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Issue #11



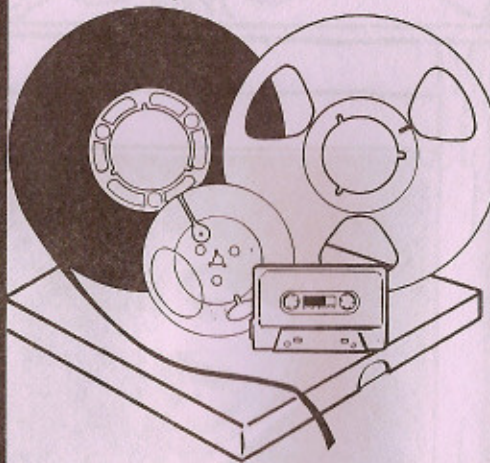
ARTWORKS

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EDITORIAL

It is almost the eve of the collector's convention in Meriden, Connecticut as I write this. From all indications, everything is proceeding well. It appears that this will be the largest of all radio conventions. The relationships, trading and personal, that are developed at events such as these are worth the price of admission many times over.

Next issue will be the first of many 16 page issues to come. It will implement some of our subscribers' suggestions. These changes, while not drastic, will bring AIRWAVES more in line with your needs, wants, and preferences. And by February 1978, many changes will be complete, including some surprising ones.

It seems that General Mills has pulled out of RADIO ADVENTURE THEATER. Whether this is for the rerun period only or for the entire series, I do not know yet. If they have pulled out of the entire series, can this be construed as the true last gasp or nationally-sponsored radio? I hope not. Another interesting bit of news is that Charles Michelson has acquired WHISTLER and SUSPENSE for syndication purposes. But still no New York metropolitan area station carries these two or any other Michelson shows. Any comments?

Because of recent OTRCOB blasts at HELLO AGAIN, Jay Hickerson has bought a new mimeograph machine. Of note is that not one person wrote to Jay agreeing with Chuck Seeley's remarks, but instead wrote many letters of encouragement. No one asked for a refund for the \$3 collector listing, either. But in the latest issue of OTRCOB's ILLUSTRATED PRESS, Chuck continues to blast Jay. As I said in my editorial in AIRWAVES #9, "...this is a hobby confined to a relative few, and we need not be bickering among ourselves at this time when we need solidarity."

Perhaps the Meriden convention is a good time to display this solidarity. People are coming from many areas of the country: Chicago, Maine, Pennsylvania, Michigan, in addition to the states surrounding Connecticut. I hope to see many of you there and get to know you a little better.

As I take a few steps down from my soapbox, I just want to mention that this issue we have our last article on GUNSMOKE, a few more log pages. Our letters section and collectors column are combined this issue.

So, I'll be with you again next issue with an in-depth look at the convention (if all goes well, pictures too!).

'Til then I remain,

Joe Webb

Gunsmoke - PART TWO

The CBS GUNSMOKE series was most assuredly not the only Western series on radio. A number of Westerns preceded -- most of them aimed at adolescent audiences -- and more Westerns followed it. But, in my opinion, GUNSMOKE is the best. A look at it and the other Westerns helps to explain why.

The idea for a Western series had been around long before GUNSMOKE arrived in 1952. TOM MIX, RED RYDER and THE LONE RANGER were all radio Westerns aired before '52, but their appeal was generally for the kids. However, HAWK LARABEE, a Western produced by CBS in the summer of 1949, had an adult audience in mind when it was written. The show starred Barton Yarborough as a Texas cowboy with plenty of stories to tell. Although William Robson, a director of ESCAPE and SUSPENSE, produced the show, and Kenneth Perkins, a Western author of some merit, wrote the scripts, HAWK LARABEE went no further than a summer replacement series. Robson has later described it as a "picture-less" show, kin to the Roy Rogers Westerns, but perhaps a cut above. After all, Robson said, at least Hawk didn't kiss his horse!

