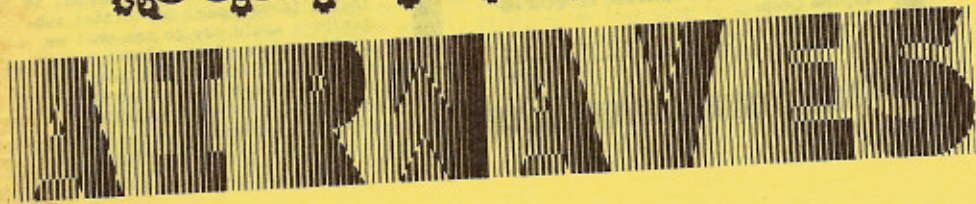


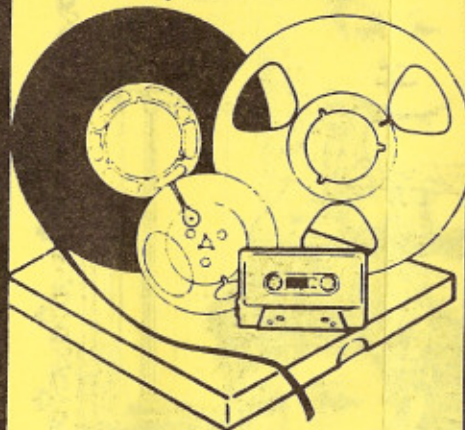


ISSUE #10 AUGUST 1977

FEATURE: GUNSMOKE



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EDITORS: Jerry Chapman
Joe Webb

August, 1977 Issue #10.

Price Increase

Effective with this issue the cost of Airwaves has risen to \$10.00 per year, or two years for \$16.00. Airwaves has been as successful as we had hoped when we initiated it in November. Since that time, the issue size average has grown, and it may be possible to come out with occasional 16 page issues in the future. We wish to thank you for comments and letters we have received regarding Airwaves magazine. Generally readers have been favorable toward the content. We have been criticized for lack of care in typing, lateness, and issues that have not covered a broad enough interest range. Typographical errors, and late issues are the result of hurried work, and we hope that we can correct these faults. The issue size and content relate to what the subscribers will pay for. When Airwaves was originally designed, a smaller format and a 5 or 6 dollar subscription price was strongly considered before deciding that a larger issue size would be more able to compete for the market. The price was kept at 6 dollars as originally planned, so that a large number of initial subscribers would pay to see what we could produce. After almost a year of operation we have decided to increase the price so that it is economically in keeping with this product's value.

EDITORIAL


JERRY CHAPMAN

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Collectors like to think that if they search long enough and work hard enough at trading, that all the programs in the hands of other collectors can be had in their own collections, and more than that, collectors like to think that these programs are all attainable in the standard reel for reel, or hour for hour trading format. I've heard traders pouting, "It's just not fair!" when they are asked to trade two of their programs for one of someone else's programs. The more sophisticated group, in an attempt to sound subtle will form "principles" based on logic that they don't want to operate using many rules to cover many circumstances. I can't count the number of times I've heard, or heard of this type of collector, in an effort to save face, or to avoid thinking of a new fairness rule in a new case, recite, "Two for one? Well, I'd really like to have that new batch of uncirculated Sam Spade programs with Howard Duff, but I'm sorry, two for one is against my principles."

Restricted material, again causes alarm in the "One rule covers all trading cases" collector. One group is flattered that they are able to obtain something new which they are not allowed to circulate, yet at the same time they feel lousy that THEY are not the ones who originate the uncirculated material, and so comments are made: "I really think it is terribly unfair to ask me to hold on to this program, since you can trade the copy of Suspense 'Sorry Wrong Number' anytime you please, that I gave you. However, if there isn't ANY other way you'll send me those two uncirculated ILAMS I'll respect your stipulations, after all I really WANT these in my collection. It is just that I'm against trading restrictions." I think this type of collector exhibits a sour grapes attitude with this comment. What they really are saying is, "I want to have everything, why are other collectors, and yourself being so unfair, and not letting me have all this great stuff?" A typical reply to that comment by the trader possessing the scarce material is that he had to pay a stiff price to obtain the programs in the first place and he sees it as only fair that he be allowed first crack at trading it to a variety of contacts, without having to worry that some of his first traders will go out and compete for the same market. To this the sour grapes collector replies, "Are you suggesting that I go out and BUY this radio program, just because you won't trade it to me? Don't you realize that BUYING radio programs is against my principles?" Another group, while still operating perhaps, under false logic, will simply not trade for any restricted material. "If it can't be traded, I don't want to collect it." Although I wonder sometimes why, then, DO they collect, I believe that this latter group is at least playing fair. I have no objection with this procedure.

