 starting at 4:52: "Climax Prelude"
- Chapter 4 from 4:34 to 6:42: "The Watching" (*Western Saga*) Bars 1-30
- Chapter 4 starting 6:43 to end of show: "The Watching" (*Western Saga*) Bars 71-79.

\*\*\*\*\*

"Kitty's Outlaw" October 5, 1957 \*\*\* C

I was not too convinced of the chemistry between Kitty and Cole Yankton! This is a standard tale despite the (awkward) attempt to add an extra dimension to Miss Kitty.

- Chapter 3 from 4:43 to 4:50: "Echo IV (The Chase)" [*Indian Suite*] Scene: Chester and Mister Dillon race off on their horses in the night.
- Chapter 4 starting at 3:10: "Rain Clouds" (*Western Suite*) Bars 34-35 played twice, Bars 36-45. Scene: Cole is dying.

\*\*\*\*\*

“Potato Road” October 12, 1957 \*\*\*\*\* A

Here’s another gritty story by John Meston that stars Jeanette Nolan (often appearing in *Have Gun Will Travel*) as Ma Grilk, and Robert F. Simon as Pa Grilk (second husband). Tom Pittman is excellently cast as Ma’s creepy son, Budge.

-Chapter 2 from 7:46 to 8:56: “Night” (*Police Force*) Bars 32-50 (end of cue).

\*\*\*\*\*

“Jesse” October 19, 1957 \*\*\* C

Ed Binns stars as a wanton killer named Bill Stapp with a young pup (Jesse) under his wing temporarily. There is also Rene Garriguenc music that is distinctively Herrmannesque. One example:

-Chapter 2 from 1:59 to 2:43: “Trouble No. 2” (by Rene Garriguenc). Cue # 191, Bars 1-12.

-Chapter 4 from 7:48 to 8:18: “Gunfight” (*Western Saga*)

\*\*\*\*\*

“Mavis McCloud” October 26, 1957 \*\* C-

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Born To Hang” November 2, 1957 \*\*\*\* B

Anthony Caruso, Ken Lynch, and Mort Mills star in this interesting story about a young man wrongly hanged (but saved in time by the Mort Mills character). In fact, John Meston was nominated for an Emmy (for Best half-hour teleplay).

-Chapter 4 starting 6:05: “The Watching” (*Western Saga*) Bars 68-70 twice, 71-73 twice, 74-78.

\*\*\*\*\*

“Romeo” November 9, 1957 \*\* C-

[Note: No Herrmann music was used in this mediocre episode. Also note that this episode was used as a representative episode of the Third Season in the 50<sup>th</sup> Anniversary dvd set (unfortunately). While it’s nice to see guest stars Robert Vaughn and Barbara Eden, it was not representative of the better episodes of this season.]

\*\*\*\*\*

“Never Pester Chester” November 16, 1957 \*\*\*\* B+

This is a strong tale also. Chester is badly hurt by two bullies. His friend and boss, “Mr. Dillon,” goes after the ruffians, and later shows his vulnerable side (a bit) to recovering Chester.

-Chapter 4 starting at 5:05: “Suspects” (*Police Force*) cue # 366, Bars 2-26.

\*\*\*\*\*

“Fingered” November 23, 1957 \*\*\* B

I like this story and the good casting of John Larch as sorrowful Jim Corbett. You might remember Virginia Christine (as Lila) as Mrs. Olson in the old Folger’s coffee commercials.

-Chapter 3 starting 3:43: “Indian Suspense” (*Indian Suite*) Bars 33-38, 41-48.

\*\*\*\*\*

“How To Kill A Woman” November 30, 1957 \*\*\*\*\* A

I believe this episode won an Emmy for Editing. It stars Pernell Roberts (later of *Bonanza* fame).

-Chapter 2 starting :00 (start of episode): “The Hunt” (*Western Saga*) cue # 376, Bars 13-30, then 78-84. Scene: stagecoach riding.

\*\*\*\*\*

“Cows and Cribs” December 7, 1957 \*\*\* C +

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Doc’s Reward” December 14, 1957 \*\*\* B-

This is a fairly interesting episode starring Jack Lord in a dual role of twin brothers (one shot by Doc).

-Chapter 3 starting 5:35: “Lead-In B” (*Police Force*) all 7 bars.

\*\*\*\*\*

“Kitty Lost” December 21, 1957 \*\*\*\* B+

I rather like this story about Kitty’s encounter with a man from the East, played by Warren Stevens. You never really get to better know his true thoughts or intentions

except towards the end of the story, so it's a bit of a story line twist (not getting what you initially expect).

- Chapter 3 from 10:53 to 11:35: "Indian Suspense" (*Indian Suite*) Bars 1-12, 46.
- Chapter 3 from 11:36 to 13:33: "Rain Clouds" (*Western Suite*) Bars 1-29, 43-44.

\*\*\*\*\*

"Twelfth Night" December 28, 1957 \*\*\*\*\* A

I really like this fun episode, excellently cast by William Schallert and James Griffith as two rival Hillbillies. John Meston could write entertaining non-violent or non-tragic stories if he wanted to!

- The episode opens with the "Rural Grotesque" from *Ethan Allen* (all bars).

\*\*\*\*\*

"Joe Phy" January 4, 1958 \*\*\*\*\* B+

Good story about a fake Marshall convincingly played by Paul Richards. Morey Amsterdam (later of *Dick Van Dyke Show* fame) also stars as the town drunk.

- Chapter 3 starting at :47: "Lead-In F" (*Police Force*) all 11 bars.
- Chapter 4 starting 5:43: "Suspects" (*Police Force*) mixed bars.

\*\*\*\*\*

"Buffalo Man" January 11, 1958 \*\*\*\*\* A+

This is one of the best episodes of the season not only because of the dramatic story but in large part because of the perfect casting of John Anderson as "Ben Siple" and Jack Klugman as "Earl Ticks" (I just love those funny names!) as two dangerous buffalo hunters (the John Anderson character is especially sadistic). This episode gets my best rating.

-Chapter 2 starting at 3:04: "Suspects" (*PoliceForce*) Bars 20-26. Scene: The Marshall goes to a wagon and asks, "Anybody here?" There is a battered woman hidden in it named Abby (Patricia Smith).

-Chapter 3 from 5:29 to 8:02: "Indian Suspense" (*Indian Suite*) Bars 1-30. Scene: Terrific scene and dialog of Chester and Mr. Dillon tied to the buffalo men's wagon wheel. Hostile Indians are hooting in the near distance.