Despite HAWK LARABEE'S failure to draw an adult audience, two people were still convinced that it could be done. They were Norman MacDonnell, assistant director and later director of ESCAPE, and writer John Weston. Both of these men envisioned a Western series with an emphasis on the difficulties and hardships of the west, rather than centering on cowboys, horses and Indians. In 1950, Weston, hired by CBS as a writer, and MacDonnell began to experiment with their idea. Weston wrote an ESCAPE script in late 1950, "Wild Jack Rhett," which portrayed life in a western town. Both MacDonnell and Weston saw this show as a new approach to Westerns, and a new step for radio shows in general. For one, the Western hero was understated, tough, and carried an air that he would not always be able to come to the rescue. And secondly, they broke radio's rule on dead air that stated there must be dialogue every second. In "Wild Jack Rhett," if a man needed to walk across the room to talk with someone, they gave him the time and sound effects to do it.

MacDonnell and Weston followed this Western with another show called "Pagosa" for the ROMANCE series. The hero of "Pagosa," Jeff Spain, was portrayed by Bill Conrad. Once again MacDonnell and Weston broke the dead air rule and allowed the hero plenty of room to be human. Both of the men liked the show and hoped to create a Western series entitled JEFF SPAIN. But when they took their idea to the CBS management, they were informed that another Western series was already in the works -- GUNSMOKE.

Two GUNSMOKE audition discs were created, but were never aired, so for a while the idea of an adult Western series began to die down. However in 1952, a spy show, OPERATION UNDERGROUND, was cancelled for lack of a sponsor. CBS wanted to try another form of entertainment in its spot. They chose GUNSMOKE.

Possibly because of MacDonnell's original idea for the "Jeff Spain" series, he was named as producer for GUNSMOKE. The staff had only one week to create their first show. Walter B. Newman was brought in as writer, and Rex Koury was chosen as musical director. During the five hour BIOGRAPHY OF GUNSMOKE taped interview (1975), Koury related a story involving the creation of the GUNSMOKE theme that must have typified that frantic first week. It seems that Koury decided to compose the interior GUNSMOKE music first and save the theme for last. Only he nearly forgot about the theme entirely. He remembered it, the morning it was due, while he was shaving in the bathroom. So he sat down right there and composed it!

Within two years, GUNSMOKE was a smash hit, and one of the reasons for its success was MacDonnell's and Weston's consistency in breaking that dead air rule. They realized that a narrator wasn't always necessary to tell the listeners what was happening -- the listeners could hear it for themselves by the sound of steps on the street, the squeak of saddle leather, or the clank of Matt's spurs on the boardwalk. As a result, the show also has more "outdoor" sound effects than are usually heard on radio, and these helped to broaden the show.

Bill James, Tom Hanley and Tom Kemper were the men responsible. Their attention to sound detail was fantastic, and it paid off by making each GUNSMOKE show totally involving for the listener. The soundmen were consistent in the smallest details such as the number of steps from Matt's desk to the stove where he'd go to pour himself some coffee, or the number of steps from the front of Matt's office to the jail. They recorded real gun shots for the show, and always used a .45 for Matt and a .38 or .32 for the heavies.

It may be, if you've listened to a GUNSMOKE show, that you've never noticed the sound effects. But it's a compliment to the sound men that their attention to detail isn't obvious. They've made the sounds on their show so natural that the listener takes them for granted. And yet, if you do listen to a GUNSMOKE show specifically for its sound effects, you will be amazed. Background noises change from one saloon to another. Morning town noises differ from evening noises. Dogs bark, leaves rustle, gates squeak open and shut. Dodge City appears, as if in a picture during those GUNSMOKE shows. The credit goes to sound effects.

CBS followed the GUNSMOKE series with three other Westerns, all produced by MacDonnell. (NBC also created a Western, SIX SHOOTER starring Jimmy Stewart, but it didn't have much style.) One of the CBS shows, FRONTIER GENTLEMAN, related tales of individuals in the west, rather than focusing on one particular town as GUNSMOKE had done. HAVE GUN, WILL TRAVEL told the story of a gunman who worked out of San Francisco, a city of some culture at the time. Possibly one of the reasons for this series was to bring in a little of western city culture as opposed to the late nineteenth century culture of the east, and yet still allow the hero to have adventures in the wild west where he traveled to make his living with his gun.