Relatively new collectors who find themselves running into many for one trades, and trading restrictions, often make the above comments, for the reason that they don't want to be taken advantage of, and a comment such as the one above will save face for them, (at least before this article) while they have a time period to consider what is and isn't fair. It is this type of collector that I am addressing "Chapman's rules of complex trading." The first thing to consider, I think is why material is sometimes restricted. One reason, highly despised, is the snob appeal of having something that others do not. If I had the complete set of Escape, I might cause people to gawk and stammer if I asked for 50 for one for my uncirculated Escapes. This also would help, perhaps, if I ever did want to trade the uncirculated Escapes, for me to get a higher value for the shows. Both new and old collectors consider this type of collector unfair, and although perhaps not too likeable, he is no more unfair than NBC who refuses to give away material they own, or Proctor and Gamble who broke up many years of Vic and Sade transcriptions. I will leave it up to the collector to decide what is and isn't fair in that vein. The second reason goes often-times, along with the first. This is that a collector seeks correct value in trading. Joe Webb bought Counterspy and Gangbusters programs. Is it fair to him to accept a circulated, or even limited circulation program for one of his uncirculated programs? Collectors are highly value oriented in sound quality, and consider it unfair if they get traded C sound when they sent A sound, and expected A in return. So it is not the fact that all programs have the same value. Uncirculated programs are worth more than circulated programs, A sounding reels are worth more than B sounding reels, and even Gangbusters is worth more than Counterspy. Why then, is it unfair to ask a trader to sit on uncirculated material while the originator peddles them? I can not see any reason at all. If you think that Webb is being unfair in asking two for one, don't trade with him, but don't pout that the world owes you these programs and it is WEBB'S FAULT for not letting you enjoy them. They are his, and their value is determined by the demand of the market. If Webb asks too much for his material, he'll either come down in price, or he won't trade it. If your philosophy is still that you obtain everything on a one for one (but not necessarily value for value) basis, then you can wait and see if in a year or so if other collectors who did trade two for one,

and have the programs, are willing to trade them one for one to you. Third and fourth reasons concern legality. An unbelievable number of programs in wide circulation today, some Vic and Sades for example, were restricted for legal reasons, and the reason they are no longer restricted isn't that the legal problems were settled, but that some holders of legally restricted material became greedy, and traded material that was not supposed to leave their hands. Often the culprit can not be scolded too heavily, because usually the procedure goes something like: "I have seven programs that I am forbidden to release, but it is a shame that you and two others can not listen to them." The three recipients then say, "I was told that I was not supposed to let anyone have this material, but since you are such a good trader to me, and I trust you, I'll let you have a copy" and so on down it goes. Unfortunately in cases like this, the originator of the material not only catches trouble from his source, but he is often the last one to trade the material, since it was he that had made the agreement that the stuff was to remain untraded. Some advice: there are not as many trustable people as you might think, and the easiest way for you to hang on to material that is to remain in your possession is never to mention it to other collectors. It takes away some of the ego points in owning such material if you can not tell anyone, but one then doesn't have to experience the whining of fellow collectors for your stuff. The solution to the ego problem is simple. Only tell people about programs that you don't have. I certainly would have a lot of fun telling collectors that I own I LOVE A MYSTERY "Stairway to the Sun" but can not trade copies. Not only that, but I'm sure the whining and non-whining collectors alike would glamourize my high ethical code in holding true to my word, "I am forbidden by my source to even listen to this program myself, much less lend you a copy." How are they to know that my "high ethical code" consists of nothing more than a lie and a blank box with the "NOT TO BE TRADED OR SOLD" label stamped on the spine? The third reason, then that material must remain restricted, either for a certain time period, or an indefinite time period, is that the originator would catch trouble from his contact source if the program turned up in Bob McDuddy's hands in Cornersville, Iowa, or anywhere else east of the Rockies. I don't think one can argue principles with this third reason. If your value in collecting centers on trading, rather than listening to the programs, or if the restricted show is not of the type you would enjoy listening to, then don't trade for it. Also, save the originator who was kind enough to offer it to you in trade, the bit about how you are against restricted material. The fourth type of restriction is a variety which people never discuss, nor get disgusted over. The reason is that they just don't know about the material. I know a collector who has an unusual set of contacts who occasionally supply him with uncirculated material. Other than the fact that he owns several restricted programs I know no more details, for all I know perhaps he is the guy who has "Stairway to the Sun." I don't ask what he has, and he doesn't tell me. What would it get me other than a drooling mouth? I know that some radio stations, and the NBC network have vast amounts of uncirculated material, and I also have reason to suspect that they may even be breaking up irreplaceable discs. It may be unfair in a moral sense, but NBC is entitled to do what they want. Collectors have done nothing for NBC. Collectors have done nothing except for watching out for their own interests. As a by-product, OTR is surviving for people in generations to come. If a certain group in the fifties and sixties such as Barry Brooks and Ed Corcoran had not worked hard at collecting, and if the collectors in the seventies hadn't acquired their trading habits, it is possible that a person in the future could never experience this certain type of entertainment. OTR very well could have been lost to civilisations forever, but I am not collecting now for that particular reason, nor do many other traders. I do not owe the world, or NBC anything. But I certainly do not expect for NBC to go out of their way to please me. One is permitted to get angry at radio show disposal from an aesthetic emotion, one isn't realistic to assume that they are "owed" access to any existing old radio shows, however, any more than they are owed Sony Trinitron televisions with Betamax simply because Japan has the technology to produce them. Despite the fact that collectors would like a few simple rules for trading, the only way to trade fairly is to acknowledge that simple rules only can hold under a few cases. As soon as collectors start dealing with first and second generation material, uncirculated material, rare shows in good sound, restricted material, and collectors who are snobbish, high quality, or high reputation traders, one needs a set of complex rules, and many rules to fit many cases. There are some collectors who I do not think would be fair to me if they traded 20 for one (assuming the difference in tape blanks is made up) because they have shows I already have, do not have good sound, or have a large number of clipped or otherwise mutilated programs. I probably wouldn't even consider a trade of AFRS for non-AFRS material an even exchange, but I'm willing to trade one-for-one because it takes less trading effort, and I don't give people speeches about how they can trade a non-AFRS Suspense reel more often than I can trade an AFRS Suspense reel. I don't trade fairly always, sometimes I end up with more, sometimes I have to throw out the reel I get in trade. I'm willing though to trade if the deal is fair enough, if I want a program badly enough I'll trade 20 for one to get it. Also, I'll give people programs for nothing if it makes me feel good. By not caging myself to a small set of rules that have to cover all cases, I've enabled myself to get a highly desirable collection in my eyes, which either would not have been possible, or would have taken longer or more bother to acquire using a simple rule set.

