

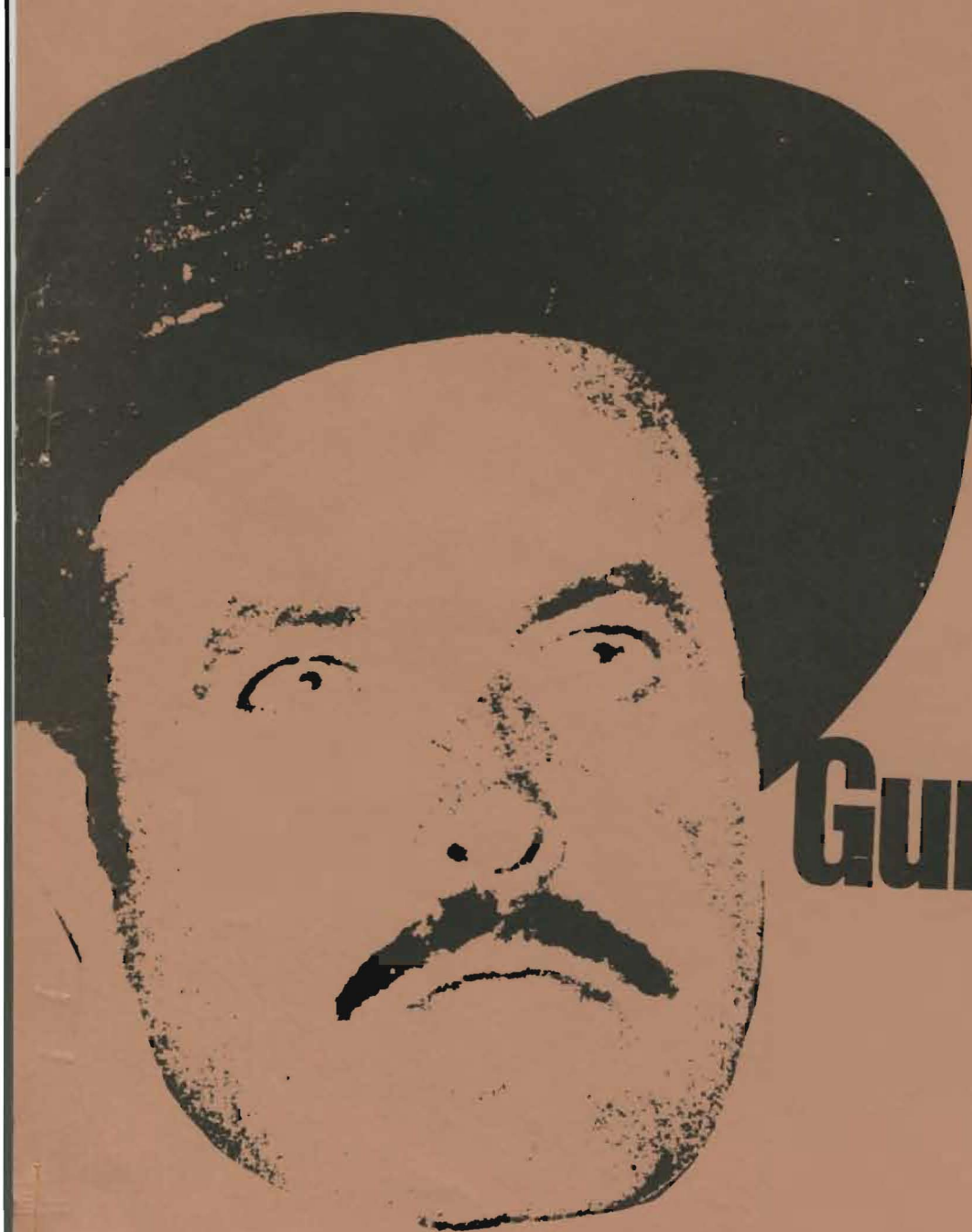
1988

OLD TIME RADIO CLUB

PRESENTS



# MEMORIES



# Gunsmoke

MEMORIES - Vol. 14 - ANNUAL ISSUE FALL 1988

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"Gunsmoke" has been co-produced, edited and written by Frank Boncore, Joseph O'Donnell and Phyllis Wazenska O'Donnell

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Any inquiries or comments regarding this issue of MEMORIES should be sent to the above at 206 Lydia Lane, Cheektowaga, New York, 14225. The editors welcome and will consider articles for future issues from the general membership. For information check the Illustrated Press or write the above address.



"Giddeee yup! Yah! We've got to hurry to get to Dodge before all the copies of Gunsmoke MEMORIES are gone! Yah!"

MEMORIES is a publication of the Old Time Radio Club, which meets the first Monday of each month, September through June, at 393 George Urban Blvd., Cheektowaga, New York. Those who are interested in the Golden Age of Radio are invited to join as observers, participants or members.

This issue of "Gunsmoke" MEMORIES is dedicated to all those whose creative artistry was responsible for the making of this American classic.



The epic saga of the American West is more than the history of events, of people, or of places, more than a composite of all the Wests - the mining frontier, the Spanish Southwest, the cattle drives, the Indian wars, the "promised land", the conquest of the Plains by plow. It is more than Manifest Destiny, more than the "escape valve" of Frederick Jackson Turner. It is our folk legend, comparable to the great mythologies of the world. It is our morality play, the everlasting contest between good and evil. It is the soul of America. As such it touches each of us in an emotional way.

The story of the American West has found expression in art, music and literature. It moved into the "pulp press" - the "dime novels", the "Police Gazette"- depending as much on imagination and fantasy as on fact. The movies embraced it. Infant radio found in it the excitement and adventure with which to attract its audience. Then, in the early 1950s, creative genius culminated in the long running series, "Gunsmoke", which broke new ground in interpreting the West, giving it dimension, character, and balance, a sense of immediacy and realism.

This issue focuses on that segment of the American legend - the prairie cow town of Dodge City, Kansas - as presented on "Gunsmoke". It has been made possible because of the generosity of our members. We are indebted to Jay Hickerson, the prime inspiration behind the Newark Convention, who has made available the program log. Broadcast history owes a special thanks to Don Aston of Aston Adventures, who spent ten years seeking out and preserving almost the entire run of the "Gunsmoke" series. To him and to Linda do we extend our appreciation for the photographs of the radio cast at work, and a working script of "The Badge".

The history of the program is derived primarily from "The Biography of Gunsmoke" produced by Norman MacDonnell and John Hickman and aired on 4/25/1975 on WAMU-FM, Washington D.C. Photos and background information on Kansas in the 1870s has been researched in historical works.

PO'D





EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT

"GUNSMOKE"

BUT WERE TOO SADDLE SORE TO ASK

Phyllis Wazenska-O'Donnell

*It is an endless landscape, this Kansas prairie of the 1870s, rolling relentlessly toward the distant horizon. A hot brassy sun blazes down on the parched earth from a leaden sky. The wild prairie grasses, taller than a man's head, bend before the unceasing, keening wind. Bees tumble among the grasses and flowers; small animals scurry their silent way unseen; birds, flocking, cast dark shadows across the land; shaggy headed buffalo rest, invisible in the gullies, an isolated soddy snuggles into a rise, barely perceptible in its surroundings. It is a land, seemingly empty of habitation - but vibrating with life and ugly with death.*

*A farmer attempts to claw subsistence from a fertile but inhospitable country, the Indian travois criss-cross the Plains, the dreamer and the gambler seek their fortunes, the cowboy yearns for release from isolation and loneliness, the dislocated psychopath drifts westward, a trail of carnage behind him. Their paths cross at the railhead of Dodge City, queen of the cowtowns.*

*On Saturday evening, April 26, 1952, long after the closing of the historic West, a new Marshall, Matt Dillon by name, rides into Dodge City, with its wooden sidewalks, its false front buildings, its Front street deep with choking dust which transforms into a mire of mud with the rain, a marshall so realistic that the modern Dodge City Chamber of Commerce would write to the producers of "Gunsmoke" seeking information on the exact years of Matt Dillons service in office. Their research had already indicated the existence of a Matt Dillon...*

\* \* \*

*"Gunsmoke" was a new concept in the portrayal of the West, and as such, it became "the most successful radio property of recent times". Until then, through movies, radio and television, the West presented "heroes" like Gene Autry and Roy Rogers who portrayed themselves in a format of story telling, songs and bunkhouse humor. Or like the "real" Wild Bill Hickock whose only reality was his historical existence. Or like the Lone Ranger, Hopalong Cassidy and Red Ryder, in whose stories the good guys faced the bad guys (the white versus the black hats), the action was fast and furious and rescue came, like a Greek deus ex-machina, to resolve the plot into a happy ending.*

"Gunsmoke" aimed at creating real people, with their foibles, their strengths and their weaknesses, at developing a slowly growing relationship between the ongoing characters, and at presenting life as it was, with no last minute rescues, but with its everyday routines, its dreams, its emotions, its tragedies, its humor. Matt Dillon was not so much the hero as an anti hero, the focal point around which the stories of others were played out. Cecil Smith, in a Los Angeles Times column of September 1975, wrote, "Gunsmoke is the dramatization of the American epic legend of the West, our own Iliad and Odyssey, created on the standard elements of the dime novel, the pulp Western as romanticised by Buntline, Hart and Twain. It was ever the stuff of legends." John Meston, the guiding light of Gunsmoke, used the facts and the fantasies to create the first Western aimed at appealing to an adult audience.

Gunsmoke's roots lie deep in the 1946-47 CBS production of Hawk Larabee, an unusual, experimental Western of limited episodes in two different formats, presented to see whether a new approach could sell. Its contribution lay in its attempts to authentically present the old West - or what they thought was authentic. Hawk had a real Texas accent, words and phrases new to radio peppered the dialog to create an illusion of reality, and Kenneth Perkins, who wrote widely on the West in fashionable magazines, was hired for the Western background of the series.

If Hawk Larabee was the ancestor, Escape was the parent of Gunsmoke. In the Autumn of 1947 William N. Robson, producer, brought this prestigious stepchild of the successful Suspense anthology series, to the air, with Norman Macdonnell as assistant director. The best actors in Hollywood - among them Jeff Corey, Lawrence Dobkin, Ben Wright, Sam Edwards, John Dehner, Parley Baer, Howard McNair, Virginia Gregg, Georgia Ellis- became in essence a solid stock company of players, who happily alternated between leading roles and supporting parts. William Conrad was not only the opening voice, but the strong right arm and mainstay of the program, acting in parts large and small. Writers included such talents as Kathleen Hite, Antony Ellis, Morton Fine and David Friedkin.

When writer John Dunkel left to free lance, John Meston replaced him as story editor for the many CBS shows on the air. Although he had not viewed himself as a budding writer, he soon began writing original scripts for Escape to much critical acclaim. Growing interest on the part of Macdonnell and Meston himself resulted in the first of several experiments at reaching an adult audience with a Western. In late 1950, Meston's "Wild Jack Rhett" was heard on Escape. Its narration was poetically descriptive, its dialog understated, blunt and laconic. Contrary to radio's established principle of no "dead air", "Wild Jack Rhett" was the first to need no constant dialog, but to let silence speak through sound effects that not only carried the story line, but drew the listener more intimately into the scene.







Another experiment followed on Romance, which came out of the same stable of production, writers and actors as did Escape. The pattern set in "Wild Jack Rhatt" was considered a good premise for a Western, and "Pagosa" in mid 1950, starring William Conrad as sheriff Jeff Spain, was presented in this new style. Flushed with success, Macdonnell and Meston approached CBS management about a spin off series, only to be refused. CBS was already in the process of developing a western called Gunsmoke, and was not interested in a similar topic. Harry Ackerman already had obtained the title, and writers and cast were already in mind. Two audition discs had been made with two well known radio actors, Rye Billsbury on June 11, 1949, and Howard Culver on July 13, 1949, as Mark Dillon, in an original story "Mark Dillon Goes to Gouge Eye" by Morton Fine and David Friedkin. Neither was successful and neither made it on the air; nevertheless CBS executives were adamant and could not be persuaded to give Jeff Spain a chance. Jeff Spain was dead because of Gunsmoke and Gunsmoke had died stillborn.

