

RAWHIDE: The Complete Series

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

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

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

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

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

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



Speaking of poor, this episode is of poor quality in terms of the story. The Rawhide gang meet up at Rio Salado for the start of a new drive. Rowdy just happens to find his deadbeat dad (played by Tom Tulley) in town! Bad casting, I must say! Much shorter man than Rowdy, heftier guy.

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

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

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

"MOAT FARM MURDER" (July 18, 1944)

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

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

— cont. I Night Suspense (Western Suite)

(P.S.)

FLS
E-Hns.
CLS
BCL
Fdg.
C-F
D
Hs.

FLS
E-Hns.
CLS
BCL
Fdg.
C-F
D
Hs.

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

A

FLS
E-Hns.
CLS
BCL
Fdg.
C-F
D
Hs.

(61) (69) (70) (71)

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

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

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



There were no Herrmann music placements that I could tell.

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



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

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

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



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

No Herrmann music placed in this episode.

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

OK enough of an episode about Pete Nolan coming upon his Cheyenne tribe adopted family! Not likely, rather contrived plot development, and even then it was not convincing enough--no attempt to try hard enough to pursue the storyline. Oh, well. It's not bad enough to give it

only a one star rating but it *almost* got there! If you buy the dvd set, you can safely skip it.



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

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

A handwritten musical score for "Police Force" Lead-In B, page 361. The score is written on five staves. The instruments listed are Tpt. (Trumpet), Hns (Horns), Obs (Oboe), and D (Drums). The tempo is Largo (♩ = 40) and the key signature is F major (F is on C85 VIII 56 A). The score includes dynamic markings like (open), (open) pp, and pp. Measures are numbered ① through ⑪. The score shows various musical notes and rests across the staves.

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

[end session 8:21 pm Easter Sunday]

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



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



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

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

Western Suite #462 IX Rain Clouds (pencil) Bernard Herrmann

Largo (♩=50)

3 Fls 3 obs 3 Cls Bass cl 3 Fgs D Harp

Hand-copied by Bill W. Goss

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

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





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

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



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

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

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

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

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

CBS 7-56-A1 cue#470 R
modie J = 112

"Rapid Flight"

Jerry Goldsmith (1956-?)

(cont.)

Hand-copied by Bill Warren

Hand copied by Bill Wrobot

Tommy Lubin Smith

(Cut Reprise)

Flute

Clar

Horn

Vibes

Susp. g.