- Chapter 4 from 2:12 to 3:00: "Climax Prelude" Cue # 215, Bars 1-3, 5-6, 13-15.

-Chapter 4 from 7:03 to 8:29: "The Rocks" (*HGWT*). Scene: Matt fights Siple on a Dodge street.

\*\*\*\*\*

“Kitty Caught” January 18, 1958 \*\* C

Bruce Gordon (remember him later in the tv series, *The Untouchables*?) plays the heavy (what else is new?) in this standard Western tale.

-Chapter 4 from :39 to 3:22: “The Watching” (*Western Saga*) Bars 1-40.

-Chapter 4 from 4:08 to 6:51: “The Watching” once again, Bars 31-67, 77-79.

\*\*\*\*\*

“Claustrophobia” January 25, 1958 \*\*\* B-

“Ma Tennis” February 1, 1958 \*\*\*\* B+

“Sunday Supplement” February 8, 1958 \*\*\*\* B

“Wild West” February 15, 1958 \*\*\* C (Phyllis Coates in this episode)

[NOTE: There are no Herrmann music quotations in the above four episodes, interestingly.]

\*\*\*\*\*

“The Cabin” February 22, 1958 \*\*\*\*\* A+

Here’s another terrific episode from the third season. The heavy snowstorm setting is quite atmospheric and geared for a heavy drama. The two villains holed up in a cabin keeping Belle (Patricia Barry) hostage are wonderfully cast. First you have Claude Akins as Hack, and Harry Dean Stanton as his slow-witted partner, Alvy. Matt seeks refuge from the storm outside but finds even more trouble inside the cabin! This episode would probably be rated as one of the Best Ten half-hour episodes from the first six seasons.

-Chapter 2 from 6:45 to 9:16: “Mirages” (*Desert Suite*) Bars 1-31, then 49-51. Incidentally, “Mirages” is one of those nine cues not included in the Cerberus LP/Prometheus cd albums.

\*\*\*\*\*

“Dirt” March 1, 1958 \*\*\* B-

Lovely June Lockhart stars as ill-fated Beulah

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Dooley Surrenders” March 8, 1958 \*\*\* B-

Strother Martin is pretty darn good in this role as simple-headed Emmett Dooley, buffalo hunter.



-Chapter 2 starting at 2:13: “Lead-In A” (*Police Force*) Bars 1-4. Then “Lead-In C” is used, Bars 1-4.

\*\*\*\*\*

“Joke’s On Us” March 15, 1958 \*\*\*\* B

Very strange story about some Dodge ranchers with a strange sense of morality! It stars Virginia Gregg (you’ll see her in plenty of *Dragnet* color episodes) as the bereaved widow, and Bartlett Robinson as the shallowest of the ranchers who hanged an innocent man (“the joke’s on us”).

-Chapter 2 starting :00: “Travel I (Tranquil Landscape)” [*Western Suite*] Bars 23-36.

-Chapter 2 from 4:29 to 4:41: “Rain Clouds” (*Western Suite*) Bars 43-45. This music is nicely placed with the scene of the hanged man, Tilman.

-Chapter 2 from 4:49 to 5:07: “Lead-In C” (*Police Force*) Bars 6-11.

-Chapter 3 from 3:26 to 3:38: “Lead-In E” (*Police Force*)

-Chapter 4 starting at 3:31: “Night Suspense” (*Western Suite*) Bars 1-12, 33-36.

\*\*\*\*\*

“Bottleman” March 22, 1958 \*\*\*\* B

This episode stars the excellent character actor, John Dehner as town drunk, Tom Cassidy, and Ross Martin (later of *Wild Wild West* fame) as Dan Clell.

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Laughing Gas” March 29, 1958 \*\*\*\* A-

I rather like this moody tale about an ex-con trying to do a legitimate but risky (in consequences) road show involving dentists’ laughing gas.

-Chapter 3 starting from :01: “Rain Clouds” (*Western Suite*)

-Chapter 3 starting :26: [????] Perhaps a fragment from “Opening D” (*Police Force*) but will recheck.

-Chapter 3 starting from 4:40: “East Horizon” (*Desert Suite*) Bars 3-18.

-Chapter 4 from 3:32 to 4:32: “Mirages” (*Desert Suite*) mixed bars.

\*\*\*\*\*

“Texas Cowboys” April 5, 1958 \*\*\* B-

[Note: No Herrmann music was used here]

\*\*\*\*\*

“Amy’s Good Deed” April 12, 1958 \*\*\*\* B

This episode stars Jeanette Nolan once again, a very talented and chameleon-like character actress. No wonder Richard Boone wanted her in his short-lived series, *The Richard Boone Show*.

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Hanging Man” April 19, 1958 \*\*\* C

-Chapter 3 starting 1:45: Cue III (*Hitchhiker*)

\*\*\*\*\*

“Innocent Broad” April 26, 1958 \*\*\*\*\* A

I really enjoyed this episode, especially the long scene in the stagecoach that occupies dozing Matt, the scared “innocent broad” named Linda Bell, and the wonderfully cast Aaron Saxon as laconic, slow or deliberate-speaking bad guy, Joe Bassett. Joe tries to strike up a conversation with the scared girl, finally trying to loosen her up with whiskey! Matt intervenes. Great dialog!

-Chapter 2 starting 2:12: “The Trail” (*Desert Suite*) Bars 26-36, 1-12, 37-53. Curiously, this cue is rarely ever utilized in the CBS westerns during the travel sequences, although you’ll hear it next in next season’s “Monopoly.” It’s nice to hear it here.

-Chapter 3 starting at 3:17: Cue I (*Hitchhiker*) Bar 1, then cue III Bars 1-4, 19. Scene: In Dodge, Matt throws back Bassett’s gun back to him.

-Chapter 4 from 5:14 to 5:50 :cue III (*Hitchhiker*). Scene: Matt shoots Joe dead.

\*\*\*\*\*

“The Big Con” May 3, 1958 \*\*\*\* B

This is a fine tale about fancy con men duping an assistant bank manager into lending them \$20,000.

[Note: No Herrmann music was used in this episode]

\*\*\*\*\*

“Widow’s Mite” May 10, 1958 \*\* C

Marshall Thompson stars in this rather tired story.

-Chapter 4 starting at 5:21: "Mirages" (*Desert Suite*) Bars 3-9. Scene: Matt confronts Leach Fields (Thompson).