Fate and history now took a hand. The tense 1950s were identified with paranoia and witch hunting communists. In 1952 Operation Underground, an exciting adventure spy story aired. So strongly anti-communist in attitude to his antagonists was the hero that producer Robson was called on the carpet by CBS management and reminded that while anti-communism was fine, communists were consumers too. The end result was that the series was cancelled, and to fill the breach, Gunsmoke was resurrected. It took 26 years from the creation of radio to the creation of a realistic attempt at portraying the West.

\* \* \*

Norman Macdonnell, producer-director, and John Meston, its other guiding light, envisioned a series of adult stories set in the old West of 1870. Walter Brown Newman, armed with transcription discs of "Wild Jack Rhatt" and "Pagosa" as a guide to the style and mood wanted, was called in, and within the allotted week, turned out the story of 12 year old Billy Bonney in his first murderous brush with the law. Rex Koury, whose musical credits to date had not included western music, was selected for the background music and theme precisely because a seasoned musical director who could understand this new and broader approach was needed. Interested, Koury tackled the interior music first- typical of his approach- leaving the opening to the last. In ten minutes, the theme that had been percolating in his mind throughout the week was frantically set to paper and rushed to the copyists just before the deadline. For the principal character of Matt Dillon a big name was wanted, so "almost everyone in town, including Robert Stack and Raymond Burr, was auditioned. William Conrad had been rejected as over-exposed and too strongly identified as a "heavy", but grudgingly, he, too, finally was called in to audition, and walked off with the part. For supporting players, the actors from Escape were tapped.

On April 26, 1952, Gunsmoke aired on CBS.

CBS executives were ambivalent about the program. This innovative series may have been developing as a finely crafted portrait of a West seen through the eyes of a U.S. Marshall, but that Marshall did not have the warm, understanding, paternalistic qualities of a hero. Contrarily, he was tough, often grumpy, frequently frustrated, at times discouraged, confused and unhappy. Likewise the stories were the most violent ever to have aired on radio - bodies lying rotting on the prairie, senseless acts of destruction, sadistic treatment of the weak, gunmen slashed with knives or chopped open by axes. The series was relegated to an obscure time slot where it remained, sponsorless, for the next one and one half years until the release of High Noon, which won an Oscar, and Shane which was to become a film classic, resulted in a move to a more favorable spot. There it became a smash hit and gained a sponsor, Chesterfield.

The only established role had been that of Matt Dillon, although Doc and Chester did appear in the first episode. Additional writers (among them Les Crutchfield, Herb Purdom, Joe Murcott, Lou Houston and Antony Ellis - a cross section of the better writers in radio, many of whom were identified with Escape) were brought in to create supporting characters and mold personalities and establish relationships. John Meston provided editorial supervision to such an extent that within the year he resigned from a very promising career at CBS to "have the fun" of writing full time for Gunsmoke, as chancy a job as that of Matt Dillon, since there was no assurance the program would be a hit. Until he made the transition to television, Meston wrote virtually all the scripts, producing from forty to fifty two per year.

Not a flashy writer, Meston was simple and understated, with a depth of understanding based not only on extensive research but also his boyhood experiences in Colorado. A thorough technician, he was a writer of integrity and accuracy. Having known old cowboys and codgers, he was able to translate their picturesque patterns that gave richness to their speech and able to create word pictures and distinctive names into a unique, distinctive and unduplicated writing style of his own.

Meston left an ineradicable imprint on Gunsmoke. He brought to it a sense of tragedy: there would be no last minute rescues, few happy endings. There was reality: such accurate details as buffalo steaks with the taste and texture of shoe leather, the dirt, the hardship and such human concerns as Kitty's dress fitting and Doc's new buggy. His dialog was brief, his characters human, complex, fallible and therefore invariably real. His creation of the Dillon character came out of the historic reality of post Civil War America. The turbulent years prior to and during the war had created such dislocation and created a generation of psychological misfits, who unable to adjust to peacetime, drifted West to find notoriety through lawlessness. Some chose to do their killing on the side of the law. With a hazy sense of justice, they not infrequently violated the accepted mores of not drawing first, when cleaning up a town or maintaining order when cowboys were on a spree, especially when there were no witnesses. These realities were taken into account in delineating Dillon. While he was a step above these

ruthless killers, while he was basically honest and honorable, he, too, was warped in personality, since no normal man would take a job such as this. Meston's other trademark was his compassionate view of the Indian as victim of Washington's policy of genocide and assimilation, which destroyed a culture and forced the Indian to retaliation. These views were expressed through Dillon.

With Meston's involvement with television by 1955, Les Crutchfield became the main contributor. His touch was lighter, involving more humor, more human interest, less tragedy. In time, members of the cast, of production, even the stage crew were contributing scripts. Writers included Kathleen Hite, John Dunkel, Harry Bartell, Len Krugman, Vic Perrin, Sam Edwards, Jeannete Nolan, Lawrence Dobkin and John Dehner (the latter two being the most effective of the psychopathic characters passing through Dodge), Tom Hanley, Norman Macdonnell and Marion Clark (who produced approximately 70 scripts, placing more emphasis on the role of women in their society).

\* \* \*

Air time. Galloping hooves, the whistle and ping of a gunshot. The announcer - Roy Rowan in the early years, George Walsh for most of the shows, with George Fenneman as backup - intones the now famous introduction: "Around Dodge City and in the territory out West, there is just one way to handle the killers and the spoilers, and that is with a U.S. Marshall and the smell of gunsmoke.

"Gunsmoke, starring William Conrad, the transcribed story of the violence that moved West with young America, and the story of the man that moved with it..."

"I'm that man, Matt Dillon, United States Marshall, the first man they look for, and the last they want to meet. It's a chancy job and it makes a man watchful...and a little lonely..."

, The music fades and our principals are on stage...

As integral to Gunsmoke as the story line were the personalities and the interrelationships between the four principal leads. These grew slowly throughout the series from small talk and reactions to things happening around them.

Matt was not handsome. His red hair was thinning, lines of hardship and past disappointment lined his face and his appearance gave the impression that life had given him a beating. He was an intelligent, compassionate man, trying to see the good in others, but realistic and able to see faults and call a spade a spade. Likewise he was a sad, lonely, even tragic man. Marriage was not in the picture, not only because of his personality, but because his job offered no guarantee that he would have



WILLIAM CONRAD appears as U. S. Marshall Matt Dillon on Gunsmoke,

a future. At times, he did not want the job, but he was not really fit for anything else. He viewed the role of marshall as something that had to be done and he did the best he knew. He knew that although he had faith in his friends, in the end he could only depend on himself.

Played by Georgia Ellis, Kitty Russell was the life of the Long Branch Saloon. She had wistful dreams of marrying Matt and having a little spread, but understood that he would not be happy elsewhere and resigned herself to serving drinks and entertaining men, since she had no where else to go and no other realistic options. Although never overtly stated, there was no doubt that Kitty was a prostitute nor that Matt availed himself of her services at times. She was good hearted, generous, maternal and loving, always willing to offer a helping hand. She adored Matt, had an abiding fondness for Doc and Chester. For practical purposes, they were her family.

Chester Wesley Proudfoot, named by Conrad and Parley Baer who played him, was the 9th of 11 sons of a poor sharecropper. Despite their marginal existence, he was fiercely proud of his family. He may have been the town loafer and a hanger-on, but the consensus was that while Chester was lazy, while he dithered and spun his wheels, he did do his job. Somewhat dim witted and simple, he was a dependable and obedient non-thinker who would do exactly as he was told by Matt, whom he adulated and to whom he was completely loyal. However, there was always the possibility that Chester would in a crisis not be functional, and he was known to stretch the truth. He was pathetic, especially since he had awareness of his shortcomings, a fact all the more painful because of his sensitive nature. Chester was overly fond of jelly, liked his licorice, and would never turn down the offer of a glass of beer.

Howard McNear was Doctor Charles Adams, a cantankerous, often sharp tongued medical man, who loved his whiskey, and would not infrequently get drunk, especially after a difficult case. He enjoyed playing cards, and could be found in the back room of the Dodge House, playing poker. For his day, he was a good doctor, conscientious, compassionate, and with a strong sense of duty and commitment. For his integrity and skill, he earned respect in his profession.

Scenes were brief, but concise, emotionally heightened by background music and bridged by music as distinctive to Gunsmoke as its theme. While a full orchestra was used for the latter, a six to seven piece combo - consisting of harmonica, guitar, tympany, pipe organ (played by Koury himself) and a specially designed electric accordion pumped by foot, all used individually or in combination depending on the effect desired- was used for internal parts. The sound of tinny barroom piano from the Long Branch was created by placing th mbtacks on the hammers. There was wide scope for music in interpreting mood.

The cast "fooling around" either between acts or during the show itself became the background noise for the background barroom activity because of its authenticity. The sound men - Bill James,  
Ray Kemper,



and Tom Hanley- were creative, inspired and dedicated. They established setting, mood and action by using dead air interpretively.

The writing, sound effects, music, character development and the chemistry of actors created a unity that gave depth to the plots.

\* \* \*

By the mid 1950s television had grown in importance and popularity, resulting in the transition of some radio programs to that medium. Gunsmoke, under the aegis of Charles Marquis Warren and John Meston not only succeeded in making a successful transfer to television, but concurrently ran for another seven years on radio. Warren is credited with keeping the intent and feel of the original series despite major changes, the most obvious being the selection of an entirely new cast for the television version. In the 1960s cast changes occurred; some running characters left, new ones were introduced, and in accordance with a popular trend, the program expanded to an hour.

However, the personalities and character of the major roles had been set by the radio actors; John Meston, so identified with the radio version remained at the creative helm on television, and radio scripts previously used were recycled for television. The television Gunsmoke was well received and itself made television history.

\* \* \*

The radio cast was more surprized than disappointed that it had not made the transition to television, but recognized it was much happier where it was. Nevertheless, the period began sad times for radio on the whole. Advances in audio equipment that would have enhanced radio programming dramatically, came at a time when radio audiences were being siphoned off to television. Decreased audiences resulted in the withdrawl of sponsorship, and Gunsmoke was affected when its long time sponsor, L&M pulled out. Loss of revenue led to retrenchment, with resultant reruns of earlier programs. Radio drama from the west coast was disappearing and Gunsmoke was to be the last network program to originate out of Hollywood. The 1957 musicians' strike taught producers thay could get along without live music. Gunsmoke lost its live orchestra and the original music designed for specific scenes in favor of prerecorded music from the public domain that was picked arbitrarily as needed. No longer was there unity of script and music.

Another major problem, currently being faced by local television news departments, was the change in the nature of radio executives. Into the 1950s these has experiences with and feeling for the creative aspects of radio, and decision making regarding specific programs was in the hands of a few individuals. By the late 1950s a shift had occurred. Businessmen with no background in theatre or in the creative aspects of radio, who did not understand the needs

of writers, directors, producers or actors, but who did understand and were primarily concerned with profits, were now in charge. The sales department had gained precedence over creativity, while decision making was increasingly by committee, with resultant delays, red tape and confusion and no one person accepting ultimate responsibility or authority. As profits became primary, whole blocks of programs were cancelled wholesale.

On June 18, 1961, at the end of the Gunsmoke program, an announcement was made that "This concludes the current series of Gunsmoke." Radio's Matt Dillon rode off into the sunset.