FORT LARAMIE was another of MacDonnell's Western series and starred Raymond Burr as Captain Lee Quince. These stories centered on the cavalry and its role in the making of the west, for a Ft. Laramie actually did exist in the 1870's. The stories are well done, but they can't compare to the brilliance of GUNSMOKE. Possibly one reason is the sound effects, of lack of -- whenever the cavalry rushed off on an adventure the rumble of their horses was always the same monotonous drum beat. The dialogue was much drier than GUNSMOKE's, and despite my high regard for Raymond Burr as an actor, his interpretation of Captain Quince never gels. Perhaps this is because in FORT LARAMIE, Quince is butted up against situations all the time, but never has to deal with close friends compared to Matt Dillon and his relationships with Kitty, Doc and Chester.

And so, once again, I find myself extolling GUNSMOKE. It tops the other radio Westerns, and it competes with the best of all radio's shows. In GUNSMOKE you'll find deep characterization, good writing, meaningful music and terrific sound effects. It can't be beat.

--JANET CHAPMAN

LOG

<u>DATE</u>	<u>TITLE</u>	<u>REPEAT DATE</u>	<u>AUTHOR</u>
1956:			
3/4	The Hunter		John Dunkel
3/11	Bringing Down Father		John Meston
3/18	The Man who Would be Marshal		John Meston
3/25	Hanging Man		John Meston
4/1	How to Sell a Ranch		John Meston
4/8	Widow's Mite		John Meston
4/15	The Executioner		John Meston
4/22	Indian Crazy		John Meston
4/29	Doc's Reward		John Meston
5/6	The Photographer		John Dunkel
5/13	Cows and Cribs		John Meston
5/20	Buffalo Man		John Meston
5/27	Man Hunter		John Meston
6/3	The Pacifist		John Meston
6/10	Daddy-O	2/12/61	John Meston
6/17	Cheap Labor		John Meston
6/24	Sunday Supplement		John Meston
7/1	Gun for Chester		John Meston
7/8	Passive Resistance		John Meston
7/15	Letter of the Law		John Meston
7/22	Lynching Man		John Meston
7/29	Lost Rifle		John Meston
8/5	Sweet and Sour	3/12/61	John Meston
8/12	Snakebite		John Meston
8/19	Annie Oakley		John Meston