\*\*\*\*\*

"Chester's Hanging" May 17, 1958 \*\*\* B-

-Chapter 4 starting at 3:29: "Night" (*Police Force*) Bars 1-4, etc.

\*\*\*\*\*

"Carmen" May 24, 1958 \*\* C

-Chapter 2 from 1:55 to 2:48: "East Horizon" (*Desert Suite*) Bars 5-18

-Chapter 2 starting from 2:56: Cue III (*Hitchhiker*)

\*\*\*\*\*

"Overland Express" May 31, 1958 \*\*\*\*\* A

This is a thoroughly entertaining action story. I particularly enjoyed seeing Clem Bevens as old man "Fly." He was a steady fixture of many western movies and some tv shows. I think he always played an old man! Simon Oakland is terrific as suspected murderer, Jim Nation. Moreover, for a change, you will be treated to a great deal of Herrmann music in this episode.

-Chapter 2 from :00 to :09: "The Hunt" (*Western Saga*) Bars 87-99

-Chapter 2 from :10 to :19: "Lead-In A" (*Police Force*)

-Chapter 2 from :20 to :42: "Night" (*Police Force*) Bars 20-29

-Chapter 2 from :43 to 2:16: "Climax Prelude"

-Chapter 3 from :01 to 1:17: "Ghost Town" (*Desert Suite*) Bar 1 to (most of cue).

-Chapter 4 starting from 2:37: "Travel" (*HGWT*) Bars 18-33, then 1-10, 45.

-Chapter 4 from 5:45 to 6:04: "The Return" (*HGWT*) Bars 1-12.

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"The Gentleman" June 7, 1958

-Chapter 4 from 5:26 to 5:56 (end of story): "Dramatic Finale (Americana)" by Rene Garriguenc. Cue # 187, CBS 8-47-C. All 10 bars, :30. Note: There is no Herrmann music in this episode but I thought I would mention this rather Herrmannesque cue composed by the talented Rene Garriguenc. You will hear this cue more in the *Have Gun Will Travel* episodes.

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SEASON FOUR:

“Matt For Murder” September 13, 1958 \*\*\* B-

[Note: There is no Herrmann music in this episode]

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“The Patsy” September 20, 1958 \*\*\* B-

Martin Landau is a co-star in this episode.

[Note: There is no Herrmann music in this episode]

\*\*\*\*\*

“The Gunsmuggler” September 27, 1958 \*\*\*\* B

This is a fairly interesting and typical outdoors western adventure. Frank DeKova plays the Indian guide, Tobeel.

- Chapter 3 starting at 3:08: “Travel” (*HGWT*) Bars 21-33, then 1-16.
- Chapter 4 from :00 to :44: “Watching” (*Western Saga*) Bars 2-11
- Chapter 4 from 1:34 to 2:06: “East Horizon” (*Desert Suite*) Bars 1-9
- Chapter 4 from 4:42 to 5:48: “East Horizon” Bars 1-18
- Chapter 4 from 5:49 to 6:57: “Ghost Town” (*Desert Suite*)
- Chapter 4 from 6:58 to 7:42: “The Return” (*HGWT*)
- Chapter 4 from 9:24 to end: [???

\*\*\*\*\*

“Monopoly” October 4, 1958 \*\*\* B-

This episode stars J. Pat O’Malley as honest freighter, Joe Trimble, up against a crooked new freighter that came into Dodge.

- Chapter 3 from 3:07 to 3:37: “The Trail” (*Desert Suite*) Bars 26-42.

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“Letter of the Law” October 11, 1958 \*\*\*\* B+

This is a fine episode about squatters being forced out of their farm by a greedy landowner. I really liked the Topeka conversation between Matt and the district judge and the landowner. For a change, it’s one of those few “all’s well that end’s well” episodes by

Meston (although earlier the farmer's unborn baby died due to the mother being pushed to the ground). Oh, well. As I said, Meston had a hard edge in his writing.

[Note: There is no Herrmann music in this episode]

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“Thoroughbreds” October 18, 1958 \*\*\* C

Stolen horses are the focus of this episode. Dan Blocker plays a bit role.

-Chapter 3 from 6:41 to 7:33: Cue III (*Hitchhiker*)

-Chapter 4 from :01 to :25: “Lead-In C” (*Police Force*)

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“Stage Hold-Up” October 25, 1958 \*\*\* C

John Anderson stars as Yermo, a stagecoach bandit. Charles Aidman also stars.

-Chapter 3 from :00 to :15: “The Hunt” (*Western Saga*) Bars 69-79, 111-117.

-Chapter 3 from 2:06 to 2:53: “Mirages” (*Desert Suite*) Bars 1-9, 22-23.

-Chapter 3 from 3:25 to 3:51: “Climax Prelude” Bars 1-5

-Chapter 3 from 4:18 to 4:56: “Climax Prelude” mixed bars

\*\*\*\*\*

“Lost Rifle” November 1, 1958 \*\*\* C

Charles Bronson stars in this otherwise typical story (nothing exceptional beyond the guest star).

[Note: There is no Herrmann music in this episode. Unfortunately, it was *this* episode that was selected as the only Season Four representative in the 50<sup>th</sup> Anniversary Volume One dvd set, disc 2.

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“Land Deal” November 8, 1958 \*\*\*\* B

This is a fine episode starring Murray Hamilton and Ross Martin about immigrant homesteaders trying to get parcels on railroad land! I enjoyed the opening section with Matt, Miss Kitty, and Mr. Jonas on \$2.65 shoes (that Kitty thinks is way too high a price).

[Note: There is no Herrmann music in this episode]

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“Lynching Man” November 15, 1958 \*\*\* C

This is a sad episode written by Meston, a tragedy in more ways than one. George MacReady stars as the man fixated in the wrongful hanging of a greenhorn drifter for allegedly stealing a horse.

-Chapter 2 from 2:40 to 3:17: "Echo I" (*Indian Suite*) Bars 1-8, 20-22.

-Chapter 4 from :01 to :18: "Lead-In C" (*Police Force*) Bars 6-11. Scene: The two men who really hung the drifter enter a bar and approach the MacReady character.

-Chapter 4 starting from :36: Cue III (*Hitchhiker*). Scene: The two men tell Charlie Drain (MacReady) that they know who done the hanging.

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### "How To Kill A Friend" November 22, 1958 \*\*\*\* B

Two gamblers try to bride Matt. Failing that bad move, they hire a former friend of Matt's to kill him.

-Chapter 4 from :26 to :57: "East Horizon" (*Desert Suite*) Bars 1-9. Scene: The gamblers drink with Toque Morlan (the hired killer).