\* \* \*

A ten year run, especially in troubled times for radio, was a more than respectable record. Why this success? John Dunning summarizes: "Gunsmoke offered a listener total radio, complete involvement, from the opening scene to that last spot for L&M filters. When Marshall Dillon went out on the plains, you didn't need a narrator to know what was happening. You heard the faraway prairie wind and the dry squeek of Matt's pants against saddle leather. You could almost hear the bit moving in the horse's mouth, count the hoofbeats on the parched earth." Gunsmoke was different. Not the ordinary "shoot 'em up", it was a morality play, a serious examination of people, a focusing on the inescapability of problems, a stressing of the dignity of man. It handled small slices of life, handling them in an adult way, and created characters that were believable and about whom- Matt, Doc, Kitty and Chester- one could care.

Gunsmoke was also the inspired combination of talented, intelligent and creative people whose years of apprenticeship culminated in the creation of a classic. The music and sound effects created an atmosphere heretofore unknown; the acting was superb. Conrad, according to Dunning, brought to the part a depth never quite achieved by James Arness on television. He created a tough man, hard as nails, yet underplayed him that the listener was aware of depths of feeling and power never expressed. The program was a labor of love for the entire crew. They read extensively on the West and became so knowledgeable that they could and did bring up historic inconsistencies to the writers. Many, from producer, to actor, to sound effects man, contributed scripts. All contributed on many levels in the process.

It was a quality show, and quality showed.

\* \* \*

How accurately did Gunsmoke interpret history? Space limitations preclude an exploration of the subject, but some brief observations will attempt at perspective.

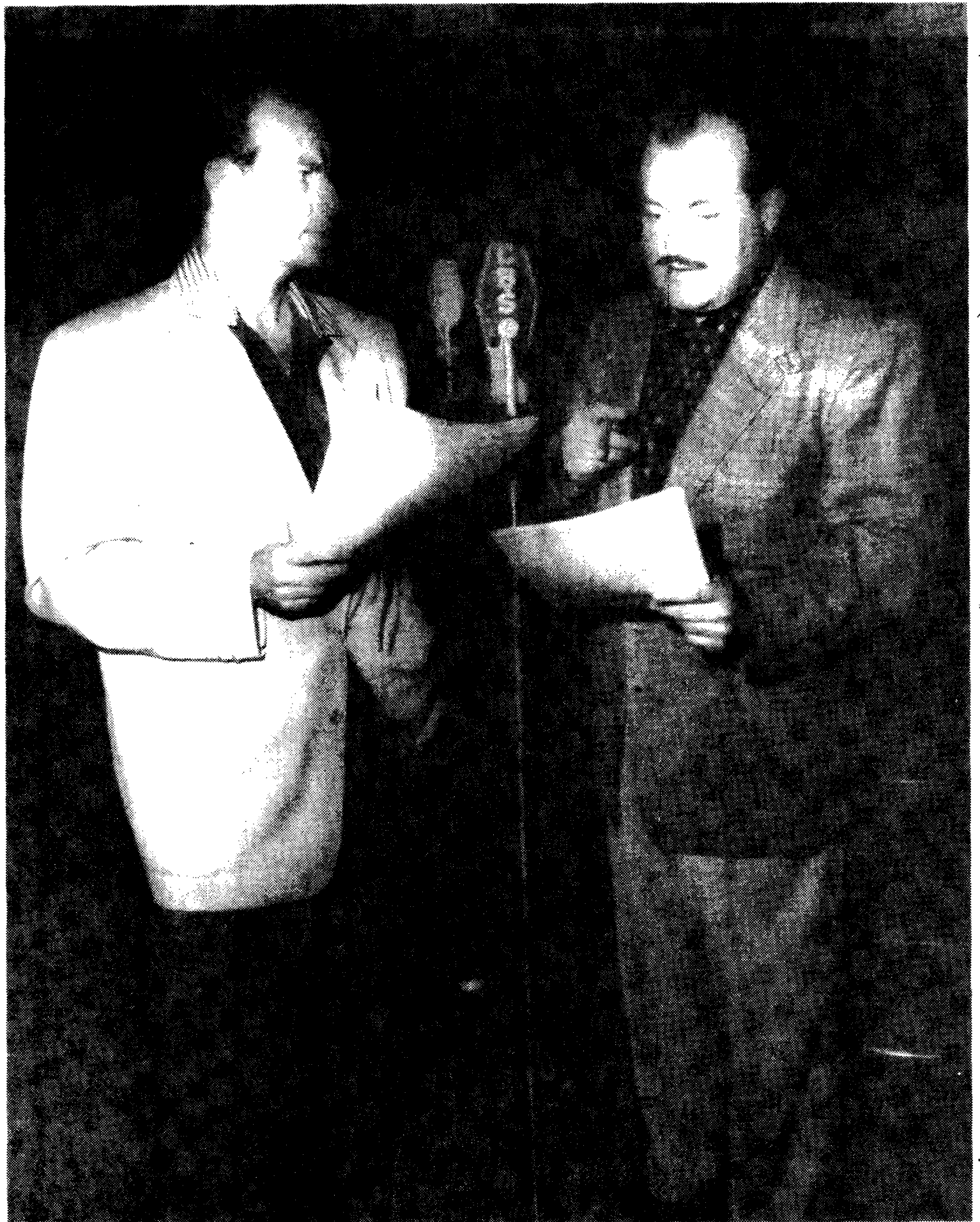
Unquestionably, the stories were realistic and the historic detail accurate. Gunfighters, lawbreakers, psychopaths and sadists did exist and in larger numbers than in the East, but they were a small percentage of the population. Many settlers never saw a gunfighter, much less a gunfight. "Do you know I am disappointed

that we have seen so little of the historic glamor of Kansas," wrote Warren P. Trimm in the late 1870s. "I haven't even seen a man wearing a six gun in a holster since I came to Kansas so I feel cheated." Life was extremely hard, both physically and emotionally. People had to live in tight family and neighborhood groups, and not only be able to get along with each other, but respect each other in order to work together in order to survive. One could not afford to treat one's family sadistically under the circumstances. Life was also ordinary, with picnics, and young couples courting, and special trips to town, along with church and children going to school. As for the famed gunsfighters, they were often cowards, preferring to shoot their enemies in the back, or from some secure spot where they wouldn't be seen. Moreover, weapons were still crude, did not have accurate range and more often than not missed their target. More men died of the wound (if received) than were killed outright.

However, Gunsmoke was intended to be fiction and allowed itself poetic licence. Nevertheless it did accurately portray the American folk myth, which was one of its cornerstones. And it also interpreted the West through the eyes of a U.S. Marshall, who because of the nature of his job, would have a distorted view, rather than a complete picture. If one considers Gunsmoke based on these two premises, Gunsmoke did interpret the West accurately.



"Rain-in-the-Face at his tepee, 1880."





13

*Gaffney*

GUNSMOKE  
"The Badge"  
#209

SUNDAY, APRIL 26, 1959

TC: 6:30 PM - 6:58:55 PM NYT  
KNX: 6:30 PM - 6:58:55 PM PST

DIRECTOR:	NORMAN MACDONNELL ✓	SATURDAY - MARCH 28, 1959
ASSOCIATE:	KEN MC MANUS	ASSOCIATE: 10:00 AM
ENGINEER:	ROBERT CHADWICK	ENGINEER:
SOUND:	TOM HANLEY	SOUND: thru
	BILL JAMES	CAST: 2:00
AMPEX:	WILLARD DAVIS	STUDIO: #1
ANNCR:	GEORGE WALSH	AMPEX: #12 1:00 PM - 2:00 PM
AUTHOR:	MARIAN CLARK	RECORD: 1:30 PM - 2:00 PM
EDITOR:	JOHN MESTON	
SECRETARY:	ANN GAFFNEY	

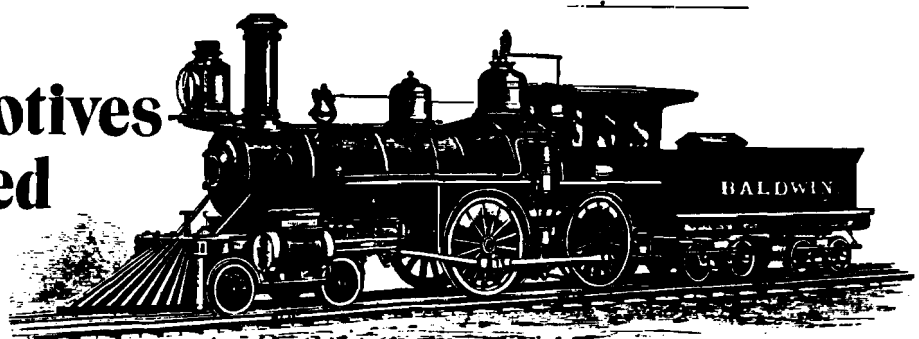
WILLIAM CONRAD ✓

as

MATT DILLON

CHESTER.....Parley Baer ✓  
 DOC.....Howard McNear ✓  
 KITTY.....Georgia Ellis ✓  
 RACK.....Harry Bartell ✓  
 AUGIE.....Vic Perrin ✓

The Locomotives  
Opened  
the West!



"GUNSMOKE" - SHOW # 209 REEL #

Title: "The Badge"

Tape Date:

Alt Date: Sunday, April 26, 1959

Replay Date:

Open	5:11	downst open	Fremont Roll	Ta 1	1:12
1st Spot	1:00	longing	Comm Roll I	TR 18	
Act I	1:01	music	Page 2 - lines 11 thru 19		
	1:02	listen	Page 4, line 19		
	1:09	music	Page 5, line 22		
	1:03	music	Page 8, line 11		
2nd Spot	1:07	music	Disc	TR 8	
	1:08	music	Page 10, line 22		
Act II	7:12	music	Page 2		
	1:09	music	Page 2		
3rd Spot	1:00	music	Page 17, line 10		
	1:01	music	Page 18, line 20 to 3		
Act III	4:25	music	Page 3		
	1:01	music	Page 4		
4th Spot	1:00	music	Page 5		
	1:01	music	Page 6		
Close	1:02	music	Page 7		
	1:03	music	Page 8		
					2838

TITLE: "The Badge"

GUNSMOKE MUSIC

DATE: 4/26/59

Jones

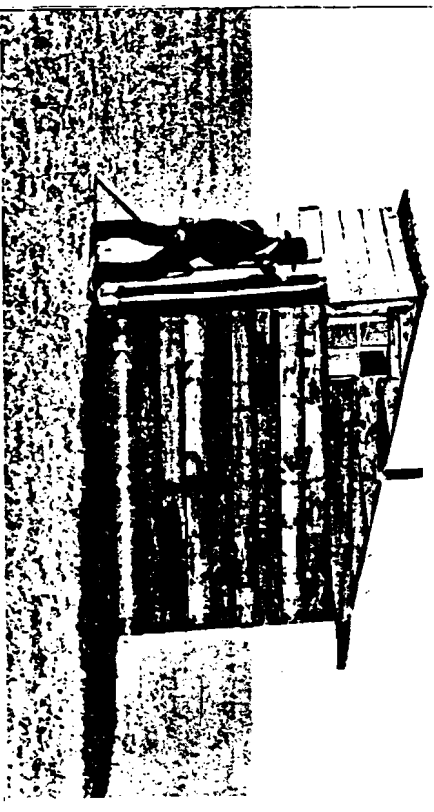
PAGE	LINE	RECORDED CUE	
4	19	TITLE "E" PUNCTATION #1 TAKE 1	1:06
4	19	1-8 (Beige) (rel 23 few redo) 5 minutes 23 seconds	1:12
5	22	Beige 7 CAS III & 61 cut 8 "A"	1:09
8	11	Cast II & 33 cut 3 "E" 2288	1:18
8	intro	TITLE "E" PUNCTATION #2 TAKE 2	1:08
10	22	Beige 54 CAS III & 34 cut 2 "E" 116	1:08
14	28	Cast II & 2 cut 3	1:09
C	intro	TITLE "E" PUNCTATION #4 TAKE 4	1:09
17	10	Beige 34 CAS III & 37 cut 4 "E" 116	1:13
19	3	Cast III 18 CAS I & 1 cut 8	1:22
<hr/>			
			1:54
Some as Cast III 39 cut 4 "E" 116			