<u>DATE</u>	<u>TITLE</u>	<u>REPEAT DATE</u>	<u>AUTHOR</u>
1956:			
8/26	No Sale		John Meston
	At this point, John Meston became editor for most of the scripts used in the series.		
9/2	Old Pal		Les Crutchfield
9/9	Belle's Back		Les Crutchfield
9/16	Thick 'n' Thin		Les Crutchfield
9/23	Box O' Rocks		Les Crutchfield
9/30	The Brothers		Wm. Leicester
10/7	The Gambler		John Dunkel
10/14	Gunshot Wound		Gil Doud
10/21	'Til Death Do Us		Les Crutchfield
10/28	Dirty Bill's Girl		Les Crutchfield
11/4	PRE-EMPTED for UN Special Session. Program broadcast on 11/10		
11/10	Crowbait Bob		Les Crutchfield
11/11	Pretty Mama		Les Crutchfield
11/18	Brother Whelp		Les Crutchfield
11/25	Tail to the Wind		Les Crutchfield
12/2	Speak Me Fair		Les Crutchfield
12/9	Braggart's Boy		Les Crutchfield
12/16	Cherry Red		Les Crutchfield
12/23	Beeker's Barn	12/20/59	Les Crutchfield
12/30	Hound Dog		Les Crutchfield
1957:			
1/6	Devil's Hindmost		Les Crutchfield
1/13	Ozmandias		Les Crutchfield
1/20	Categorical Imperative		Les Crutchfield
1/27	Woman Called Mary		Les Crutchfield
2/3	Cold Fire		Les Crutchfield
2/10	Hellbent Harriet		Les Crutchfield
2/17	Doubtful Zone		Les Crutchfield
2/24	Impact		Les Crutchfield
3/3	Colleen So Green		Les Crutchfield
3/10	Grebb Hassle		Les Crutchfield
3/17	Spring Freshet		Les Crutchfield
3/24	Saddle Sore Sal		Les Crutchfield
3/31	Chicken Smith		Les Crutchfield
4/7	Rock Bottom		Les Crutchfield
4/14	Saludos		Les Crutchfield
4/21	Bear Trap		Les Crutchfield
4/28	Medicine Man		Les Crutchfield
5/5	How to Kill a Friend	(R)	John Meston
5/12	Sheep Dog		Les Crutchfield
5/19	One Night Stand		Les Crutchfield
5/26	Pal		Tom Hanley
6/2	Ben Tolliver's Stud		Norman MacDonnell
6/9	Dodge Podge		Les Crutchfield
6/16	Summer Night		Tom Hanley
6/23	Home Surgery	(R)	John Meston
6/30	The Buffalo Hunter	(R)	John Meston
7/7	Word of Honer	(R)	John Meston
7/14	Bloody Hands	(R)	John Meston
7/21	Kittycaught	(R)	John Meston
7/28	Cow Doctor	(R)	John Meston

LETTERS

<u>DATE</u>	<u>TITLE</u>	<u>REPEAT DATE</u>	<u>AUTHOR</u>
1957:			
8/4	Big Hands		Les Crutchfield
8/11	Jayhawkers	(R)	John Meston
8/18	Peace Officer	9/4/60	Norman Macdonnell
8/25	Grass	(R)	John Meston
9/1	Jobe's Son		Marian Clark
9/8	Loony McCluny		Les Crutchfield
9/15	Child Labor		Robert Mitchell
9/22	Custer	(R)	John Meston
9/29	Another Man's Poison		Les Crutchfield
10/6	The Rooks		Marian Clark
10/13	The Margin		Les Crutchfield
10/20	Professor Lute Bone	(R)	John Meston
10/27	Man and Boy		Les Crutchfield
11/3	Bull		Robert Mitchell
11/10	Gunshy		Marian Clark
11/17	The Queue	(R)	John Meston
11/24	Odd Man Out		Les Crutchfield
12/1	Jud's Woman		Marian Clark
12/8	Long As I Live		Les Crutchfield
12/15	Ugly		Robert Mitchell
12/22	----no program.	B'cast on 12/28	
12/28	Twelfth Night	(R)	John Meston
12/29	Where'd They Go	12/21/58	Les Crutchfield
1958:			
1/5	Pucket's New Year	(R)	John Meston
1/12	Second Son		Marian Clark
1/19	Moo Moo Raid		Les Crutchfield
1/26	One for Lee		Les Crutchfield
2/2	Kitty's Killing		Marian Clark
2/9	Joke's on Us	(R)	John Meston
2/16	Bruger's Folly		Les Crutchfield
2/23	The Surgery		Marian Clark
3/2	The Guitar	(R)	John Meston
3/9	Laughing Gas		James Fonda & Norman MacDonnell
3/16	Real Sent Slowly		Les Crutchfield
3/23	Indian		Robert Mitchell
3/30	Why Not		Les Crutchfield
4/6	Yorky	(R)	John Meston
4/13	Livvie's Loss		Marian Clark
4/20	The Partners		John Dunkel
4/27	The Squaw		John Dunkel
5/4	---no program.	B'cast on 5/10	
5/10	How to Die for Nothing	(R)	John Meston
5/11	Little Bird		Les Crutchfield
5/18	The Stallion		Marian Clark
5/25	Blue Horse		Marian Clark
6/1	Quarter-horse	(R)	Norman MacDonnell
6/8	Hot Horse Hyatt		Les Crutchfield
6/15	Old Flame		Marian Clark
6/22	Target		Les Crutchfield
6/29	What the Whiskey Drummer Heard	(R)	John Meston
7/6	Chester's Choice		Marian Clark
7/13	The Proving Kid		Les Crutchfield