-Chapter 4 from 8:51 to 9:47: "The Glass" (*Collector's Item*). Scene: Toque is out on the street, menacingly.

-Chapter 4 from 9:48 to 10:37: "Sandstorm" (*Desert Suite*) Bars 1-10, 41-56. Scene: Toque tells the gamblers he's quitting the job, and then confronts a drunken man on the street. Toque shoots him, thinking he was drawing a gun (but he was unarmed).

-Chapter 4 from 10:38 to 11:24: "The Discovery" (*Collector's Item*) all bars.

-Chapter 4 from 11:25 to 13:03: "Night" (*Police Force*) Bars 20-48. Scene: Matt shoots Toque. Dying on the ground, he tells Matt that he actually had changed his mind about killing him. "You changed it too late," Matt replies.

\*\*\*\*\*

### "Grass" November 29, 1958 \*\*\*\* B

This is fine, well-cast story about farmer Harry Pope (nicely played by Phil Coolidge) threatened (he thinks) by Indians.

[Note: There is no Herrmann music in this episode]

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NOTE: No further dvds of the *Gunsmoke* series were issued after this episode thru Columbia House subscription. It's highly unlikely the series will continue, so it's hoped that eventually dvd sets of the full season episodes will be released thru normal public sale release. If so, then you have ahead of time the benefit of knowing the Herrmann quotations located in the episodes already delineated above. If I have time before I need to submit this paper to the *Bernard Herrmann Society* for the June deadline, then I may continue with the episodes in the third season since I have vhs copies of the shows. However, I may not be able to pinpoint precise locations since of course there is no official dvd release (unless I use my video counter).

Now: In disc 3 of that 50<sup>th</sup> Anniversary dvd set, an Eight Season representative is “Quint Asper Comes Home.” There is indeed Herrmann music in that one, so I’ll delineate the locations in case the buyer wishes to purchase the set (I recommend it highly).

“Quint Asper Comes Home” September 29, 1962 (Season 8) \*\*\*\* B+

This is an excellent episode that introduces Burt Reynolds as “Quint.” It also co-stars Harry Carey, Jr (a frequent guest star in *HGWT*).

-Chapter 2 from :17 to :42: “East Horizon” (*Desert Suite*) Bars 1-5, 7, 9.

-Chapter 2 from :43 to 1:13: “The Canyons” (*Western Saga*) Bars 48-60

-Chapter 2 from 8:28 to 8:50: “Travel I (Tranquil Landscape)” [*Western Suite*] Bars 1-2, 11-14.

-Chapter 3 from 1:16 to 1:48: “Lead-In B” (*Police Force*) all 7 bars but initially edited for the quarter note chords.

-Chapter 3 from 2:10 to 2:56: “Indian Fight” (*Indian Suite*) Bars 27-34, etc.

-Chapter 3 from 3:51 to 4:30: “Lead-In A” (*Police Force*) Bars 1-7, 9.

-Chapter 4 from 10:27 to 10:52: “Sandstorm” (*Desert Suite*) with a curious drum beat overlap from another cue (non-Herrmann).

-Chapter 5 from 1:34 to 2:09: “Indian Fight” (*Indian Suite*) Bars 27-40, etc.

-Chapter 5 from 2:10 to 2:40: “Indian Ambush” (*Indian Suite*) Bars 38-45

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“Ash” February 16, 1963 (Season Eight)

Note: This hour episode was also included in the 50<sup>th</sup> Anniversary set starring John Dehner and Anthony Caruso, with a minor guest performance of Adam West. However, there is no Herrmann music in this episode.

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“Prairie Wolfer” January 18, 1964 (Season Nine) \*\*\*\* B+

This is a very nice episode that introduces Ken Curtis as a regular cast member of the *Gunsmoke* family, Festus Haggens. There *is* Herrmann music here but lifted from the original score Herrmann scored for the half-hour episode titled “Tall Trapper.” Gene Feldman was the music editor.

-Chapter 2 from :11 to :30: Cue XIV (*Tall Trapper*) Bars 1, 5-10.

-Chapter 3 from :01 to :10: Cue XIV (*Tall Trapper*)

Etc.

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[NOTE June 13, 2007: New *Gunsmoke* dvds were released since I wrote this paper back in April 2006. As given above, there are now “50<sup>th</sup> Anniversary” sets of the series. Volume One (which I own) has 17 episodes with several guest commentaries, including George Kennedy for his appearance in “The Blacksmith” episode in Season Six, Dennis Weaver discussing his starring & directing in the notable “Chesterland” hour episode from Season Seven, and so forth. I highly recommend it. Later a new dvd set came titled “Gunsmoke: The Directors Collection” with 15 episodes and various commentaries. Most notable is the commentary by Dennis Weaver just before he died for the “Love Thy Neighbor” episode in Season Six.

## PERRY MASON

There are no general release dvd sets of this series yet [postscript: Although I just learned that the first season will be released on dvd on July 11, 2006!—but too late for this paper’s deadline] so I will simply offer some delineations from the old subscription dvds released thru Columbia House, starting with the pilot show immediately below.

[Note from June 13, 2007 at 5:41 pm: I do indeed have the full 1<sup>st</sup> season set (two separate volumes). The alignment on the dvds below do not coincide with the old subscription series because the chapters were cut up differently. After the obligatory Main Title/Introduction of the series (Chapter 1) we come to the start of the particular episode (start of Chapter 2). So I’ll adjust below.]

“The Case of the Restless Redhead” September 21, 1957 \*\*\*\* B+

This is a very nice introduction to Perry Mason. It tended to initially offer a rather romanticized version of Mason with a sort of flair and impatience to his character. The character, as it quickly evolved this season, tended to become far more even-natured, although Mason’s craftiness still remained. I always get a laugh in Chapter 3 starting at 2:41 in Mason’s office. He sees Evelyn Bagby (played by Whitney Blake) enter the office distraught and there’s a camera shot of him running to her aid. It’s fun playing it in slow motion. After that you hardly ever see Mason running in later episodes!

-Chapter 1 from :42 to 1:17[start of Chapter 2 new dvd]: “Suspense Mysterioso (Night, Outdoor, Fear, etc)” by Rene Garriguenc. Cue # 192, CBS 8-56-C-3. Bars 1-4, 1-18. This is a highly Herrmannesque cue so I felt it fitting to include it in this delineation.