"GUNSMOKE"

LONGINES #1  
TAPE #8643

GUNSMOKE -A-  
4-26-59

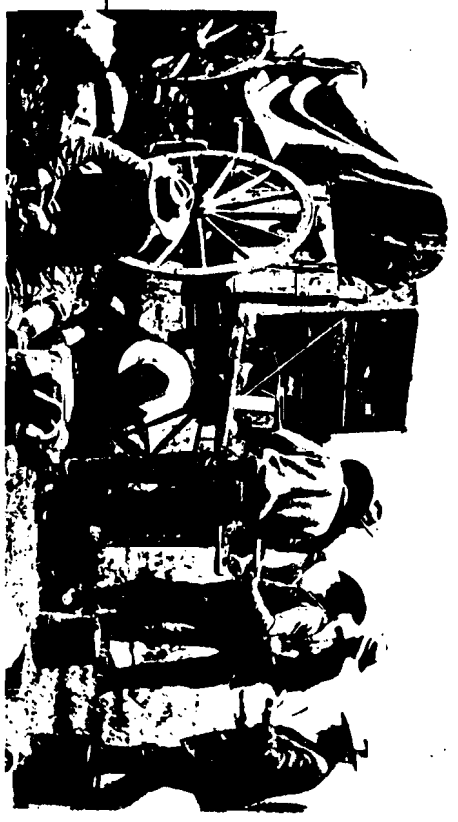
1 SOUND: HORSE FADES ON TO FULL MIKE...ON CUE...RECORDED SHOT  
 2 MUSIC: STAB AND HOLD UNDER  
 3 VAISH: Around Dodge City and in the territory on West -- there's  
 4 just one way to handle the killers and the spollers -  
 5 and that's with a U.S. Marshal and the smell of  
 6 "GUNSMOKE!"  
 7 MUSIC: THEME HITS...FULL BROAD SWEEP AND FADES OUT UNDER  
 8 VAISH: "GUNSMOKE," starring William Conrad. The story of the  
 9 violence that moved West with young America and the  
 10 story of a man who moved with it.  
 11 CONRAD: I'm that man...Matt Dillon...(MUSIC CUE)...United  
 12 States Marshal...the first man they look for and the  
 13 last they want to meet. It's a chancey job - and it  
 14 makes a man watchful...and a little lonely.  
 15 MUSIC: COMMERCIAL INTRO



Temporary shacks like this one, often moved from site to site on the plains, were set up to establish ownership of claims.

1 KNIGHT: This is Frank Knight speaking for the world's most  
 2 honored watch, Longines. Way, way back when the vest  
 3 was being settled, the name Longines on the dial of a  
 4 watch was already an accepted symbol of excellence and  
 5 perfection, just as it is today. Decade after decade,  
 6 for almost a century, Longines watches have maintained  
 7 this enviable position of leadership, winning highest  
 8 honors for excellence, elegance and accuracy in public  
 9 competitions against the best of the world's watches.  
 10 To wear a Longines watch marks a person of good taste --  
 11 and good judgment as well. For like all things of finest  
 12 quality, a Longines is in the long run the most economical.  
 13 Amazingly, you may own or proudly give a Longines watch  
 14 for as little \$75.00 -- a Longines -- the world's  
 15 most honored watch -- styled with distinction -- cased  
 16 in precious metal -- promising a lifetime of faultless  
 17 timekeeping. Visit your authorized Longines-Wittnauer  
 18 Jeweler. He will be honored to serve you.  
 19 MUSIC: FIRST ACT OPENING

An old-time chuck wagon, about 1885.



EL

1 SOUND: AUGIE SAFORD IS WALKING OVER ROUGH GROUND TOWARD HIS  
 2 BROTHER RACK  
 3 RACK: (OFF) ROUGH, MEAN TYPE What you doin' back here? You see  
 4 somebody comin'?  
 5 AUGIE: (PLAINATIVE, NOT TOO BRIGHT) It's hot out there in them  
 6 rocks, Rack. I figured to take me a spell in the shade  
 7 back here...  
 8 RACK: Git on back and watch the road.  
 9 AUGIE: I'm always watchin'!  
 10 RACK: Listen, Augie. We got to keep ahead of the law and make  
 11 it to the border, don't ve?  
 12 AUGIE: Sure, Rack, but...  
 13 RACK: We got to get us a horse that can move, instead of that  
 14 lame one, don't ve?  
 15 AUGIE: Well, yeah, but...  
 16 RACK: You go on out there and keep looking. When somebody  
 17 cuds along, riding single, you come fetch me. But I'll  
 18 them, you stay put. Now get it.  
 19 SOUND: AUGIE'S FOOTSTEPS SHAVE OFF  
 20 AUGIE: Seems likely you oughta do some of the watchin'...  
 21 RACK: Seems likely somebody has to do your thinkin' for you.  
 22 Go on now.  
 23 SOUND: AUGIE'S FOOTSTEPS GO ON FOR A FEW PAGES, THEN HE STOPS  
 24 AUGIE: Rack! Rack!  
 25 RACK: You got some more arguing to do?  
 26 AUGIE: Down the road... a rider... coming slow...  
 27 SOUND: RACK SCRAMBLES TO HIS FEET, STARTS MOVING TOWARD RACK  
 JO

1 RACK: Git down behind them rocks the way we planned it. I'll  
 2 cover you from up here.  
 3 ~~SOUND: MATT'S GUN HITS GROUND~~  
 4 RACK: And don't you start nothing 'til I say, you hear?  
 5 You keep still!  
 6 AUGIE: (PAPING OFF) Sure, Rack, sure.  
 7 RACK MOVES TO HIS POSITION BEHIND HIGHER ROCK, COOKS GUN.  
 8 IN DISTANCE, HOOFEATS OF MATT'S HORSE APPROACH, COME UP  
 9 EVEN  
 10 RACK: (UP) Drop your gun! You're covered!  
 11 SOUND: HORSE STOPS  
 12 RACK: Play it smart, mister! Drop the gun!  
 13 SOUND: MATT'S GUN HITS GROUND  
 14 RACK: That's better. Now - git off the horse and start walkin',  
 15 nice and easy like... right back down the road.  
 16 SOUND: MATT'S GUN FALLS, AUGIE RUNS OFF ON ROAD  
 17 AUGIE: (OFF) I got him! I got him!  
 18 RACK: Augie! You damn right! (OFF) Rack!  
 19 SOUND: RACK MAKES HIS WAY DOWN TO ROAD  
 20 RACK: I told you not to make no moves!  
 21 AUGIE: I had to shoot him, Rack...  
 22 RACK: You didn't do a very good job. He ain't dead. He's out,  
 23 but he ain't dead.  
 24 AUGIE: Let me finish him off, Rack! Just one shot! I want  
 25 that badge!  
 26 RACK: What are you talking about? What badge?  
 JO



1 AUGIE: Turn him over, Rack! He's a <sup>Lawrence!</sup> ~~weasel~~ <sup>(Turns him over)</sup> ~~weasel~~ <sup>Lawrence!</sup> ~~weasel~~ <sup>(Turns him over)</sup> Marshall! 303

2 I always wanted me a badge like that! <sup>215</sup> 240

3 ~~SOUND: RACK TURNS WATT OVER~~ 242

4 RACK: <sup>214</sup> ~~Marshall!~~ You shot a Marshal. (STARTS TO LAUGH) The 248

5 first man you ever takes a shot at, and it's a U. S. 242

6 ~~Marshall!~~ 243

7 AUGIE: It ain't that funny, Rack. <sup>230</sup> Let me finish him off... 247

8 RACK: Wait a minute! What makes you such a killer all at once? 302

9 AUGIE: I told you! It's the badge! A man wearing a badge like 308

10 that -- <sup>240</sup> folks think he amounts to something. I want to 308

11 wear me one. <sup>240</sup> Go on, Rack. Stand back. Let me finish 308

12 him. 308

13 SOUND: COCKS GUN 314

14 RACK: Augie! Put it down! 314

15 AUGIE: He's mine, Rack! I got a right to do the shooting! 320

16 RACK: Ain't going to be no shooting. 327

17 AUGIE: You just going to leave him lying there? Then let 327

18 me get the badge off'n him... 327

19 RACK: Leave it be! (HEART) I got me a better idea. 327

20 AUGIE: You ain't oughta take him away from me, Rack. He's mine. 327

21 RACK: I ain't gonna take him away, <sup>310</sup> Augie. I'm gonna let you 327

22 keep him. Your very own U. S. Marshal. 327

23 AUGIE: I don't want him... I just want that badge... 344

24 RACK: Listen to me! <sup>314</sup> Me got a far piece to go with that 344

25 holdup money, don't ve? 310

26 AUGIE: You don't need to keep telling me that. 310

27 RACK: And it's likely that we'll run into some rough spots, 310

28 ain't it?

29 JO

1 AUGIE: Well sure, but we got us through <sup>314</sup> 30 far... 357

2 RACK: We been lucky. But if we got us our own U. S. Marshal, 357

3 ain't nobody going to stop us, all the way. 357

4 AUGIE: They ain't?

5 RACK: No, they ain't. To hurt us, they got to hurt him. And 410

6 they ain't going to do that. He ain't going to let 'em. 415

7 AUGIE: Well... maybe. But - <sup>340</sup> what about the horse, Rack? This 415

8 way we still need another horse. 415

9 RACK: We can always get another horse, but it ain't likely we'd 427

10 got another chance at a Marshal. ~~Another~~ <sup>340</sup> No'll 427

11 drag him up to that broke-down shack, and see if we can 427

12 fix him up. 427

13 AUGIE: Can I wear the badge? 432

14 RACK: ~~Not yet~~ <sup>340</sup> I'll make you a bargain. 432

15 AUGIE: How's that? 438

16 RACK: We get across the border, and he's all yours. You can 443

17 finish him off, and you can wear the badge. Come on, now. 443

18 Take his feet. <sup>420</sup> 443

19 MUSIC: BRIDGE 443

20 SOUND: LONGBRANCH BACKGROUND. DOC AND CHESTER ARE AT THE BAR. 444

21 SAM SEES TWO BEERS DOWN IN FRONT OF THEM 444

22 CHESTER: Thank you, Sam. Here's your beer, Doc. 454

23 DOC: Thank you, Chester. Mighty big of you to buy this way. 454

24 CHESTER: Well I tell you, Doc. The way I figure it, a man has to 458

25 do the buying once in a while, or they's a chance he'll 458

26 be thought of as a cheap skate. 458

27 DOC: You've noticed, have you? 506

28 CHESTER: How's that?... Oh... hello, Miss Kitty. 506

29 SOUND: KITTY'S FOOTSTEPS UP 506

30 JO

1 KIRBY: Hello, Chester, Doc.  
 2 DOC: Hello Kirby. 5-18  
 3 KIRBY: I don't see you in here very often in the morning, Doc.  
 4 DOC: Well, Kirby, Chester's buying. I figured I'd better  
 5 accept his offer before he changed his mind. 5-18  
 6 CHESTER: Oh I'da stood good for it any time, Doc.  
 7 KIRBY: Sure you would, Chester. You heard anything from Matt?  
 8 CHESTER: Why no, Miss Kirby, I ain't.  
 9 DOC: Supposed to be back yesterday, wasn't he?  
 10 KIRBY: That's what I thought.  
 11 CHESTER: Well now you can't never tell what he might of run into  
 12 up there in Larned. 5-33  
 13 KIRBY: I can imagine.  
 14 CHESTER: I remember one time we was up there, we like to never  
 15 got away. 5-44  
 16 DOC: Had a hard time transacting your business, eh?  
 17 CHESTER: Well no, it wasn't that exactly - It's just that folks  
 18 in that saloon was so sociable like... 5-50  
 19 KIRBY: It gets that way sometimes. Well, I hope Matt isn't  
 20 having such a good time socializing that he forgets his  
 21 way home. 5-49  
 22 MUSIC: ~~On your own't have to worry about no one's ma. O'it's 5-19~~  
 BRIDGE 6-02  
 23 SOUND: ~~IN THE SHACK, RACK IS DRAGGING A CRATE OVER TO WINDOW~~  
 5-33 6-02  
 24 RACK: Bring him over here, Augie. Sit him down on this crate,  
 5-33 6-07  
 25 under the window.  
 26 AUGIE: (off) I don't know if he can walk.  
 27 MATT: (off) I can walk.  
 JO