Piano

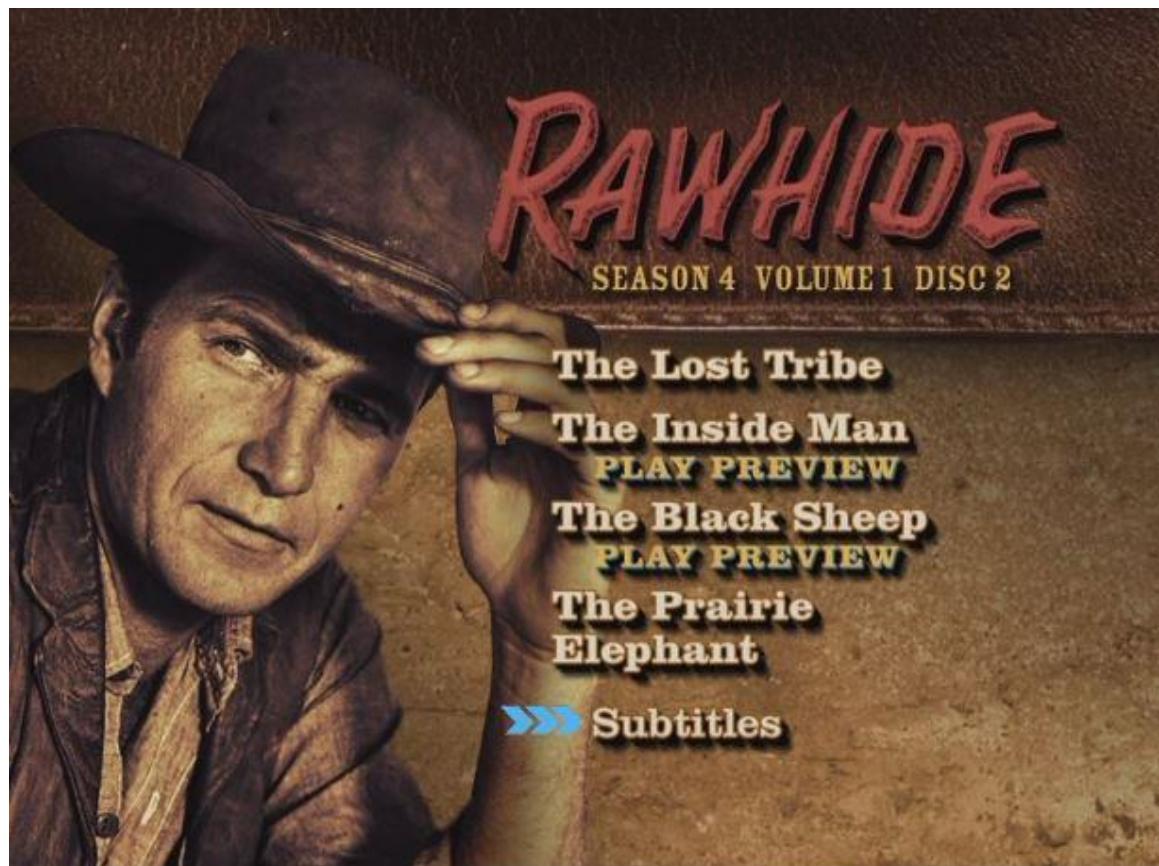
Violin

Violas

VC

C.B.

14 15 16 17 18 19 20 21



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



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

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

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



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



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

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

Rene Garriguen

474 "Ostinato Suspense"

Andante $\text{♩} = 58$

Violins Violas VC C.B. Piano

[Hand-scrip by Bill Wrobles]

me nonstop comprehe

me nonstop comprehe

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

1577 (take 1)	"The Button" (Twilight Zone) Bernard Herrmann	Dark slow motion; very somber; to vibe tail	:44
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Musical score for "The Button" by Bernard Herrmann. The score consists of two staves of handwritten musical notation. The top staff includes markings for 'LEAD', 'CAR.', 'HORN', and 'HARP'. The bottom staff includes markings for 'STRGS' and 'STRENS'. The score is dated '1944'.

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

1566 (take 3)	"The Telephone" (Twilight Zone) Bernard Herrmann	Dark lonely Bg; dark heavy chord at end; fantasy elements	:36
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Starting at 35:36 you will hear Herrmann's cue VI of Moat Farm Murder (July 18, 1944). The distinctive sound of this cue is Herrmann's rare use of the gourd (or *guiro*, if you prefer that term). See image immediately below:

Musical score page VI

Slurs

Flute (F#) $\frac{4}{4}$

Oboe $\frac{4}{4}$
(Subtly & uniformly)

Cello $\frac{4}{4}$
(Pizz. &弓)

Bass $\frac{4}{4}$
(Pizz. &弓)

Fog $\frac{4}{4}$
pp

Ground $\frac{4}{4}$

Rehearsal marks: (1), (2), (3), (4), (5), (6), (7)

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



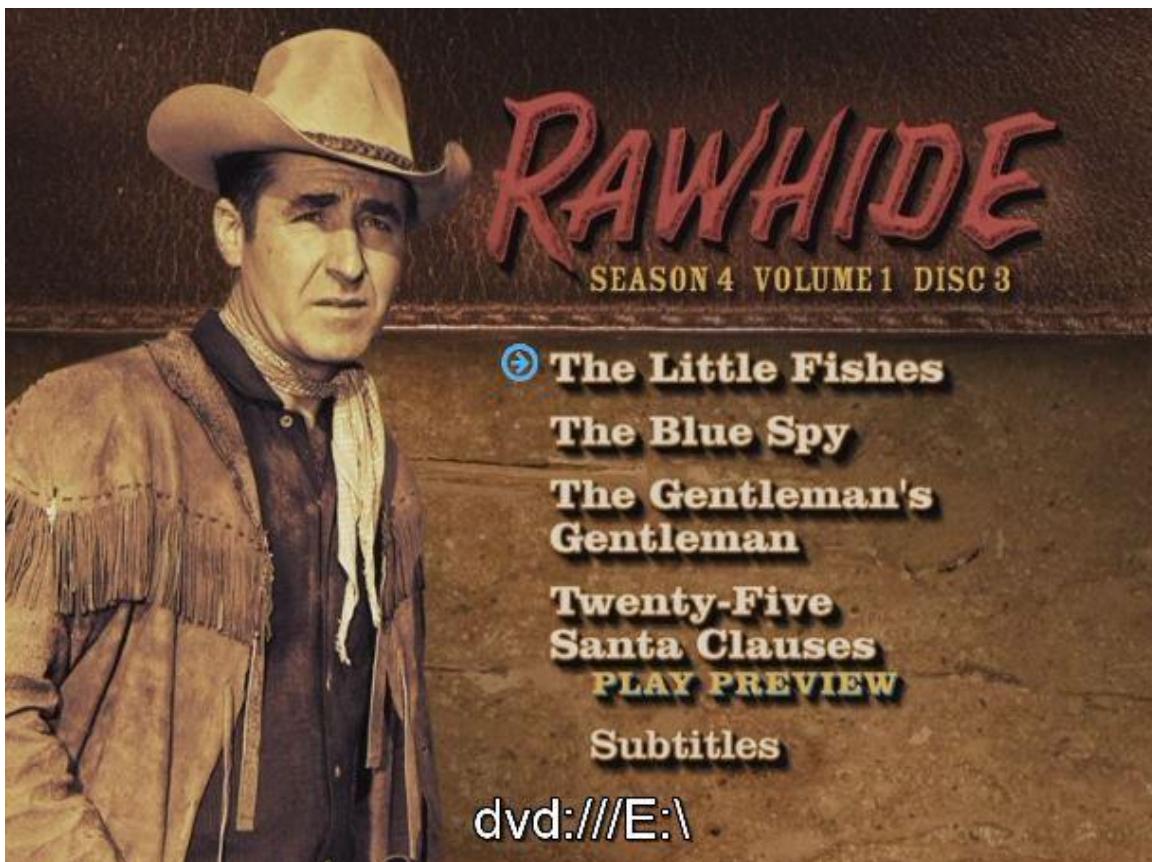
This is a cute, fun story but a ** Two-star rating is good enough for this light-weight episode. Brian Aherne does a fine job as the man servant to Lord Ashton (played by John Sutton). Sutton has such a fine, rich British voice. I remember him in a Perry Mason episode that I enjoyed a lot, Case of the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