-Chapter 1 from 1:18 to 2:27: [???] This is also a Garriguenc cue but I cannot place its precise title at this moment.

-Chapter 3 from :00 to :34 (actually starting a second before at the end of very short Chapter 2) [Chapter 2 starting at 3:57 new dvd]: “The Chase” (*Police Force*) Bars 27-28, 27-32, 37-42, 47-52, 74-83.

-Chapter 3 from :36 to 1:23: “The Chase” mixed bars.[Chapter 3 starting at :01 new dvd]



-Chapter 7 from 2:36 to 2:40: [???] Sounds like a fragment of Herrmann's but I still need to place it. Scene: Mason with Evelyn stating that if she is lying to him he cannot help her.

-Chapter 8 from 4:02 to 4:22 [Chapter 4 starting at 4:03 new dvd]: "Lead-In B" (*Police Force*) all 7 bars, faster version. Scene: Mason parks his car, and then Paul Drake runs up to him.

-Chapter 8 from 6:35 to Chapter 9 at :19 [Chapter 4 starting at 6:35 new dvd]: "Lead-In A" (*Police Force*) Bars 1-6. Scene: Perry arrives at the Eucalyptus Grove Motel in Riverside. Note: The music actually starts at a studio location. This studio is actually 20<sup>th</sup> Century Fox.

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[Noted from June 13, 2007: The next three episodes are the sequential episodes in the "new" dvd set (Disc 1) of Volume 1 of Season One. I will not make timings here since my time is limited but I'll make a few notes:]

"The Case of the Sleepwalker's Niece" September 28, 1957. There is Herrmann music (from the "Western Suite" right off the bat in this episode. Just a few more Herrmann inclusions are given later on. There is I believe a *Police Force* Lead-In in Chapter 5 starting at 4:34 when Mason says "Good-night" to Doris Cole, the middle-aged blonde played by lovely Hillary Brooke, and then the scene dissolves to young Steve Harris (played by Darryl Hickman) going to Tragg's office.

"The Case of the Nervous Accomplice" October 5, 1957. Once again there is music here, but not very much of Herrmann's (although it starts off with a fragment of I believe a *Police Force* Lead-IN (I have to dig out my materials to verify).

"The Case of the Drowning Duck" October 12, 1957. A very interesting episode with the music editor inserting very interesting loops of music from the opening Street scene music from the pilot of *Have Gun, Will Travel*. I don't think I have ever seen the music extended-edited in this manner before. This starts at the opening of Chapter 2 as the bus rising along the desert comes to Logan City. A mysterious man wearing a standard white shirt and dark tie (coat in hand because it's so hot) greets Mrs. Reed. The music lasts two minutes and 12 seconds. You'll hear the Fight cue from HGWT at the start of Chapter 3 when the youth fights the mysterious man.

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"The Case of the Baited Hook" December 21, 1957 \*\* C+

This episode was included in the first volume of the subscription series (along with the pilot show). However, there is no Herrmann music here. [Note: You won't get to this episode in the first dvd set until Disc Four.]

\*\*\*\*\*

"The Case of the Silent Partner" October 26, 1957 \*\*\*\*\* A

I like this episode directed by Christian Nyby very much, and there's a good deal of Herrmann music in it, especially the rarely heard "Shadows" cue. The most recognizable star is Dan Seymour playing the heavy, Harry Marlow. He often played film noir crime heavies, including the first season of *The Adventures of Superman*. Also go to very short Chapter 7. You'll see two reporters interviewing Mason. The male reporter ("Smithy," I believe Mason called him) is familiar to me. He played a role with Edward G. Robinson in the Warner Bros. crime movie, *Illegal*, that I liked. In the end credits, the actor, Jimmy McCallion, is listed as playing the "Veteran Reporter."

-Chapter 1 from 3:05 to 3:28 Chapter 2 starting at 2:23 new dvd]: "Bad Man" (*Western Suite*) mixed bars. A very brief fragment of this cue is also played at the end of brief Chapter 9.

-Chapter 1 from 17:05 to 17:11 (end of chapter)[ Chapter 3 starting at 13:23]: [??] This sounds Herrmannesque but I cannot yet identify it. It probably belongs to Garriguenc. Scene: Old man in car seeing the blonde pass by.

-Chapter 5 from 1:11 to 1:48 Chapter 5 starting at 1:11 new dvd as well]: "Shadows" (*Western Suite*) Bars 42-51 (end of cue). Scene: Perry is alone entering a house whereupon he finds a (dead) body! A Siamese cat is there as well (but quite alive!). Note: This cue from the *Western Suite* was not included in the Cerberus LP/Prometheus cd albums. The music seems rather out of place in a "Western" genre of music, more in keeping with a "Police Force" or mystery character of cues. It's nice hearing this music here since we rarely ever get to hear this particular cue in the CBS series.

-Chapter 5 from 1:50 to 2:23 (both dvds): "Shadows" (*Western Suite*), Bars 42-51 once again.

-Chapter 5 from 3:45 to 5:15 (both dvds) : "Shadows" (*Western Suite*) Bars 17-26, 30-33, 42-51.

-Chapter 10 from 1:22 to 1:42 [Chapter 6 starting at 6:40 new dvd]: "Night Suspense" (*Western Suite*)

-Chapter 10 from 3:58 to 4:13 Chapter 6 starting at 9:16 new dvd]: "Bad Man" (*Western Suite*)

-Chapter 10 from 4:14 to 5:43 [Chapter 9 starting at 9:32 new dvd]: "The Waiting" (*Western Suite*) Bars 1-8, and then 21-33 (end of cue). Note that this cue was also not included in the Cerberus/Prometheus albums. Scene: The blonde Lola Florey (Peggy Maley) returns back to home and starts to undress! The Herrmann music fitted quite nicely here, reminding me of his music for *Sisters* when the "blind" woman was being watched undressing in the gym at the beginning of the movie. If this was a French series, then Jeanne Moreau would've been perfectly cast in this role as Lola.

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"The Case of the Crooked Candle" November 30, 1957 \*\* C

The companion episode to the one above, there is however no Herrmann music in this one except perhaps for one tiny fragment in Chapter 3 in Tragg's office, I believe.

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“The Case of the Prodigal Parent” March 8, 1958 \*\*\* B-

There is no Herrmann music in this standard episode but it was good to watch several of the guest stars, especially Fay Wray as Ethel Harrison. I always liked her performances in the later years, especially in that terrific Warner Bros. crime drama starring Edward G. Robinson titled *Hell on Frisco Bay*. John Hoyt also stars and also Nancy Kulp.