1 RACK: Well now Marshal, that's just fine. I'm glad to see you  
 2 come out of it so good. Come on over here. 6-19  
 3 MATT: What for?  
 4 RACK: You got a bullet in your shoulder, ain't you?  
 5 MATT: You ought to know.  
 6 RACK: Why I didn't do that to you, Marshal... Augie did. 6-30  
 7 that right, Augie?  
 8 AUGIE: That sure is, right? By rights he ought to be  
 9 prisoner, too. 7-06  
 10 RACK: Bring him over here. 6-31  
 11 SOUND: AUGIE WALKS MATT OVER TO WINDOW  
 12 RACK: Set down there. (more snif) Turn your shoulder toward the window. 6-42  
 13 SOUND: ~~MATT GETS ON CRATE~~ 6-15  
 14 RACK: Hand me your knife, Augie. 6-58  
 15 AUGIE: Here.  
 16 MATT: You going to cut on me with that thing?  
 17 RACK: You want that bullet out, don't you Marshal?  
 18 If you're going to use that dirty blade, you might as well  
 19 leave it in. 7-08  
 20 RACK: Well now I sure do beg your pardon, Marshal... I sure  
 21 wouldn't want to dirty you up none. Here. I'll wipe it  
 22 off real nice. Tear me a piece of your shirt, Augie. 7-13  
 23 SOUND: ~~off~~ RIP OF MATERIAL. AUGIE HANDS IT TO RACK 7-17  
 24 MATT: I was better off before. 7-24  
 25 RACK: How's that, Marshal?  
 26 MATT: Get on with it.  
 JO

1 RACK: Well all right, then. I've waited a long time to work  
 2 on the likes of you... I want to be sure things is just  
 3 right....  
 4 MATT: I'll bet. 738  
 5 RACK: Hold still! (HEBINS TO PROBE FOR BULLET)  
 6 MATT: (REACTS)  
 7 RACK: A little rough, Marshal? (DIGGING AWAY) Well... I'll... 743  
 8 sure sorry to hear that...  
 9 MATT: (BREATHING HARD)  
 10 AUGIE: You want me to hold him, Rack?  
 11 MATT: You don't have to hold me. 752  
 12 RACK: Why no, Augie. The Marshal's a brave man. (HE'S STILL  
 13 WORKING AT MATT'S SHOULDER) Ain't you Marshal?  
 14 MATT: Yod... 757  
 15 SOUND: MATT PASSES OUT. SPARTS TO FALL OFF CRATE 802  
 16 RACK: Catch him, Augie!  
 17 SOUND: AUGIE STEPS FORWARD, CATCHES MATT  
 18 AUGIE: He's passed out!  
 19 RACK: Just as I was beginning to enjoy it. Hold him up here. 808  
 20 RACK: Might as well get it out now. (A COUPLE OF BEATS) There. 812  
 21 You want to keep the bullet, Augie?  
 22 AUGIE: I don't want no old bullet. 820  
 23 RACK: I don't want to hear no more about that badge! Come on  
 24 now. Help me lay him down over there near the wall. 825  
 25 SOUND: THEY CARRY MATT ACROSS SHACK, SET HIM DOWN ON FLOOR 836  
 26 AUGIE: You think he's going to mend?  
 27 RACK: We'll give him a day or two and see. He ain't no good  
 28 to us unless he can ride. 844  
 JO

1 AUGIE: Rack...  
 2 RACK: Huh?  
 3 AUGIE: Just while he's lying there... can't I wear it...  
 4 SOUND: RACK CLOUTS AUGIE ACROSS FACE  
 5 RACK: I... told... you... to... shut... up... (CLOUTS HIM AGAIN)  
 6 AUGIE: (REACTS) Don't start hitting me again, Rack... don't  
 7 start my head to hurting again...  
 8 RACK: You'll be hurting from now on if you don't keep your  
 9 mouth shut. Give me another piece of your shirt. I  
 10 want to bandage that shoulder. 903  
 11 MUSIC: FIRST ACT CURTAIN 903  
 JO



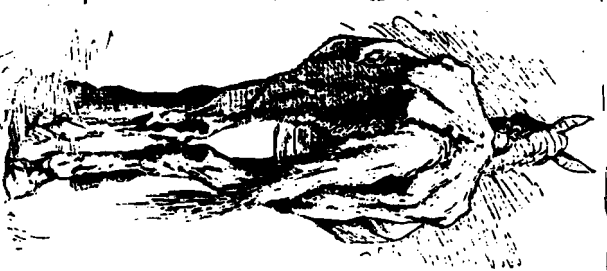
Setting for movie and television westerns, the real Dodge City looked like this at the height of its wild gaminess in 1879.

PEPSI-COLA ("SPOTACULAR")

GUNSMOKE  
4-24-57

-B-

1 DISC: 111574 - COT 8 (R631J) :57  
 2 GIRL: (AS IF TALKING TO HERSELF) Sociable ... up-to-date ...  
 3 debonair.  
 4 ANNCR: What's that? A new word game?  
 5 GIRL: No. I'm just mentioning the qualities that people admire  
 6 In other people.  
 7 ANNCR: Oh! I see. If you're sociable ... up-to-date ... and  
 8 what was that other word ... debonair?  
 9 GIRL: Yes, debonair ... but listen to it this way.  
 10 MUSIC: 4 BAR INTRO  
 11 GIRL: (SINGS)  
 12 Be sociable, look smart  
 13 Keep up-to-date with Pepsi  
 14 Drink light refreshing Pepsi  
 15 Stay young and fair and debonair  
 16 Be sociable, have a Pepsi  
 17 ANNCR: Notice how many of your friends are serving Pepsi Cola these  
 18 days. It's the up-to-date refreshment.  
 19 GIRL: (SINGS) Be sociable ... serve Pepsi.  
 20 MUSIC: SECOND ACT OPENING



EL

GUNSMOKE -9-

1 SOUND: MATT STRETCHES, TURNS OVER  
 2 MATT: Rack? That you?  
 3 AUGIE: I ain't Rack.  
 4 MATT: Oh. Augie. I'm awful dry.  
 5 AUGIE: Hold your beer over here.  
 6 MATT: Anything wrong with you getting me some water?  
 7 SOUND: AUGIE WALKS TO CANTREEN, TAKES IT TO MATT  
 8 AUGIE: Here.  
 9 MATT: Thanks. (DRINKS)  
 10 AUGIE: You going to ride?  
 11 MATT: What's it to you?  
 12 AUGIE: Rack says we need you to ride with us.  
 13 MATT: I'd want better if he'd been easier with that knife.  
 14 AUGIE: Rack likes to cut.  
 15 MATT: Yeah. Where'd he go?  
 16 AUGIE: He went to get another horse. (HEAR) I shouldn't a said.  
 17 MATT: Don't worry. I'm not exactly able to go after him.  
 18 AUGIE: Rack don't like me to talk.  
 19 MATT: You always do what he says?  
 20 AUGIE: This time you oughta be glad I done what he said, Marshal.  
 21 MATT: How's that?  
 22 AUGIE: Why I was all for finishing you off. I was the one that  
 23 shot you. I shoulda had the badge.  
 24 MATT: The badge?? Oh... my badge?  
 25 AUGIE: Rack didn't have no right to take it. He figured it would  
 26 help him get close enough to get a horse, but I was the one  
 27 shoulda wore it.  
 28 MATT: What would you do with it?

PC

1 AUDIE: Why...just wear it around some. Feel like somebody. 10 3 2  
 2 Folks think you're important when you wear a badge. And 10 36  
 3 smart.  
 4 MATT: Not always. 10 4 2  
 5 AUDIE: How's that? *Carped*  
 6 MATT: Never mind. How come you let Rack get away with taking it?  
 7 AUDIE: Well now, Rack does the thinking around here...  
 8 MATT: He beats you up pretty good too, doesn't he? 10 1  
 9 AUDIE: I ain't said nothing about that. 10 1  
 10 MATT: Those marks on your face didn't just grow there. 10 4  
 11 AUDIE: I wanted the badge.  
 12 MATT: Yeah. Well, you can't get it if you're scared.  
 13 AUDIE: It ain't all that, Marshal. Rack says I ain't smart enough  
 14 to wear it.  
 15 MATT: ~~There's no smart enough in that.~~  
 16 AUDIE: ~~Smart enough to get it.~~  
 17 MATT: You were smart enough to shoot me, and take me prisoner. 11 2 1  
 18 AUDIE: Yeah! Yeah, I was, wasn't I? 11 26  
 19 MATT: Sure you were. I think you're smart, Augie. I think  
 20 you're probably a lot smarter than Rack gives you credit  
 21 for. 10 3 7, 3 1 11 3 2  
 22 MUSIC: BRIDGE  
 23 SOUND: ~~HOOFBEATS OF THREE HORSES AT MODERATE PACE~~ 11 3 3  
 24 AUDIE: ~~10 4 2~~ Ain't we never going to stop to eat, Rack? My belly's  
 25 ~~10 4 5~~ hurtin' empty. 11 4 0  
 26 BACK: You got a taste for prairie grass and stink weed you go  
 27 ~~10 1 7~~ right ahead and stop. 11 4 1

1 AUDIE: Ain't even seen a rabbit for miles. Seems like we oughta  
 2 have some grid left. 11 5 0  
 3 RACK: Seems like you ate your way through it as much as anybody.  
 4 Quit your bellyaching. The marshal ain't bellyaching, now 11 5 5  
 5 are you marshal?  
 6 MATT: Everything's fine. Just fine. 12 0 0  
 7 RACK: See now, Augie, how's real big bear acts ~~in the woods~~.  
 8 ~~(HINS MATT IN PACE AS HE RIDES BESIDE HIM) ...~~  
 9 ~~the marshal?~~  
 10 MATT: ~~(REACTS)~~  
 11 AUDIE: ~~What'd you hit him for, Rack? His shoulder's still beat~~  
 12 ~~to send you for a rest big man acts like him.~~  
 13 RACK: You ain't in no position to talk smart. 12 0 5  
 14 MATT: You won't be either if you don't find some food pretty soon.  
 15 Two days is a long time to ride hungry. 12 1 0  
 16 AUDIE: He ain't lying, Rack. You ~~ain't keep your strength up~~.  
 17 RACK: ~~I'll be strong enough to take care of you, Augie.~~ You shut  
 18 your mouth, or I'll knock both your eyes into one socket. 12 1 5  
 19 MATT: I know where you can pick up some food.  
 20 RACK: In the Dodge City jail? 12 2 1  
 21 MATT: ~~5~~ You want me to tell you, or not, mister?  
 22 AUDIE: I want him to tell. 12 2 7  
 23 RACK: Shut up, Augie! Go ahead.  
 24 MATT: There's a dirt farm just over the next rise. They'll have 12 3 2  
 25 something.  
 26 BACK: I suppose you want to ride up there and get it for us.  
 27 MATT: I could do that. 12 3 0

1 RACK: Yeah. I'll bet you could! They're good friends of yours, I suppose. Be glad to help you out...with food, guns, anything you need. That about it, Marshal? They're new folks. I don't know 'em. They don't know me.