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

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



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



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



vlcsnap-2017-04-18-08h09m43s187



vlcsnap-2017-04-18-08h15m46s177



vlcsnap-2017-04-18-08h16m02s89



vlcsnap-2017-04-18-08h41m26s235



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

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



vlcsnap-2017-04-18-09h07m32s65

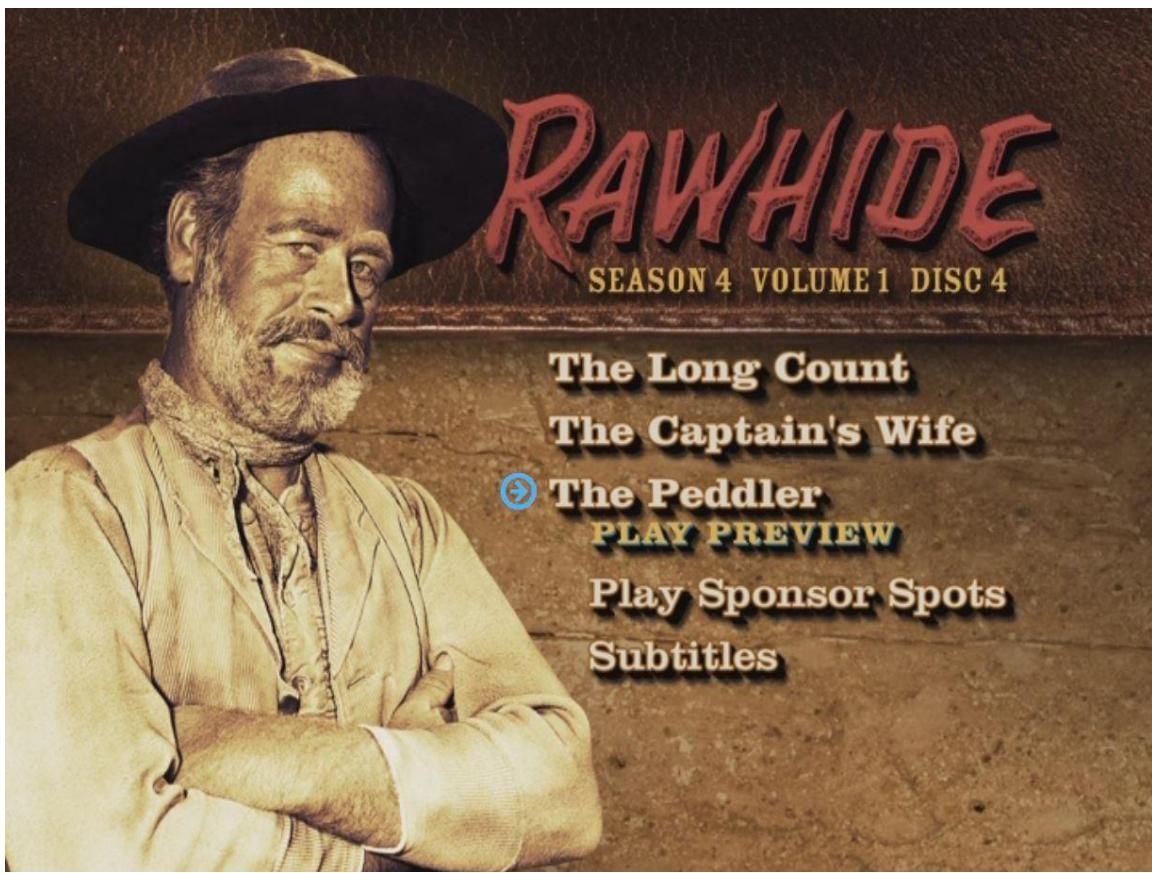


vlcsnap-2017-04-18-09h07m36s102



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

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



"The Peddler" (1-19-1962)

[TO BE CONTINUED NEXT MAJOR SITE UPDATE]

Tuesday, April 18, 2017 at 10:21 am]....