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“The Case of the Empty Tin” March 8, 1958 \*\* C

Sorry, no Herrmann music in this episode either!

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“The Case of the Calendar Girl” April 10, 1959 \*\*\* C+

This fairly interesting episode stars John Anderson as George Andrews. It also stars a small amount of Herrmann’s music!

-Chapter 3 from :56 to Chapter 4 at :38: “Travel” (*HGWT*)

-Chapter 4 from 2:02 to 2:09: “Heavy Curtain C” (*Western Saga*) Bars 1-3. This is a rarely heard cue (or portion thereof).

-Chapter 5 from 1:00 to 1:40: “Travel” (*HGWT*)

-Chapter 7 from 1:46 to 2:17: “Travel” once again.

-Chapter 10 starting at 11:35: “Travel” once (or is it four?) times again.

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## RAWHIDE

That covers the dvds I happen to have of the *Perry Mason* series. While there were indeed *Rawhide* vhs-videos available for subscription sale (I have several), no dvds are now available, to my knowledge [Note Added June 13/07: A week or so ago the Volume 1 dvd set of the Second Season of *Rawhide* was released. Included in this 3-dvd set is the episode “Incident of the Devil & His Due.”]. So until there is a general release of the dvd series, I will not attempt to identify the Herrmann music quotations of the episodes I happen to have collected (on vhs format). Incidentally, John Elizalde was a music editor for this series, although he principally did editing work for ABC shows (such as *The Fugitive* where he somehow managed to get permission from Gluskin to use CBS Music Library music for that ABC show!).

I do, however, happen to have the cue sheets (“performance analysis”) for the *Rawhide* episode titled “Incident of the Devil and His Due” (January 22, 1960). There are 85 quotations listed in three pages. The copy I have is certainly not the best because I cannot read some of the numbers and letters but I’ll provide the music quotations and also my approximate timings in brackets [ ] based on my vhs machine [and now DVD timings]:

“Incident of the Devil and His Due” January 22, 1960

- 1-“Rawhide Main Title” Dimitri Tiomkin/Ned Washington 1:00 [start Chapter 2 dvd]
- 2-“Rawhide End Title” (CBS 9-58-C-1) Russ Garcia :30
- 3- “Rawhide Main Title” Russ Garcia :25
- 4-“Punctuation # 2” Dimitri Tiomkin :06 [2:31 to 2:36]
- 5-“Collectors Item Main Title” Bernard Herrmann :06 [2:37] Trio of bad men.[Chapter 2 at 1:36 dvd for a few seconds overlapping to next cue edit]
- 6-“Mask Funeral March” Lucien Moraweck :05 [2:38 to 3:40] [dvd Chapter 2 starting at about 1:38]
- 7-“Indian Signals” Bernard Herrmann :55 [5:13 to 6:07][Chapter 2 starting at 4:13 dvd]
- 8-“Pursuit Opening” Jerry Goldsmith/Bernard Herrmann :08
- 9-“Quiet Determination # 2” Lucien Moraweck :20 [6:13 to 6:30] [Chapter 2 starting at 5:13 dvd]
- 10-“Ran Afoul” Jerry Goldsmith :32 [start 6:31] [Chapter 2 starting at 5:31 dvd]
- 11-“Ran Afoul” Jerry Goldsmith :14
- 12-“Knife Chord” (CBS 8-44-C) Jerry Goldsmith :09 [7:15 to 7:22] [Chapter 2 starting at 6:15 dvd]
- 13-“Collectors Item Main Title” (CBS 9-44) Bernard Herrmann :06 [start 7:23] [Chapter 2 starting at 6:23 dvd]
- 14-“The Claw” (CBS 9-44) Bernard Herrmann :20 [7:27 to 7:47] [Chapter 2 starting at 6:27 dvd]
- 15-“Finale” (CBS 10-11-1) Bernard Herrmann :27 [8:07 to 8:34] *House on K Street* [Chapter 2 starting at 7:07 dvd]
- 16-“Unison Punctuations” Dimitri Tiomkin arr. Rene Garriguenc :08 [8:36 to 8:43] [Start of Chapter 3 dvd]
- 17-“Impending Doom” (CBS 10-22) Lucien Moraweck :35 [9:02 to 9:32] [Chapter 3 starting at :27 dvd]
- 18-“French Horn Stings” (CBS 7-4) Anonymous :06 [Chapter 3 at 2:49 dvd]
- 19-“Rawhide Punctuations” Dimitri Tiomkin, arr. Rene Garriguenc :12 [Chapter 3 starting at 2:53 dvd]
- 20-“Humor Part” William Grant Still :13 [12:41 to 12:53] [Chapter 3 starting at 4:06 dvd]
- 21-“Comic Suspense Background” Van Phillips :14 [13:38 to 14:28] [Chapter 3 starting at 5:02 dvd]
- 22-“Headin’ West” Wiilliam Grant Still :53
- 23-“Theme 4” (CBS12) J. Moross :17 [14:29 to 14:44] [Chapter 3 starting at 5:54 dvd]
- 24-“Collectors Item Main Title” Bernard Herrmann :06 [Chapter 3 starting at 6:10 dvd]

25-“The Cat” (CBS 9-56-1) Bernard Herrmann 1:00 [14:50 to 15:50] [Chapter 3 starting at 6:15 dvd]

26-“Curtain” (CBS 7-47-1) Rene Garriguenc :08 [17:19 to 17:28] [Chapter 3 starting at 8:44 dvd]

27-“Unison Punctuations” Dimitri Tiomkin ar. Rene Garriguenc :06 [start of Chapter 4 dvd]

28-“Western Desolation” (CBS 9-51-A) Rene Garriguenc :05 [21:22 to 21:31] [Chapter 4 starting at 3:54]

29-“Headin’ West” William Grant Still :05

30-“Dramatic” Dimitri Tiomkin aar. Bowen :17

31-“Emotional Unison Bridge” Rene Garriguenc :12 [23:12 to 23:24] [Chapter 4 starting at 5:43 dvd]

32-“Rawhide End Title” Russ Garcia :08 [23:22] [Chapter 4 starting at 5:55 dvd]

33-“Rawhide Main Title” Russ Garcia :09

34-“Headin’ West” William Grant Still” :09 [24:42 to 26:30] [Chapter 4 starting at 7:14 dvd]