2 RACK: But you figure they'd be glad to help the Marshal out. They might?

3 Well...I'll tell you what I'm going to do. I'm going to do you a big favor, Marshal. I'm going to find out for you what them folks think of the law.

4 MATT: I figured you might. (Sings words)

5 What you going to do, Rack? How you going to do that?

6 RACK: Why - I'm just going in there myself. Wearing the Marshal's badge, of course.

7 Now listen here Rack. It's my turn...

8 RACK: I'll ride up as polite as you please, and ask for a little grub. If they're good, law-fearing folks, they'll see this badge, and they'll give it to me. I'll come back and tell you all about it, Marshal.

9 MATT: Thanks.

10 AUGIE: It ain't right you should wear it this time too, Rack. Let me wear it. Let me ride in there. I'll get the food for you, Rack. I'll bring it back just as...

11 RACK: Augie!

12 ~~SOUND: HOOFBEATS: COMING: ROUND: ROAD: THEY: HAVE: JUST: LEFT: THE: ROAD!~~

13 RACK: Get down! Get down! Get down! That's what work!

14 RACK: Come here!

15 SOUND: AUGIE WALKS UP TO HIM

1 MATT: Why don't you leave him alone?

2 RACK: He ain't got enough sense even to be let alone, Marshal. (GRACKS AUGIE ACROSS FACE) I ain't going to listen to much more howling about that badge Augie, you hear.

3 AUGIE: I got sense...

4 RACK: (GRACKS HIM AGAIN) You better get some, while you're still alive. Now listen to me: you take the Marshal back there off the road and watch him 'til I get back. Don't hit me no more then.

5 AUGIE: You watch him close, Augie, or I'll hit you permanent.

6 RACK: Go on! Lead his horse back of them rocks. (Sings words) AUGIE WALKS TO MATT'S HORSE.. LEADS IT AND HIS OWN HORSE

7 SOUND: BACK OFF ROAD

8 RACK: You behave yourself, I may bring you back some of the grub.

9 SOUND: RACK'S HORSE STARTS OFF AT FAST PACE. HOOFBEATS RECODE

10 MATT: Doesn't seem like you've convinced him yet. (Sings words)

11 AUGIE: What do you mean?

12 MATT: That you're smart enough to do your own thinking. (Sings words)

13 AUGIE: Ain't a reason in the world I couldn't of rode off after that food.

14 MATT: Sure there isn't.

15 AUGIE: Woulda wore that badge just as straight, too, and...

16 SOUND: HOOFBEATS: COMING: ROUND: ROAD: THEY: HAVE: JUST: LEFT: THE: ROAD!

17 AUGIE: (Sings words) Their's horses coming down the road!

18 MATT: Yeah. I see 'em.

19 AUGIE: Get down! Get down! Get down! That's what work! Rack didn't talk nonsense no more. (Sings words)

- 1 MART: It's all right, Angie. You can handle it. 1577
- 2 ANGIE: Sure I can. 1578
- 3 MART: You lay low here like Rack said, and I'll edge out and see who they are. 1579
- 4
- 5 ANGIE: Yeah...yeah...that's a good idea... 1580
- 6 MART: You just let me do the moving... no use you bothering... 1581
- 7 SOUND: ~~MART GETS OFF HORSE~~ MART STARTS MOVING SLOWLY TO ROAD: 1582
- 8 HOOPERBATS KEEP COUNTING CLOSER
- 9 ANGIE: ...you go right out there...(HEAT) now...you just hold on there. 1583
- 10
- 11 MART: What's the matter? Angie? 1584
- 12 ANGIE: Come back here. 1585
- 13 MART: I told you...I was going to look out.. 1586
- 14 ANGIE: I got a gun on you, Marshal. You come back. 1587
- 15 SOUND: MART SLOWLY COMES BACK: HOOPERBATS ALMOST THERE 1588
- 16 ANGIE: ~~Get~~ down. And you be quiet. 1589
- 17 SOUND: HOOPERBATS COME LEVEL, GO PAST 1590
- 18 ANGIE: (AFTER A HEAT OR TWO) You almost got away with it, Marshal. You almost fooled me. 1591
- 19
- 20 MART: Should have known better than to try. 1592
- 21 ANGIE: I was smart enough then, wasn't I, Marshal? Smart enough to keep you from tricking your way out to get help? 1593
- 22
- 23 MART: Yeah. 1601
- 24 ANGIE: I guess Rack couldn't have done no better, could he? 1602
- 25 MART: You did the job, Angie.
- 26 ANGIE: Guess I'm smart enough to wear a badge, all right. 1615
- 27 MART: Yeah, Angie. I'm beginning to wonder if I am. 1616
- 28 MUSIC: SECOND ACT CURTAIN
- JO

- 1 ANNCR: The services provided by CBS NEWS, broadcasting's foremost news-gathering organization, doesn't "just happen." This vital service is the end product of an enormously complex operation involving hundreds of skilled newsmen here and abroad, and designed to convey to you with speed and accuracy the very latest news when it happens...from where it happens. Complicated issues are easier to understand when you follow world events on CBS Radio. That's because CBS NEWS features like our WORLD NEWS ROUNDUP and THE WORLD TONIGHT broadcast eye-witness news in the words of the newsmakers. Every morning, THE WORLD NEWS ROUNDUP puts you in direct contact with CBS NEWS correspondents at the big story scene. Every evening the full feeling and flavor of the news are yours to review on THE WORLD TONIGHT. For highly-detailed eyewitness reports from overseas...for lively interviews with people in the news...hear THE WORLD NEWS ROUNDUP and THE WORLD TONIGHT every day and evening over most of these CBS Radio stations. 1617
- 19 MUSIC: THIRD ACT OPENING

## Gunsmoke Trivia:

There is even a Gunsmoke novel

GUNSMOKE, by Robert Turner, illustrated by Robert L. Jenney, Whitman Publishing Company, Racine, Wisconsin, 1958, is the authorized edition based on the television series. The cover says, "Authorized edition featuring Matt Dillon, western marshal of the CBS television and radio programs."



- 1 SOUND: <sup>11:28</sup> ~~MATT AND THE SAFFORD BROTHERS ARE MAKING CAMP AFTER~~ <sup>1615</sup>
- 2 ~~THEIR DAY'S RIDE~~ <sup>1618</sup>
- 3 RACK: <sup>1622</sup> Looks to me like you was mighty glad to get off that horse, Marshal. You ain't getting too tired, now are you?
- 4 MATT: Never mind. <sup>1622</sup>
- 5 RACK: I'd sure hate to see a strong man like you poney up, especially the way I bin doctoring you. <sup>1631</sup>
- 6 MATT: If the doctoring didn't kill me, nothing's going to. <sup>1637</sup>
- 7 RACK: Well now I wouldn't count on that if I was you. (BEAT)
- 8 MATT: I bin thinking though... (BEAT) ...once I get me across the back, I might take up doctoring. <sup>1642</sup>
- 9 MATT: Anybody you work on will hang you for sure. <sup>1646</sup>
- 10 MATT: Including you? <sup>1657</sup>
- 11 MATT: If I get the chance.
- 12 RACK: Well now that ain't very grateful...
- 13 SOUND: AUGIE'S FOOTSTEPS HURRY UP FROM STREAM WHERE HE'S BEEN WATERING HORSES
- 14 AUGIE: RACK... <sup>1658</sup>
- 15 RACK: <sup>1658</sup> ~~Opportunity...~~ <sup>1658</sup> ~~the marshal's been having a talk...~~ <sup>1658</sup> ~~about doctoring...~~
- 16 AUGIE: ~~RACK...~~
- 17 RACK: ~~It ain't polite to interrupt.~~
- 18 AUGIE: I got to tell you about the horses. <sup>1658</sup>
- 19 RACK: What about 'em? <sup>1700</sup>
- 20 AUGIE: Well I was watering 'em like you said...and that bay...
- 21 RACK: What about the bay?

TB

- 1 AUGIE: He just wandered down the creek someplace, Rack... <sup>1704</sup>
- 2 RACK: Did you go get him? <sup>1710</sup>
- 3 AUGIE: Well no - I figured I'd better come tell you...
- 4 SOUND: RACK HTS AUGIE A COUPLE OF HARD BLOWS
- 5 RACK: Not enough sense to water the horses! <sup>1713</sup>
- 6 AUGIE: Don't hit me no more, Rack. I'll go after him... <sup>1717</sup>
- 7 RACK: I'll go after him myself. You wouldn't find him if he was standing on your foot. <sup>1719</sup>
- 8 SOUND: RACK'S FOOTSTEPS OFF
- 9 RACK: You see the Marshal don't wander off too, now... <sup>1723</sup>
- 10 AUGIE: He got no call to beat me all the time. <sup>1728</sup>
- 11 MATT: No, he hasn't ~~any~~ <sup>1732</sup>
- 12 AUGIE: He keeps hitting me in the head, and I can't think good! <sup>1732</sup>
- 13 MATT: Yeah. <sup>1732</sup>
- 14 AUGIE: Nobody could think good, they get their head beat all the time!
- 15 MATT: Listen, Augie... ~~beating~~
- 16 AUGIE: He been beating on me ever since paw died. He ain't got no call. <sup>1744</sup>
- 17 MATT: Why don't you walk out on him? <sup>1748</sup>
- 18 AUGIE: Why...I ain't never thought of that, marshal. Rack wouldn't let me... <sup>1753</sup>
- 19 MATT: You wouldn't have to ask him. You'd do better without the beatings, wouldn't you? <sup>1758</sup>
- 20 AUGIE: Well sure... <sup>1803</sup>
- 21 MATT: You've got sense of your own, Augie. <sup>1803</sup>
- 22 AUGIE: Yeah. That's right. You said I was smart, yourself. <sup>1807</sup>
- 23 MATT: So you're smart enough, Augie. And I'll help you. <sup>1807</sup>
- 24 AUGIE: Help me?