TO BE CONTINUED NEXT ISSUE

KEN PILETIC
705 S. Ottendorf Road
Streamwood, IL 60103

Of interest to me is the Gunsmoke cast interview that Janet Chapman mentioned in the last issue of AIRWAVES. I have been a Gunsmoke fan since "day one." I probably have more Gunsmoke programs than many collectors in the area -- somewhere around 150 shows. I really enjoyed the Gunsmoke article and am looking forward to the second installment -- particularly the sound effects department.

One thing that Janet didn't mention, and I assume will be mentioned in the next article, is Rex Koury's excellent music for the series. Rex is a fine musician and terrific organist. I didn't know that Rex played the organ until he came to Chicago a couple of years ago for a CATOE (Chicago Area Theatre Organ Enthusiasts) concert. I am a member of CATOE and in that capacity I was able to talk to Rex both before and after the concert. I had written to him before he came to Chicago and inquired as to whether he was the same Rex Koury that did the Gunsmoke music.

I mentioned that Rex is an accomplished organist. He has played the pipe organ for many radio programs, but I don't believe he was ever given credit on the air for any of them. His best pipe organ performance for a radio show, in my opinion, is the old I Love a Mystery series. The one with the train in the opening. The pipe organ looms in with an arpeggio and then the theme, "Valse Trieste". Truly outstanding. Later versions of ILAM just didn't have that impact.

But I digress....I have an excellent stereo recording of the Gunsmoke theme played on the pipe organ by Rex Koury. It is available on 33-1/3 record from Rex. Just thought I'd add that info.

Oh yes, the famous "New Hotel" Gunsmoke rehearsal was actually done during a birthday party for Bill Conrad. Rex didn't know the rehearsal was taped, and I gave him a copy. He said that rehearsals were not taped as a rule, although sometimes they were so that the engineers could check out their equipment at the same time.

If I may, I'd like to comment on "Chapman's Rule Set for OTR Collecting." For the most part, I feel that the rules are okay, but I disagree with Rule #2. Rule #2 is the one that says, "Radio programs are not of equal value." In my book, any and all of my programs are available for trade. Some programs are not as widely circulated as others, and in this sense they are "rare," but this is temporary. Hoarding certain programs does nothing but create bad feelings among collectors.

As long as I am commenting on AIRWAVES, I want to congratulate you on the Gunsmoke log. I don't know where you dug up all the info, but it is received with gratitude. I'll have to go through my

Gunsmites and try to figure out which titles belong to the programs. Thank you for an outstanding log. I'll be waiting for the next installment.

R. W. KUHEMANN
P.O. Box 339
West End, Brisbane
Q. 4101 Australia

We are trying to locate open reel tapes of a program that was broadcast in this county approximately 21 years ago. This program was the "Phillip Morris Country Hour."

Could you advise us of the availability of tapes of these programs. We are not sure if the show was of Canadian or USA origin.

Any information you may have toward solving our inquiry would be appreciated.

HENRIETTE KLAWANS
3900 N. Lake Shore Drive
Apt. 23K
Chicago, IL 60613

I am mainly interested in comedies of the 40's, especially Jack Benny, also the Hit Parade and Lux Radio Theatre. I am just getting started, have about 700 shows, and am still working on a catalog. Would like to contact other collectors in Chicago area for trading and possibly for starting a club.