35-“Headin’ West” William Grant Still 1:01

36-“Headin’ West” (CBS 8-51-D) Still :10

37-“Headin’ West” William Grant Still :30

38-“Finale” Bernard Herrmann :27 [26:31 to 26:56] from *House on K Street* [Chapter 4 starting at 9:04 dvd]

39-“Punctuation # 2” Dimitri Tiomkin :06

40-“Rawhide Prelude” Russ Garcia :44 [Start of Chapter 5 dvd]

41-“Headin’ West” William Grant Still :06 [27:49 to 28:18] [Chapter 5 starting at :44 dvd]

42- “Headin’ West” William Grant Still :30

43-“Confession # 2” (CBS 9-56-E) Rene Garriguenc :31 [29:14 to 29:45] [Chapter 5 starting at 2:17 dvd]

44-“Impending Doom” Lucien Moraweck :23 [29:46] [Chapter 5 starting at 2:47]

45-“Impending Doom” Lucien Moraweck :13 [Chapter 5 starting at 3:50]

46-“Headin’ West” William Grant Still :14 [31:00 to 31:14] [Chapter 5 starting at 4:03 dvd]

47-“Collectors Item Main Title” Bernard Herrmann :06 [31:15] [Chapter 5 starting at 4:16 dvd]

48-“Punctuation # 2” Dimitri Tiomkin :07 [32:54] [Chapter 5 starting at 5:56 dvd]

49-“The Arrest” (CBS 8-46-C) Bernard Herrmann :38 [33:00 to 33:34] [Chapter 5 starting at 6:02 dvd]

50-“Shock Therapy # 2” Rene Garriguenc :06 [33:35] [Chapter 5 starting at 6:37 dvd]

51-“Star Chords” (CBS 10-6) Jerry Goldsmith :05 [Chapter 5 starting at 6:45 dvd]

52-“Night In The Desert” Dimitri Tiomkin :15 [33:50] [start of Chapter 6 dvd]

53-“Rawhide Theme” (CBS 9-58-D-8) Dimitri Tiomkin :55 [Chapter 6 starting at 1:05 dvd]

54-“Indian Signals” Bernard Herrmann 1:00 [35:48] [Chapter 6 starting at 2:00 dvd]

55-“Lead Ins” (CBS 8-56-A) Bernard Herrmann :14 [36:48 to 37:02] “Lead-In F” [Chapter 6 starting at 3:00 dvd]

56-“Knife Chord” Jerry Goldsmith :09 [37:02] [Chapter 6 starting at 3:15]

- 57-“The Arrest” Bernard Herrmann :09 [37:06] [Chapter 6 starting at 3:19]  
58-“Indian Signals” Bernard Herrmann :06 [37:21]  
59-“Quiet day” Dimitri Tiomkin arr. Rene Garriguenc :24 [38:47] [Chapter 6 starting at 5:00 dvd]  
60-“Lonely Moment” (CBS 10-23) Jerry Goldsmith :39[39:40 to 40:21] She won’t testify. [Chapter 6 starting at 5:53 dvd]  
61-“Nervous Tension” (CBS 7-56-A) Lucien Moraweck 1:01 [Chapter 6 starting at 6:56 dvd]  
62-“Star Chords” Jerry Goldsmith :04 [Chapter 6 starting at 7:57 dvd] “We can’t leave without him.”  
63-“Strange Visit” Jerry Goldsmith :40 [41:49] [start of Chapter 7 dvd]  
64-“String Effects” (CBS 7-23-C) Anonymous :04 [Chapter 7 starting at :41 dvd] rifle aimed.  
65-“The Search # 3” Lucien Moraweck :05 [Chapter 7 starting at :46 dvd]  
66-“Knife Chord” Jerry Goldsmith :08 [42:40]  
67-“Footsteps in the Night” Lucien Moraweck :08  
68-“Lead Ins” Bernard Herrmann :18 [42:50 to 43:09] [Chapter 7 starting at 1:10 dvd]  
69-“Horns in C” (CBS 8-28-C) Anonymous :08 [44:13] [Chapter 7 starting at 2:25 dvd]  
70-“Furtive Visitor # 2” Lucien Moraweck :15 [44:21] Spooky cue! [Chapter 7 starting at 2:32 dvd]  
71-“Ostinato Suspense” (CBS 8-56-D-3) Rene Garriguenc :16 [44:50]  
72-“Ostinato Suspense” Rene Garriguenc :41 [Chapter 7 starting at 3:02]  
73-“Ostinato Suspense” Rene Garriguenc :19  
74-“Furtive Visitor” Lucien Moraweck :44 [45:49] [Chapter 7 starting at 4:00 dvd]  
75-“Night Vigil # 1” Lucien Moraweck 1:11  
76-“Violin Tremolos” (CBS 7-29-A) Anonymous :56 [Chapter 7 starting at 5:47 dvd] Just before gun powder explodes]  
77 “Fear # 2” (CBS 7-23-A) Lucien Moraweck :20  
78-“String Flareout” Anonymous :20 [47:36]  
79-“Shock Therapy #1” (CBS 9-46-A) Rene Garriguenc :07  
80-“Buildup Chords” Lucien Moraweck :15 [48:06] Rowdy’s gun on bad man] [Chapter 7 starting at 6:16 dvd]  
81-“Discouragement # 2” (CBS 9-44) Lucien Moraweck :16  
82-“Headin’ West” William Grant Still :24 [ Chapter 7 starting at 6:69 dvd]  
83-“Sneak and Finale” J. Moross/Rene Garriguenc :26 [Chapter 7 starting at 7:25 dvd]  
84 “Rawhide End Title” Dimitri Tiomkin/Ned Washington 1:00  
85 “Punctuation # 1” Dimitri Tiomkin :06

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## TWILIGHT ZONE

This exceptional series created by Rod Serling deserves special attention. However, working on this series for this paper is a bit too much to get into right now. Besides, even in the first season, most of the episodes had original scores (including Herrmann, of course). The pilot show titled “Where Is Everybody?” was composed by

Herrmann, broadcast October 2, 1959. Episode 2 is titled “One for the Angels” (airdate October 9, 1959). For all intents and purposes, it was “scored” by Herrmann as well in terms of the episode being dominated by his tracked music (just as in many episodes from the first and second seasons of *Have Gun Will Travel*). At the very least, I will now delineate the Herrmann music quotations for this episode. I will give time designations based on the newly released The Twilight Zone: The Definitive Edition: Season 1 from Image Entertainment.