EL

1 MATT: Listen. You just see that my feet are untied tonight after  
 2 we bed down. And I'll help you get away. 1816

3 AUGIE: ~~Wait~~... I dunno... 1823

4 MATT: And I'll see that you get the badge. 1827

5 AUGIE: The badge?? Kin I wear it? Right here on my shirt? 1837

6 MATT: You can wear it. You've got as much right to it as Rack  
 7 has. 1837

8 AUGIE: Yeah. Yeah. (BREAT) All right, Marshal. I'll walk out  
 9 on him. I'll walk out on him wearing the badge. 1844

10 MUSIC: BRIDGE 1844

11 SOUND: NIGHT SOUNDS. RACK IS SLEEPING HEAVILY IN BACKGROUND: 1844

12 AUGIE STARTS TO CRAWL OVER TO MATT 1847

13 AUGIE: (WHISPER) Marshal! I come to loose your feet! 1850

14 MATT: (WHISPER) Yeah. Quiet. 1858

15 SOUND: RUSTLING AS AUGIE UNTIES MATT 1902

16 AUGIE: You won't forget to get the badge... 1902

17 MATT: I won't forget. Keep hold. 1902

18 SOUND: MATT STARTS TO CRAWL TOWARD RACK. RACK WAKES 1908

19 RACK: (SPEAKING) What's going on? What're you doing over there, Augie?  
 20 AUGIE: He's just getting the badge for me, Rack, that's all... 1910

21 RACK: (SPEAKING) You let him looser?? Why?  
 22 SOUND: RACK STARTS TOWARD AUGIE 2023

23 AUGIE: Don't you come over here beatin on me, Rack. ~~Wait~~  
 24 ~~Wait~~ you do it to me.

1 RACK: (SPEAKING) You ain't never had a beating like the one you're going  
 2 to get... 1918

3 AUGIE: Marshal! ~~Wait~~ You said you'd stop him... here's a gun... 1918

4 SOUND: AUGIE THROWS MATT A GUN 1918

5 RACK: Why you... (SHOOT AUGIE) 1918

6 SOUND: SHOTS AS RACK SHOOTS AUGIE, MATT SHOOTS RACK, AUGIE AND  
 7 MATT. RACK FALL, MATT'S FOOTSTEPS TO RACK, THEN TO AUGIE 1927

8 AUGIE: (SPEAKING) Marshal. He shot me... I'm hurt. 1936

9 MATT: Yeah, Augie. Just lie still... 1939

10 AUGIE: You... you shot Rack? 1943

11 MATT: I had to, Augie. (SPEAKING) 1943

12 AUGIE: He'll beat me. He'll beat me bad. 1950

13 MATT: No, Augie. He won't beat you. Not any more. He's dead. 1953

14 AUGIE: Am I... am I going to die too, Marshal? 1957

15 MATT: (KNEELING DOWN) No... no. I don't think so, I think you'll  
 16 heal up all right. 2005

17 AUGIE: ~~Wait~~... then I can walk out, just like you said. 2005

18 MATT: Not quite, Augie. I'll have to take you back to Dodge City 2010

19 with me first. You've got a bank holdup to answer for. 2019

20 AUGIE: Oh. Yeah. I'd forgot about that, for sure. 2019

21 MATT: It almost slipped my mind a couple of times too. 2023

22 AUGIE: But Marshal... 2023

23 MATT: Yeah... 2023

24 AUGIE: The badge. You promised if I'd help you - I'd get to wear  
 25 the badge...

MATT: Yeah, Augie. I promised. And you can wear it. All the way back to Dodge! *1933 26*

*2040*

4SOUND: GREEN BACKGROUND, DODGE CITY: MATT AND AUGIE RIDING

5 UP IN FRONT OF MATT'S OFFICE HORSES SLOW, STOP

6MATT: Get off the horse, Augie.

7SOUND: ~~THEY BOTH DISMOUNT~~

8AUGIE: Is this as far as we got? *1945*

9MATT: Yeah. Right in there. *1943*

10AUGIE: That's where the jail is?

11MATT: That's where the jail is. Come on. *1943*

12SOUND: THEIR FOOTSTEPS UP ON BOARDWALK, A COUPLE OF STEPS, THEN

13 CHESTER THROWS DOOR TO MATT'S OFFICE OPEN

14CHESTER: Well hello, Mr. Dillon! We was beginning to wonder if you

15 was ever coming back!

16MATT: Hello, Chester. I was beginning to wonder a time or two

17 myself.

18CHESTER: Well sure... things can get pretty giddy up. Larned way for a

19 fellow. I remember that...

20MATT: Yeah. Will you take care of the horses, Chester? They've

21 come a long way.

22 CHESTER: Why sure I will, Mr. Dillon... (HEAVY) Ain't you forgot

23 something?

24 MATT: What's that?

25 CHESTER: Ain't you going to introduce me to your friends?

26 MATT: Oh. This Augie Starford, Chester.

27 CHESTER: Pleased to meet you. My name's Proudfoot. You going to

28 be here long?

EL

ALLOCATION (Law Day)

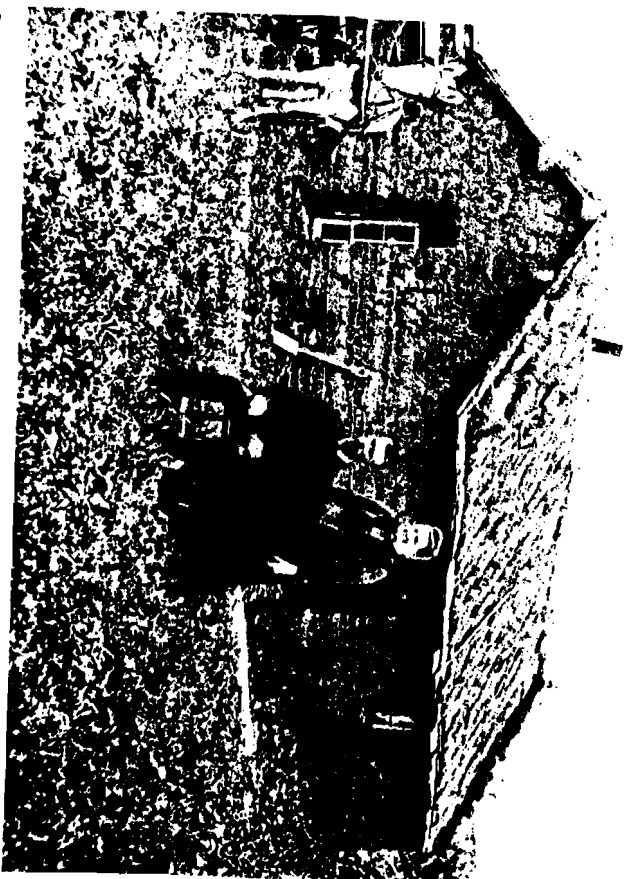
1 ANNCR: Working swiftly, four men in stocking masks rob a bank at  
 2 gunpoint. On a deserted side street, a middle-aged man  
 3 falls victim to a vicious mugging attack. These are  
 4 vicious crimes... savages and deliberate. But, consider this,  
 5 too... consider the time when you decided to see how fast  
 6 your car would do with the accelerator floor-boarded.  
 7 And how about that friend of yours... the one whose memory  
 8 conveniently failed him when he was making out his income  
 9 tax return? Can it be that a creeping disrespect for  
 10 the principles of law is reflected in increased crime... and,  
 11 on a different level, "getting away with things"? Next Friday,  
 12 May first, has been proclaimed Law Day by President  
 13 Eisenhower. Law Day, U.S.A., is a time for a quiet,  
 14 personal rededication to our rights and responsibilities  
 15 under the law. The rights that our laws safeguard will  
 16 crumble unless each of us accepts this obligation. Law  
 17 observance guarantees us the blessings of freedom. It's  
 18 something all of us should keep in mind on Law Day... every  
 19 day.

20 MUSIC: THEME



GUNSMOKE -E- (Rev)  
4-26-59

- 1 WALSH: Gunsmoke produced and directed by Norman Macdonnell stars
- 2 William Conrad as Matt Dillon, U.S. Marshal. The story was
- 3 specially written for Gunsmoke by Marian Clark with
- 4 editorial supervision by John Weston. Featured in the
- 5 cast were: Vic Fennin as Augie and Harry Bartell as Back.
- 6 Parley Beer is Chester, Howard McNear is Doc and Georgia
- 7 Ellis is Kitty.
- 8 MUSIC: THEME
- 9 Walsh: This is George Walsh inviting you to join us again next
- 10 week for another story of the western frontier...when Matt
- 11 Dillon, Chester Proudfoot, Doc and Kitty together with
- 12 all the other hard-living citizens of Dodge will be with
- 13 you once more. It's America Growing west in the
- 14 1870's - It's GUNSMOKE! (28:45)
- 15 MUSIC: THEME TO FILL



*Jake Plum, his wife, and the family mules outside their sod house near Broken Bow, 1888*



*How happy am I when I crawl into bed!  
A rattlesnake hisses a tune at my head!  
A gay little centipede, all without fear,  
Crawls over my pillow and into my ear.*



GUNSMOKE: A Log

Price:

By: Jay A. Hickerson, Box C, Orange, Ct. 06477

GUNSMOKE was on the air from 4/26/52-6/18/61 on CBS. There were about 480 performances; 88 were repeats. There were 2 audition shows, 6/11/49 with Rye Billsbury as Matt (Mark); "Mark Dillon goes to Gouge Eye". 7/13/49 with Howard Culver, same story.

4/26/52 - 9/26/53 Sustained - Saturday  
10/3/53 - 12/26/53 Post Toasties - Saturday  
1/2/54 - 7/3/54 Sustained - Saturday  
7/5/54 - 9/27/54 Chesterfield - Monday  
10/2/54 - 4/7/57 L & M - Saturday  
4/14/57 - 6/18/62 Sustained - & multi-sponsored - Saturday

The theme was called "The Old Trail" written by Rex Kourey.

Most of the descriptions give names of main characters.

(R) means a repeat program.

4/26/52 - BILLY THE KID: Billy the Kid wanted for murder  
5/3/52 - BEN THOMPSON:  
5/10/52 - JALISCOE PETE: Will Thompson's house burned  
5/17/52 - DODGE CITY KILLER: Major Randell upset; 2 soldiers murdered  
5/24/52 - BEN SLADE'S SALOON: Les Jones; Slade Ramaris  
5/31/52 - CARMEN: Connie Bell; Corp. Bowers  
6/7/52 - BUFFALO KILLERS: The white buffalo  
6/14/52 - JAILBAIT JANET:  
6/21/52 - HEAT SPELL:  
6/28/52 - RIDE BACK, The:  
7/5/52 - NEVER PESTER CHESTER:  
7/12/52 - BOUGHTEN BRIDE, The:  
7/19/52 - DOC HOLLIDAY:  
7/26/52 - GENTLEMEN'S DISAGREEMENT:  
8/2/52 - RENEGADE WHITE  
8/9/52 - KENTUCKY TOLMANS, The: Hanna Tolman wants father protected from son.  
8/16/52 - LYNCHING, The: Billy Saxton lynches by Jeb Abel  
8/23/52 - SHAKESPEARE: Irving Henry, Sakes, actor found near death  
8/30/52 - JUNIPER TREE, The: Jim Stanley accused of stealing money from Mingo's gambling table  
9/6/52 - BROTHERS, The: Jim and Will Thompson in town to sell horses to Clem Bates  
9/13/52 - HOME SURGERY: Tara Hawtree; father has gangarine  
9/20/52 - DROP DEAD: Howard won't let Jack Jackson water his herd  
9/27/52 - RAILROAD, The: Mrs. Segar won't give up land to railroad  
10/3/52 - CAIN: Cain Vestal  
10/10/52 - HINKA-DO: Mamie new manager of Longhorn (1952) Longbranch (1959)  
10/17/52 - LOCHINVAR: Ardis Nash marries Ben Martin; Francis Craig in town  
10/24/52 - MORTGAGE, The: Caleb Andrews wants to foreclose on Ed Blake  
10/31/52 - OVERLAND EXPRESS: Joe Bodrie shoots Matt's horse; runs into Zimmer on stage

Opposite 1. to r. Georgia Ellis, Howard N. Near, Norman Macdonnell  
William Conrad, Parley Baer, Virginia Gregg,  
others unknown