1. Decide what your priorities are. The trading method for a collector who is interested in collecting for listening pleasure is entirely different from a collector who likes simply the joy of trading material. The former should try to collect what he likes to listen to in as good a sound as is required to understand to his satisfaction. The latter collector would see a reel of uncirculated Bill Stern programs as more valuable than circ. AFRS Johnny Dollars. The listener might value those two programs differently. Other motives for collecting are saving material for saving's sake, ego points, selling programs for money, or certainly a combination of reasons.
2. Radio programs are not of equal value. Even the collector who sees the program itself as worthless, and the time as the real value of a show, can be shown that the time spent in acquiring a quality collection is greater per reel than a standard quality one. Also, a collection of rare material is worth more, if only because it takes time to locate and make deals for rare material. Uncirculated material, and 2nd generation material also take considerably more time to acquire than standard reels.
3. All trades do not have to be fair, all they have to be is fair enough to you. If an audition program "The Marriage" is worth your eldest daughter, and seven reels of Thin Man programs from disc, then make the trade. Don't let it concern you that the other guy got the good end of the deal. As long as you got what you wanted, for a price that you were willing to pay, that is good.
4. You do not have to follow the rules of others, your own rules are better for you than someone else's rules. If I have seven Phillip Marlowe programs uncirculated, from disc, I have the right to ask for seven Thin Man programs in return. If a collector complains that he wasn't fortunate to have a helicopter with discs run out of fuel, land on my house, and trade seven discs for seven gallons of gasoline, like what happened to me, it doesn't mean that I owe him the radio shows out of ethical duty. If I find that no one has seven Thin Man programs, and a collector who really wants the Marlowes has no uncirculated material to offer, then he can try to offer many for one. The decision to trade or not to trade is always up to you.
5. No one owes you anything, it is up to you to make the arrangements so that people are willing to part with their tapes. If you prefer to dub from other people's master reels, and they refuse to lend them to you for your masters, you have to arrange the deal so that the other collector will want to lend you his masters. If he asks that you lend him two masters for everyone he lends you, and you want to complete the deal, then those are the terms you must accept to. On the other hand, you don't owe other collectors anything. I've had collectors tell me that they have been exploited by other traders, and have had to accept two for one, or have had to accept shamrock tape, or have had to single track and single speed, even though the Teac rep showed one how it didn't make any difference on paper how many tracks you duplicated at once. Why do they permit being exploited? The only reason is that they think they are getting enough out of the trade to make it worth their while. If you are not getting the proper value, don't trade.
6. If you are arranging a complex trade, such as a trading restriction for the other fellow, make sure that the details are well understood before the trade is completed. I can recall two cases where the details were not made clear, with the result that the trading relationships became strained. Both cases were problems of defining restricted. The owner of the restricted material defined "don't trade these reels until 1978" as meaning don't tell anyone you have these programs until 1978. The trading contact defined the above to mean that he doesn't mail out copies of the tapes until 1978. The first collector then gets mad at the second collector when he finds that a good contact has been promised that set of reels, and is quite willing to wait until 1978 to get them because he likes trading with trader two rather than the originator of the material. If you have been wronged by a person who either did not understand the rules, or disobeyed them, it is up to you to decide to trade or not to trade with them in the future. It usually does no good to complain and argue. It won't get the reels for you, and will take time away from you that could have been spent arranging trades.
7. Remember that not everyone likes trading the same way you do. Some collectors try to make the deals as complex as possible, because they enjoy the bartering. Others try very hard to avoid trouble and work, even at the expense of a few reels. Many collectors do not keep track of what is owed, and simply send material to their contacts when they want to, and expect the same in return. If you really want to trade with another collector, keep in mind that he does not have to adapt to your trading rules, but you might have to agree with his.