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- 2-L It's No Later Than You Think 8/2/48; Thing on the Fourble Board- 8/9/48; Three Thousand Words 8/23/48
- 1-R Whence Came You 2/16/48; Clarissa 4/19/48; Let the Lilies Consider 6/28/48
- 2-R Third Man's Story 9/6/48; Where Do You Get Your Ideas? 9/13/48; And Jeannie Dreams of Me 1949

REEL #10369: MR. & MRS. NORTH and THE WHISTLER

- 1-L Crooked Ring; Die Hard; Girl Followed Because She is Believed to Be an Heiress
- 2-L Man Sentenced for Fraud Plans an Appeal; Fallen Star; Deadly Innocent
- 1-R THE WHISTLER: Weak Sister; Masquerade; Two Year Plan
- 2-R THE WHISTLER: Present for Ricky; Next Year is Mine; Dear Roger

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- 2-L Pit and the Pendulum; Parasite Tale; Telltale Heart
- 1-R Torture by Hope; Ghost Hunt
- 2-R Was It a Dream?; Oil of Dog; Occurance at Owl Creek Bridge; Mask of the Red Death; Spirits of Thought

REEL #10383: DIARY OF PATE (rare)

- 1-L Peter Drake 2/23/48; John Carhage Entry 3/2/48; Trina Crawley Entry 3/9/48
- 2-L Joe Mattock Entry 3/16/48; Craig Norton Entry 4/20/48; Albert Ricker Entry 4/27/48
- 1-R Paul Reese Entry 3/23/48; Edward Mathews Entry 3/30/48; Tyler White Entry 4/6/48
- 2-R Henrick Potenoff Entry 4/13/48; Walter Vincent Entry 5/25/48; Phillip Vale Entry 6/1/48

REEL #10384: DIARY OF PATE (rare)

- 1-L David Dexter Entry 5/4/48; Lloyd Mawson Entry 5/18/48; Janice Bennet Entry 1948
- 2-L Victor Wakeman Entry 1948; Keith Ramond Entry 1948; John Haines Entry 1948
- 1-R Marvin Thomas Entry 6/8/48; Nelson Walker Entry 6/15/48; Matt Cooper Entry 1948
- 2-R Stanley Becker Entry; Rolly Andrews Entry; Darrell James Entry

REEL #10386: SAM SPADE

- 1-L Bluebeard Caper 8/8/48; Prodigal Daughter Caper 8/28/47; Subject: Edith Hamilton 4/17/49
- 2-L Cheesecake Caper; Dry Martini Caper 8/1/48; Apple of Eve Caper-6/19/49
- 1-R Flopsy, Mopsy, and Cottontail Caper; Baphio Cup Caper 8/22/48; Bow Window Caper 11/9/47
- 2-R Love Letter Caper; Fairly Bright Caper 10/31/48; Betrayal in Bumpus Hell

REEL #10364: PHILIP MARLOWE and THE WHISTLER

- 1-L Persian Slippers; Trouble in High Places 8/5/47; Sea Horse Jockey
- 2-L Eager Witness; Torch Carriers; Kid on the Corner
- 1-R THE WHISTLER: What Makes a Murderer 4/7/48; Till Death Do Us Part 4/14/48; Go-Between
- 2-R Seattle Take Three 5/27/51; Broken Chain 8/21/51; Burden of Guilt 1/29/50

REEL #10389: CRIME CLUB and DR. KILDARE

- 1-L Hearses Don't Hurry; Murder Makes a Mummy; Dead Man Control
- 2-L Coney Island Nocturne; Mr. Smith's Hat; Grey Mist Murders
- 1-R DR. KILDARE: Pete Cosloff Mentally Ill; Cowboy Star Buck Houston; David Cooper's Burned Face
- 2-R DR. KILDARE: Anthrax; Dr. Paul Bailey; Murder of Walter Benton

REEL #10360: SHERLOCK HOLMES

- 1-L Manor House Case 10/15/45; Great Gondolfo 10/22/45; Murder by Moonlight 10/29/45
- 2-L Gunpowder Plot 11/5/45; Speckled Band 11/12/45; Retired Colourman 3/11/40
- 1-R Woman 12/10/45; Christmas Eve 12/24/45; Bruce Partington Plans-11/6/39
- 2-R Accidental Murderess 11/26/45; Wooden Claw with John Stanley 1933; King Phillip's Golden Salvor