“One For The Angels” October 9, 1959 \*\*\*\*\* A

This is a wonderful tale about an old pitchman (Ed Wynn) stalked by well-groomed Mr. Death (Murray Hamilton, whom we saw earlier in *Have Gun Will Travel*).

-Chapter 1 from 1:46 to 1:52: “Fade-In” (*House on K Street*). Scene: Rod Serling makes his intro monolog/ introduction, introducing us to “Mr. Death.” The very first cue of *House on K Street* is in fact “Fade-In” and becomes the signature chord for “Mr. Death” throughout this episode. I commend the music editor for his insightfulness and also for resurrecting this music that was composed by Herrmann earlier in the spring of 1959 for that unsold pilot.

-Chapter 2 from 1:23 to 1:29: “Fade-In” (*House on K Street*). Scene: Lew (or Lou) Bookman sees Mr. Death for the first time in his apartment.

-Chapter 2 from 1:30 to 2:32: “Rain Clouds” (*Western Suite*) Bars 1-14

-Chapter 2 from 3:50 to 5:16: “Night Suspense” (*Western Suite*) Bars 6-12, 25-39.

-Chapter 2 from 5:17 to 5:28: “Fade-In” (*House on K Street*) Scene: Bookman exclaims, “You’re death?!”

-Chapter 2 from 7:04 to 7:28: “Prelude” (*Outer Space Suite*) Bars 1-4. Scene: about “unfinished business.”

-Chapter 2 from 8:55 to 10:02: “Prelude” (*Outer Space Suite*) Bars 8-12, 1-3. Scene: Lew’s special circumstance for delay of death so that he can make a pitch of “one for the angels.”

-Chapter 2 from 12:50 to 12:57: “Fade-In” (*House on K Street*). Scene: The little girl now sees Mr. Death after being struck by a car.

-Chapter 2 from 12:58 to 13:38: “Rain Clouds” (*Western Suite*) Scene: She asks Lew, “Who’s that man?”

-Chapter 3 from :03 to :32: “Rain Clouds” (*Western Suite*) Bars 40-46.

-Chapter 3 from :43 to 1:01: “Prelude” (*Outer Space Suite*). Scene: It’s 11:40 pm.”

-Chapter 3 from 1:02 to 1:13: “Fade-In” (*House on K Street*)

-Chapter 3 from 1:14 to 1:35: “Rain Clouds” (*Western Suite*) Bars 40-45.

-Chapter 3 from 2:46 to 6:08: “Time Suspense” (*Outer Space Suite*) Bars 1-37.

Scene: Lew makes his “big pitch” (one for the angels) to distract Mr. Death from his midnight appointment to take the little girl.

-Chapter 3 from 6:09 to 6:19: “Time Suspense” again, Bars 38-39, 41. Scene: It’s now exactly midnight. Mr. Death got “tied” up.

-Chapter 3 from 7:21 to 8:31: “Starlight” (*Outer Space Suite*). Scene: Time to go for Mr. Bookman.

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“Judgment Night” December 4, 1959 \*\*\* B-

This is certainly an atmospheric episode with the lonely ship on the foggy ocean and plenty of guest stars (James Franciscus, Patrick Macnee, Ben Wright), but it is not one of the great episodes. Nehemiah Persoff is the principal star playing tortured passenger, Carl Lanser. He’s in as much of a fogbank mentally and emotionally as the ship is physically on the calm ocean. There is a good deal of Herrmann music used in this standard *Twilight Zone* story, but not a great variety.

- Chapter 1 from :42 to 1:50: “Rain Clouds” (*Western Suite*)
- Chapter 2 from :01 to :33: “Rain Clouds” (*Western Suite*)
- Chapter 2 from :34 to 1:04: “Moonscape” (*Outer Space Suite*)
- Chapter 2 from 3:35 to 5:31: “Moonscape” (*Outer Space Suite*)
- Chapter 2 from 5:32 to 8:20: “Rain Clouds” (*Western Suite*)
- Chapter 3 from :01 to :14: “Rain Clouds” (*Western Suite*)
- Chapter 3 from :42 to 2:01: “Moonscape” (*Outer Space Suite*)
- Chapter 3 starting 5:51: “The Rocks” (*HGWT*). Scene: The Nazi sub is firing upon the Queen of Glasgow. Interestingly, the incessant snare drum is playing underneath “The Rocks” cue, superimposed.
- Chapter 3 from 9:53 to 10:59: “Rain Clouds” (*Western Suite*)

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“Third From The Sun” January 8, 1960 \*\*\*\*\* A

I am giving this episode an “A” rating because of its highly stylistic (off-center) direction and design, great tension-generating paranoia, excellent cast, and terrific music editing. It rates almost as high as “The Lonely” in my opinion (although the ending is predictable and rather uncreative writing).

- Chapter 1 from 1:26 to 2:02: “Time Passage” (*Outer Space Suite*) Bars 1-9.  
Note: This cue from the *Outer Space Suite* was never released by Cerberus LP and later compact disc releases, so it’s a treat to hear this music almost in its entirety.
- Chapter 2 from 2:22 to 2:55: “Spoutnik No. 1” (by Guy Luypaertz).
- Chapter 2 from 3:34 to 4:16: “Time Passage” (*Outer Space Suite*) Bars 52-62, 66.
- Chapter 3 from :01 to :45: “Time Suspense” (*Outer Space Suite*) Bars 1-4, 47-50.
- Chapter 3 from 2:12 to 5:52: “Time Passage” (*Outer Space Suite*)
- Chapter 3 from 7:47 to 8:11: “Danger” (*Outer Space Suite*)



-Chapter 3 from 8:22 to 9:05: “The Ambush” (*Western Suite*). Interestingly, there is an overlapping (superimposed) cue played with this music.

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This is as far as I care to go into the *Twilight Zone* episodes. You will hear more Herrmann music quotations in later episodes of this season. In “The Last Flight,” for instance (February 5, 1960, episode 18), you can hear the repeated *Allegro* three-note figures from cue XII (“Funeral March”) of *Walt Whitman*. In “A Nice Place To Visit” (April 15, 1960, episode 28) you will hear in the opening scene (Chapter 1 at :39) “Lead-In F” from *Police Force* (Bars 1-7, 10-11) as Rocky Valentine (Larry Blyden) makes his last fateful heist before meeting the fat man in the white suit, Pip (Sebastian Cabot).

Thank you for your time and interest!

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[Completed Easter Sunday, April 16, 2006 at 11: 38 am]

Material Added (*Perry Mason* and *Rawhide*) Wednesday, June 13, 2007 at 4:22 pm]