Gunsmoke

Radio's first adult western, CBS' GUNSMOKE, took me by surprise. Frankly, I hadn't expected much -- westerns, in general don't hold much appeal for me, and the TV Gunsmoke reruns drive me to fits of uncontrollable yawns. So I wasn't wild with desire to listen to GUNSMOKE radio tapes. But when I did...

In my estimation, the series ranks as one of the top radio dramas. There's scarcely a flaw to be found -- the acting, writing, music and sound effects are all superb. GUNSMOKE programs offer the listener complete involvement, similar to the sensational ESCAPE series. The comparison is not coincidental. ESCAPE's producer, Norman Macdonnell, and ESCAPE actors Bill Conrad, Parley Baer and Howard McNear all brought their expertise and professionalism to the GUNSMOKE studio.

The GUNSMOKE radio debut of April 26, 1952 heralded not only the beginning of an excellent dramatic series, but also a new look at westerns. The earlier western hero -- the man who always made it to the rescue -- wouldn't have been able to survive in Dodge City, Kansas. Life was too tough. But Matt Dillon, United States Marshall, and his friends, Chester Wesley Proudfoot, Kitty Russell and Doc Adams could, and did, throughout the eleven years of radio production.

The writer most responsible for GUNSMOKE's realism was John Meston. His years in Pueblo, Colorado had given him first-hand knowledge of the western character, and he forcefully brought this into the GUNSMOKE scripting. He admitted to a real dislike for the namby-pamby hero in the white hat, and his way of fighting that image was to write about a western town as he knew it. GUNSMOKE's atmosphere reflects the accuracy of Meston's research - Dodge City really did have a Front Street, and lots of cowboys fought and drank in the Long Branch Saloon.

But Meston's real expertise in the true-to-life portrayal of the west comes through his characterization. He knew that life out west in the 1870's had hardly been romantic. Instead, it was tough, lonely and fraught with violence. The hard-working families who were looking for a better life were often surrounded by characters who had run from trouble in the east to the apparent lawlessness of the west. For the rules were childishly simple: if a man drew a gun at you first, you could shoot him down with complete immunity. And if there weren't too many witnesses, you could usually get away with saying he had.

Meston wrote of the dignity of the western man, but he seemed more intrigued by the rampant inhumanity. His scripts were often filled with violence -- mutilated bodies, men split open with axes and senseless shootings. But Meston was sensitive to the reasons behind the wildness, and, unlike the casual portrayal of violence on TV today, he made sure that it did not sit well with the listener.

Meston's western portrayal was unique in another sense as well. For the first time in the American media, the plight of the American Indian was recognized. Meston ignored the clichés, and wrote of the Indians as the proud people they were. His stories are sensitive to the tribe's sense of culture and their despair at seeing the white man systematically destroying it.

Meston's writing was filled with emotion, and he left the listener aware of the troubles the western folks had to bear. But if his writing set the tone for the GUNSMOKE series, the actors were responsible for the universal appeal of the characters. Bill Conrad's Matt Dillon was filled with complexity, unlike the rather narrow interpretation of Jim Arness' Dillon on television. As Conrad played him, Dillon was a tough lawman, but he wasn't any super hero. He was an honest man, doing his job as best he could. He didn't always make it to the rescue, and he couldn't always prevent a killing, but he tried to do the right thing according to his own personal code of ethics. In one episode, a deputy from Virginia comes to Dodge looking for two men -- one of them is Dillon's friend, Doc Adams. Doc has been accused of the murder of his romantic rival in Virginia 17 years before, and though Doc swears he didn't do it, and Matt believes him, Matt is torn

between friendship and the law. When Chester asks him what he's going to do, Matt answers simply, "I don't know. Doc's my friend, but the law says he's a murderer, and I'm part of the law."

Because of these kinds of conflicts, Dillon's life is a lonely one. He trusts Kitty, Doc and Chester as much as he can trust anyone, but he has to keep a necessary distance from all friendships just because he is the law, and is expected to be fair. Surprisingly to me -- yet to the credit of the series -- he isn't always fair. Often his judgements are arbitrary and he's quick to pull the gun. In an episode entitled "Zell Matlock volunteers to help," Dillon shoots his friend Zell by mistake. Out of grief and horror at his own action, he shuts down the town with crazed vengeance. Earlier in the episode, he, Chester and Zell had been talking about how even the honest folk in the town, who depend on their marshal for law and order, don't always trust him. They're afraid that some of the evil ways and killing of the criminals will rub off on the marshal. At the episode's end, you see that they're partly right. Dillon is not immune to wrong-doing.

His friends know this, but they admire him for the man he is. Chester, Matt's friend and co-worker (though never legally deputized), holds immense adulation for Dillon. Parley Baer's radio interpretation of Chester is far more complex than the buffoon he becomes on TV. Chester is not the dimwitted town loafer some suppose, but an energetic and loyal friend to Dillon. As Baer describes him in the "Biography of Gunsmoke," a five hour taped interview with members of the cast, done in 1975, Chester is a dependable non-thinker. Baer conjectured that if Dillon had told Chester to cover the back door of the bar and shoot outlaws number one, three, five and seven when they came out running, that Chester would do just that. He'd pick off number one, let two go by, shoot three, etc. Baer characterizes Chester as a simple man, but not a simpleton. He knew his own shortcomings, but was sensitive to the natures of others. Once, when he gets Dillon out of a scrape, he tells Dillon on the way back to Dodge, "You'd best not tell anyone that I helped you. It might embarrass you."

Kitty Russell, owner and operator of the Long Branch Saloon, was another of Dillon's trusted friends. At the beginning of the radio series, Georgia Willis portrayed Kitty as something of a flirt, but as the series progressed, she became a good, dependable friend. Kitty's an intelligent woman with good judgement, and Dillon is able to share thoughts without talking, but Kitty realizes that the relationship can go no farther. She may dream of her and Matt getting married and having a place of their own, but actually she's resigned the situation as is. She knows she wouldn't be happy if Matt were not happy. And Matt wouldn't be happy, unless he was doing his job.

Doc Adams completes the friendly quartet. As the town's only doctor he's a man of considerable esteem, though one with a slightly macabre sense of humor. He once commented that he hoped the gunman who'd fallen in the street was dead, because it was easier to collect for an autopsy than to try to collect his doctor's fee from a gunman. (As a result of this quality, Conrad christened him Dr. Charles Adams after the cartoon artist. Previously he was known only as "Doc") But Doc's an intelligent man, and Matt appreciates Doc's good sense. He feels a kinship with Doc, once expressed by his comment that "sometimes Doc has to tell someone he's gonna die, and sometimes I have to." (By the way, Doc never was taken back to Virginia. The Virginia deputy saw him in action, and realizing his good character, never turned him in.) Howard McNear, with his pixie-like sense of humor, played Doc Adams to perfection.

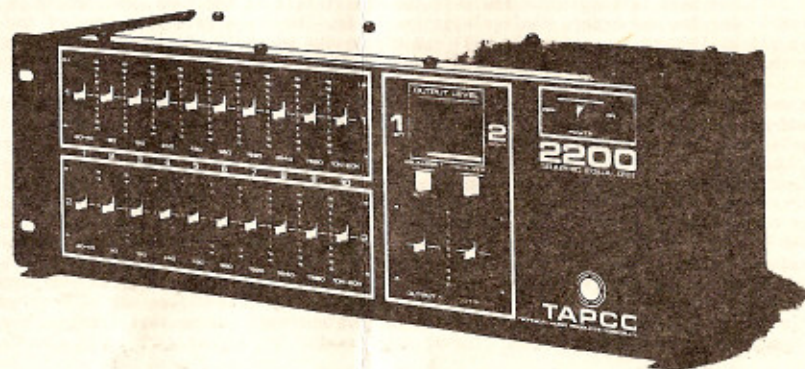
NEXT MONTH: More on Gunsmoke, particularly the sound effects, and more information about Westerns in general.

-- Janet Chapman.

Log Notes

The Gunsmoke log lists the complete run of the series including repeated programs. The copyrighted script titles are included as the title. Titles that are commonly circulating with reels, although more informative, are not used because of their non-uniqueness. We believe this is the first time a Gunsmoke log has been presented in a publication complete with real titles and dates. (Because of the length of the run, 4/26/52 to 6/18/61, the log will appear in sections in future issues)

EQUALIZERS



With low-cost integrated circuit chips, and a high demand for audio products, the signal processing equipment has become varied, and numerous. I think it even makes one audio product company seem superior to the other companies, as it sets a distinctive quality to a manufacturer, who otherwise might be overlooked. After the introduction of audio equalizers for consumer use by JVC and Soundcraftsmen, many other companies, Tapco, SAE, MXR, Pioneer, Dynaco, Spectro-Acoustics, and others have marketed equalizers. Burwen, Phase Linear, and SAE market noise reduction units, and now dynamic range expanders are even being marketed with success by companies. The equalizer, for the money, still offers the old time radio collector the most benefit over other processing equipment, though, of course different processing units can be linked to provide a possibly superior sound.

Though often marketed for music, the equalizer really is more beneficial to the radio program listener than to a music listener. The reason being that almost all records today have suitable EQ, and although an equalizer can alter the sound, the music, really doesn't change that much. For voice, and especially spotty quality old time radio recordings, a change of EQ can mean the difference between an A and B rating. In addition to correcting equalization problems, the five and ten band equalizers both can be used quite effectively in high frequency noise reduction. Almost all radio programs circulated have very little useable sound above 7kHz, so that the top two octaves in the hearing range can be reduced, (7680 - 15,360 center frequencies) and with it, much of the objectionable noise. Noisy tapes tend to mask the real voice and music overtones in that range, so that although one may argue that the radio show does have information there, that frequency range can not be heard a number of times, depending on the tape noise, since the noise is louder than the original signal. Airwaves will examine equalizers and how to use them in a future article, meanwhile, we suggest that you consider adding an equalizing unit to your equipment section, if sound quality is important. JVC five band equalizers can be had at discount around \$90. The Tapco 2200, pictured above, has an attractive appearance, and a bit of an unusual design, with an amplification circuit after the Equalizer output, so that it may boost weak signals, and provide proper a/b testing with the equalizer in the circuit sounding the same level as the equalizer out of the circuit, even if the equalizer is used to cut frequencies. Many equalizers sound softer than the original pre-EQ'd sound, if the equalizer is used to cut frequencies, thereby making comparisons difficult, or requiring an external amplifier. The Tapco 2200 (their only equalizer at this time) can be bought for under \$200 discount.

LOG

203 added

DATE	TITLE	REPEAT DATE	AUTHOR
✓ 4/26/52	BILLY THE KID		Walter B. Newman
5/3/52	BEN THOMPSON		Herb Purdum
✓ 5/10/52	JALISCE		Les Crutchfield
5/17/52	DODGE CITY KILLER		Herb Purdum
5/24/52	BEN THOMPSON		Norman Macdonnell
5/31/52	CARMEN	6/21/59	John Meston
6/7/52	BUFFALO KILLERS		Joel Murcott
6/14/52	JAILBAIT JANET	6/28/54	Les Crutchfield
6/21/52	HEAT SPELL		Lou Houston
6/28/52	THE RIDE BACK		Antony Ellis
7/5/52	NEVER PESTER CHESTER	10/30/60	John Meston
7/12/52	THE BOUGHTEN BRIDE		John Meston
7/19/52	DOC HOLIDAY		Herb Purdum
7/26/52	GENTLEMEN'S DISAGREEMENT	9/20/59	Les Crutchfield
8/2/52	RENEGADE WHITE		John Meston
8/9/52	THE KENTUCKY TOLMANS		Herb Purdum
8/16/52	THE LYNCHING		John Meston
8/23/52	SHAKESPEARE		Antony Ellis
8/30/52	THE JUNIPER TREE		Herb Purdum
9/6/52	THE BROTHERS		Les Crutchfield
✓ 9/13/52	HOME SURGERY	6/23/57	John Meston
9/20/52	DROP DEAD		Les Crutchfield
9/27/52	THE RAILROAD		David Ellis
10/3/52	CAIN	2/7/53	John Meston
10/10/52	HINKA-DO	10/4/59	Les Crutchfield
10/17/52	LOCHINVAR		Les Crutchfield
10/24/52	THE MORTGAGE	10/18/59	Les Crutchfield
10/31/52	OVERLAND EXPRESS		John Meston
11/7/52	TARA		Norman Macdonnell
11/14/52	THE SQUARE TRIANGLE	11/15/59	Les Crutchfield
11/21/52	FINGERED		John Meston
11/29/52	KITTY		Antony Ellis
12/6/52	I DON'T KNOW		Antony Ellis
12/13/52	POST MARTIN		Les Crutchfield
12/20/52	CHRISTMAS STORY		Antony Ellis
12/27/52	THE CABIN		John Meston
1/3/53	WESTBOUND	11/1/59	Les Crutchfield
1/10/53	WORD OF HONOR	7/7/57	John Meston
1/17/53	PAID KILLER	11/22/59	Les Crutchfield
✓ 1/24/53	THE OLD LADY		Kathleen Hite
✓ 1/31/53	CAVALCADE	11/8/59	Les Crutchfield
✓ 2/7/53	CAIN	(repeat)	John Meston
✓ 2/14/53	THE ROUND-UP		John Meston
✓ 2/21/53	MESHOUGH		Antony Ellis
✓ 2/28/53	TROJAN WAR	1/3/60	Les Crutchfield
✓ 3/7/53	ABSALOM		Les Crutchfield
3/14/53	CYCLONE		Les Crutchfield
3/21/53	PUSSY CATS		Antony Ellis
3/28/53	QUARTER-HORSE	6/1/58	Norman Macdonnell
✓ 4/4/53	JAYHAWKERS	6/11/57	John Meston
4/11/53	GONIF		Antony Ellis
4/18/53	BUM'S RUSH		John Meston
4/25/53	THE SOLDIER		John Meston
5/2/53	TACETTA		John Meston
5/9/53	THE BUFFALO HUNTER	6/30/57	John Meston
5/16/53	THE BIG CON	11/13/60	John Meston
5/23/53	PRINT ASPER		John Meston
5/30/53	FALL SEMESTER		John Meston
6/6/53	SUNDOWN		William Conrad
6/13/53	SPRING TERM	1/6/61	John Meston
6/20/53	WIND		John Meston
6/27/53	FLASHBACK		Les Crutchfield
7/4/53	DIRT	11/27/60	John Meston
7/11/53	GRASS	8/27/57	John Meston
7/18/53	WILD WEST		John Meston

DATE	TITLE	REPEAT DATE	AUTHOR
11/20/54	HOW TO KILL A WOMAN		John Meston
11/27/54	COOTER		John Meston
12/4/54	CHOLERA		John Meston
12/11/54	BONE HUNTERS		John Meston
12/18/54	MAGNUS		John Meston
12/25/54	KITTYLOST		John Meston
1/1/55	THE BOTTLE MAN		John Meston
1/8/55	ROBIN HOOD		John Meston
1/15/55	CHESTER'S MURDER		John Meston
1/22/55	SINS OF THE FATHERS		John Meston
1/29/55	YOUNG LOVE		John Meston
2/5/55	CHEYENNES		John Meston
2/12/55	CHESTER'S HANGING		John Meston
2/19/55	POOR PEARL		John Meston
2/26/55	CRACK-UP	10/11/60	John Meston
3/5/55	KITE'S HUSBAND		John Meston
3/12/55	THR TRIAL	3/22/59	John Meston
3/19/55	THE MISTAKE		John Meston
3/26/55	HORSE DEAL		John Meston
4/2/55	BLOODY HANDS	7/14/57	John Meston
4/9/55	SKID ROW		John Meston
4/16/55	THE GYPSUM HILLS FEUD		John Meston
4/23/55	BORN TO HANG	10/9/60	John Meston
4/30/55	REWARD FOR MATT		John Meston
5/7/55	POTATO ROAD		John Meston
✓5/14/55	ROBBER BRIDEGROOM		John Meston
5/21/55	THE LIAR FROM BLACKHAWK		John Meston
5/28/55	COW DOCTOR	7/28/57	John Meston
✓6/4/55	JEALOUSY		John Meston
✓6/11/55	TRUST		John Meston
✓6/18/55	THE REED SURVIVES	3/23/59	Les Crutchfield
6/25/55	THE ARMY TRIAL		Norman Macdonnell
✓7/2/55	GENERAL PARSLEY SMITH		John Meston
7/9/55	UNCLE OLIVER		John Meston
7/16/55	20/20		John Meston
✓7/23/55	BEN TOLLIVER'S STUD	6/2/57	Norman Macdonnell
7/30/55	TAP DAY FOR KITTY		John Meston
8/6/55	INNOCENT BROAD		John Meston
8/13/55	JOHNNY RED	9/13/59	Les Crutchfield
8/20/55	INDIAN SCOUT		John Dunkel
8/27/55	DOC QUILTS		John Meston
9/3/55	CHANGE OF HEART		John Meston
9/10/55	ALARM AT PLEASANT VALLEY		John Dunkel
9/17/55	THOROUGHBREDS		John Meston
9/24/55	INDIAN WHITE		Tom Manley-John Meston
10/1/55	THE BARTON BOY		Les Crutchfield
10/8/55	GOOD GIRL - BAD COMPANY		John Meston
✓10/9/55	THE COWARD	1/4/59	John Meston
10/16/55	TROUBLE IN KANSAS		John Meston
10/23/55	BRUSH AT ELKADER	11/16/58	John Meston
10/30/55	THE CHOICE	12/28/58	John Meston
11/6/55	THE SECOND CHOICE		John Meston
11/13/55	THE PREACHER		John Meston
✓11/20/55	DUTCH GEORGE		John Dunkel
11/27/55	AMY'S GOOD DEED		John Meston
12/4/55	SUNNY AFTERNOON		Les Crutchfield
12/11/55	LAND DEAL		John Meston
✓12/18/55	SCARED KID		John Meston
12/25/55	TWELFTH NIGHT	12/28/57	John Meston
1/1/56	PUCKET'S NEW YEAR	1/5/58 - 12/27/59	John Meston
1/8/56	DOC'S REVENGE		John Dunkel
1/15/56	HOW TO CURE A FRIEND		John Meston
1/22/56	ROMEO		John Meston
1/29/56	BUREAUCRAT		John Meston
2/5/56	LEGAL REVENGE		John Meston
2/12/56	KITTY'S OUTLAW		John Meston
✓2/19/56	NEW HOTEL		John Meston
2/26/56	WHO LIVES BY THE SWORD		John Meston
3/4/56	THE HUNTER		John Meston

DATE	TITLE	REPEAT DATE	AUTHOR
7/25/53	HICKCOCK		John Meston
8/1/53	BOY		Norman Macdonnell
8/8/53	SKY		John Meston
8/15/53	MOON		John Meston
8/22/53	GONE STRAIGHT		John Meston
8/29/53	JESSE		John Meston
9/5/53	THE SUTLER		John Meston
9/12/53	PRAIRIE HAPPY		John Meston
9/19/53	THERE WAS NEVER A HORSE		John Meston
9/26/53	FANN		John Meston
10/3/53	HOW TO KILL A FRIEND	5/5/57	John Meston
✓10/10/53	HOW TO DIE FOR NOTHING	5/10/58	John Meston
10/17/53	YORKY	4/6/58	John Meston
10/24/53	THE BUFFALO HUNTER	6/30/57	John Meston
10/31/53	HOW TO KILL A WOMAN		John Meston
11/7/53	STOLEN HORSES		John Meston
11/14/53	PROFESSOR LUTE BONE		Norman Macdonnell
11/21/53	CUSTER		John Meston
11/28/53	KICK ME		John Meston
12/5/53	THE LAMB		John Meston
12/12/53	THE CAST	7/27/58	John Meston
12/19/53	BIG GIRL LOST	9/21/58	John Meston
12/26/53	THE GUITAR	3/2/58	John Meston
1/2/54	STAGE HOLDUP		John Meston
1/9/54	JOKE'S ON US	2/9/58	John Meston
1/16/54	THE BEAR		John Meston
1/23/54	NINA		Norman Macdonnell
✓1/30/54	GUNSMUGGLER		John Meston
✓2/6/54	BIG BROAD		John Meston
2/13/54	THE KILLER		John Meston
2/20/54	LAST FLING		John Meston
2/27/54	BAD BOY		John Meston
3/6/54	THE GENTLEMAN		John Meston
3/13/54	CONFEDERATE MONEY		John Meston
3/20/54	OLD FRIEND		John Meston
3/27/54	BLOOD MONEY		John Meston
✓4/3/54	MR & MRS AMBER	3/6/60	John Meston
4/10/54	GREATER LOVE	2/21/60	John Meston
4/17/54	WHAT THE WHISKEY DRUMMER HEARD	4/3/60	John Meston
4/24/54	MURDER WARRANT	6/29/58	John Meston
5/1/54	CARA		John Meston
5/8/54	THE CONSTABLE		John Meston
5/15/54	THE INDIAN HORSE	3/20/60	John Meston
5/22/54	MONOPOLY		Norman Macdonnell
5/29/54	FEUD		John Meston
6/12/54	THE COVER UP		John Meston
6/19/54	GOING BAD		John Meston
6/26/54	CLAUSTROPHOBIA		John Meston
7/3/54	WORD OF HONOR	(repeat)	John Meston
7/5/54	HACK PRINE		John Meston
7/12/54	TEXAS COWBOYS		John Meston
7/19/54	THE QUEUE		John Meston
7/26/54	MATT FOR MURDER	11/17/57	John Meston
8/2/54	NO INDIANS	3/26/61	John Meston
8/9/54	JOE PHY	3/19/61	John Meston
8/16/54	MAVIS McCLOUD	8/9/59	John Meston
8/23/54	YOUNG MAN WITH AGUN		John Meston
8/30/54	OBIE TATER		John Meston
9/6/54	THE HANDCUFFS (originally THE PROMISE)		John Meston
9/13/54	DOOLEY SURRENDERS		John Meston
9/20/54	THE F.U.		John Meston
9/27/54	HELPING HAND		John Meston
10/2/54	MATT GETS IT		John Meston
✓10/9/54	LOVE OF A GOOD WOMAN		John Meston
10/16/54	KITTYCAUGHT	7/21/57	John Meston
10/23/54	MA TENNIS		John Meston
10/30/54	THE PATSEY		John Meston
11/6/54	SMOKING OUT THE BEEDLES		John Meston
11/13/54	WRONG MAN		John Meston