- 11/7/52 - TARA: Tara friendly with Jack Grace
- 11/14/52 - SQUARE TRIANGLE, The: Eva Morley causes deaths of 3 men
- 11/21/52 - FINGERED: Jim Corbett loses wife to Indians
- 11/29/52 - KITTY: Matt takes Kitty to town dance
- 12/6/52 - I DON'T KNOW: Danny Birch finds his father
- 12/13/52 - POST MARTIN: Catherine looking for brother, Martin Blair
- 12/20/52 - CHRISTMAS STORY: Will Ross and Harmony
- 12/27/52 - CABIN, The: Matt caught in blizzard; refuge with Hack and Albie, murderers
- 1/3/53 - WESTBOUND: Jack Daggett brought to Dodge; brothers try to stop him
- 1/10/53 - WORD OF HONOR: Jack Worth's son is kidnapped
- 1/17/53 - PAID KILLER: \$1000 in gold; Lawson Hale hires to man to kill Matt
- 1/24/53 - OLD LADY, The: Ellen Henry and Luther mixed up in horse stealing
- 1/31/53 - CAVALCADE: Hunter to arrest Calvin Moore (Doc)
- 2/7/53 - CAIN: (R)
- 2/14/53 - ROUND-UP, The: Matt shoots Zall Mattlock by mistake
- 2/21/53 - MESHOUGAH: Brill Gang
- 2/28/53 - TROJAN WAR: Pueblo gang
- 3/7/53 - ABSALOM: Billy Mallor and boys in town
- 3/14/53 - CYCLONE: Cyclone ranch - Bartlett sell to Wade
- 3/21/53 - PUSSY CATS: Ferra killed in Long Branch; Jackie finally killed
- 3/28/53 - QUARTER-HORSE: Thatcher challenged by Butler; races 1/4 horse
- 4/4/53 - JAYHAWKERS: Cold Brand and Jim Salter
- 4/11/53 - GONIF: Frank Bissell and boys in town
- 4/18/53 - BUM'S RUSH: Matt returns Gorse and Orlaw to Dodge; Blaine says they're innocent
- 4/25/53 - SOLDIER, The: Capt. Shaw mad; Dillon jails 2 soldiers, Gallagher and Spear
- 5/2/53 - TACETTA: Dorgan kidnaps Tacetta, dance hall girl
- 5/9/53 - BUFFALO HUNTER, The: Gatliff stabs man; Yorky witness
- 5/16/53 - BIG CON, The: Mr. Pap, banker, asked to back poker hand of Mr. Hook
- 5/23/53 - PRINT ASPER: Print Asper kills lawyer
- 5/30/53 - FALL SEMESTER: Lee Dargon, drunk, wants to sleep in jail; then kill Salter
- 6/6/53 - SUNDOWN: Great Eagle comes for his dead daughter
- 6/13/53 - SPRING TERM: Dan tries to kill Matt
- 6/20/53 - WIND: Dolly Verdun and Mike Ferris
- 6/27/53 - FLASHBACK: Stark, a killer and colonel
- 7/4/53 - DIRT: Siebert marrying Polly into family
- 7/11/53 - GRASS: Harry Pope kills Joe Carter
- 7/18/53 - WILD WEST: Matt finds Yorkie Kelly boy
- 7/25/53 - HICKOCK: Wild Bill Hickock wants Matt to hold Grisler
- 8/1/53 - BOY: Webb bought Long Branch
- 8/8/53 - SKY: Bill Daunt and shooting of Frog Mouth Kate
- 8/15/53 - MOON: Jack Saulter; Vince; gambling
- 8/22/53 - GONE STRAIGHT: Parker in town to arrest Dane Shaw
- 8/29/53 - JESSE: Pruitt, partner Bill, kills old man
- 9/5/53 - SUTLER, The: Sye hauling rifles into Dodge; Jim Fail; Will Jonas
- 9/12/53 - PRAIRIE HAPPY: Pawnees going to attack tomorrow
- 9/19/53 - THERE WAS NEVER A HORSE: Kin Creed, gunman
- 9/26/53 - FAWN: Mrs. Phillips; captured by Indians; with Fawn



- 10/3/53 - HOW TO KILL A FRIEND: Ben Corder in town
- 10/10/53 - HOW TO DIE FOR NOTHING: Ellen Henry
- 10/17/53 - YORKY: Yorky captured by Brant; white boy with Indians
- 10/24/53 - BUFFALO HUNTER, The: (R)
- 10/31/53 - HOW TO KILL A WOMAN: Jess Daggett killed by Nat Pitcher; JD killed wife because of NP; NP kills 2 people first
- 11/7/53 - STOLEN HORSES: Jim Redigo killed; horses stolen
- 11/14/53 - PROFESSOR LUTE BONE: Medicine show; Prof. Bone
- 11/21/53 - CUSTER: Granby's horses; Joe Trumble; Granby hanged
- 11/28/53 - KICK ME: Tobile
- 12/5/53 - LAMB, The: Lew Madallon comes to town; Ab Fisher meets him
- 12/12/53 - CAST, The: Sheeley Tucker's wife swallows nail, dies; ST hates doctors
- 12/19/53 - BIG GIRL LOST: Phillip Locke looking for Lora Simmons
- 12/26/53 - GUITAR, The: Weed Pendel; guitar
  
- 1/2/54 - STAGE HOLDUP: Jermo; Matt on stage; held up; man with shotgun
- 1/9/54 - JOKE'S ON US: Tillman family revenge
- 1/16/54 - BEAR, The:
- 1/23/54 - NINA: Kuff Peters and wife Nina, a Mexican, sick; Hanie Lawson
- 1/30/54 - GUNSMUGGLER: Pawnees appear to have killed couple; Major, gunsmuggling; gave them 44's
  
- 2/6/54 - BIG BROAD: Emmett Fitzgerald; Lena Wade (Big Broad)
- 2/13/54 - KILLER, The: Jesse Hill threatened Crego
- 2/20/54 - LAST FLING: John Peevy
- 2/27/54 - BAD BOY: Tom Vickers rustling father's cattle
- 3/6/54 - GENTLEMEN, The: Marcus France, gambler, and Mavis McCloud
- 3/13/54 - CONFEDERATE MONEY: Neil Butler fired by Ender
- 3/20/54 - OLD FRIEND: Ben Corder comes to town to gamble
- 3/27/54 - BLOOD MONEY: Joe Harp saves Harry Speener
- 4/3/54 - MR. and MRS. AMBER: Pete Fletcher accuses Mrs. Amber of killing calf
- 4/10/54 - GREATER LOVE: Matt risks life for Doc; Jed Butler and Howard Brand hold up stage; Butler captures Doc
  
- 4/17/54 - WHAT THE WHISKEY DRUMMER HEARD: Wilbur Hawkins hears Matt to be killed
  
- 4/24/54 - MURDER WARRANT: Ben Goddard sent Jake Harbin to get Lee Prentiss
- 5/1/54 - CARA: Matt's old girl; plans robbery
- 5/8/54 - CONSTABLE, The: Ranse and Crew beaten in fight
- 5/15/54 - INDIAN HORSE, The: Sy Pitcher bets on Col. Benson's race; Lt. Flagg
- 5/22/54 - MONOPOLY: Ivy tries to buy freight business
- 5/29/54 - FEUD: Humberg and Witherspoon
- 6/5/54 - BLACKSMITH, The: Emil plans to get married
- 6/12/54 - COVER UP, The: Baxter killed A. Long; Hoffer
- 6/19/54 - GOING BAD: Luke Quiller and Dave Robbins
- 6/26/54 - CLAUSTROPHOBIA: Matt finds Riley dead in cabin; Obie Ridgers & Jim Branch
- 7/3/54 - WORD OF HONOR: (R)
- 7/5/54 - HACK PRINE: Lee and Dolph Trumbull; Hack Prine
- 7/12/54 - TEXAS COWBOYS: Tally; Bud Collier killed
- 7/19/54 - QUEUE, The: Chin Lang Wing; pigtail cut off
- 7/26/54 - MATT FOR MURDER: Samples frames Matt; Jim Huggins
  
- 8/2/54 - NO INDIANS: Lee Stapp; hostage; men dress as Pawnees; kill people for horses
  
- 8/9/54 - JOE PHY: Matt to Elcatur to catch Gary Post; Joe Phy has quieted town
- 8/16/54 - MAVIS McCLOUD: Mavis and Lee Staley

- 8/23/54 - YOUNG MAN WITH A GUN:
- 8/30/54 - OBIE TATER: Obie Tater
- 9/6/54 - HANDCUFFS, The (Orig.: The Promise): Springer doesn't want handcuffs
- 9/13/54 - DOOLEY SURRENDERS: Dooley surrenders, but didn't do it
- 9/20/54 - F. U., The: Al Clovis blamed for shooting Ony Becker
- 9/27/54 - HELPING HAND: Bill Pence; Emmett Bowers; kids steal horses
- 10/2/54 - MATT GETS IT: Don Gratt shoots Matt
- 10/9/54 - LOVE OF A GOOD WOMAN: Abby Twilly wins over Carry Thorne
- 10/16/54 - KITTYCAUGHT: Karp Bros. kidnap Kitty
- 10/23/54 - MA TENNIS: Ma and Ben Tennis
- 10/30/54 - PATSY, The: Dave Thorpe killed by brother
- 11/6/54 - SMOKING OUT THE BEEDLES: Jim Beedle
- 11/13/54 - WRONG MAN: Sam Rickert kills Bob Hulbert
- 11/20/54 - HOW TO KILL A WOMAN: (R)
- 11/27/54 - COOTER: Ben Sissle hires Cooter Smith
- 12/4/54 - CHOLERA: Gabriel McReady; sons killed
- 12/11/54 - BONE HUNTERS: Nooley Meeker and Zant
- 12/18/54 - MAGNUS:
- 12/25/54 - KITTYLOST: Kitty went out with man-Frest
  
- 1/1/55 - BOTTLE MAN, The: Cassidy; Flora
- 1/8/55 - ROBIN HOOD: Teddy Blue Fisher holds up banker on stage
- 1/15/55 - CHESTER'S MURDER: Chester accused of killing Picard
- 1/22/55 - SINS OF THE FATHERS: Daggert married to Yellow Horses daughter
- 1/29/55 - YOUNG LOVE: Jim Box kills Jesse Wheat
- 2/5/55 - CHEYENNES: Stone Eagle
- 2/12/55 - CHESTER'S HANGING: Jim Candow accused of shooting Binders
- 2/19/55 - POOR PEARL: Pearl killed; Calhoun; Webb Thorn
- 2/26/55 - CRACK-UP: Nat Springer in town to kill Matt
- 3/5/55 - KITE'S REWARD: Andy Travis; Joe Kite
- 3/12/55 - TRIAL, The: Judge Stokes; Homer Tisdale blamed for robbery
- 3/19/55 - MISTAKE, The: Jim Bostick; Honey
- 3/26/55 - HORSE DEAL: Deesha sells horses that are his; Emmett Powers
- 4/2/55 - BLOODY HANDS: Matt brings in J Brant; resigns
- 4/9/55 - SKID ROW: H. Groat bothers Kitty; Ann Cabot locks for Shomer
- 4/16/55 - GYPSUM HILLS FEUD, The: Peavy-Cade feud
- 4/23/55 - BORN TO HANG: Joe Digger almost hanged
- 4/30/55 - REWARD FOR MATT: Hornby's widow hires person to kill Matt
- 5/7/55 - POTATO ROAD: Groat kills son
- 5/14/55 - ROBBER BRIDEGROOM: Mr. Reebes waiting for Laura; finds she is kidnapped
- 5/21/55 - LIAR FROM BLACKHAWK, The: Hank Shin
- 5/28/55 - COW DOCTOR: Ben Pitcher
- 6/4/55 - JEALOUSY: Kam Durbin jealous; Pike caused it
- 6/11/55 - TRUST: Nation prisoner on stage
- 6/18/55 - REED SURVIVES, The: Ethan Hunt killed by wife, Lucy
- 6/25/55 - ARMY TRIAL, The: Cook arrested for desertion
- 7/2/55 - GENERAL PARSLEY SMITH: Drew Holt, banker; Ed Nash, gunman
- 7/9/55 - UNCLE OLIVER: Uncle Oliver and Viney Stang
- 7/16/55 - TWENTY/TWENTY: Troy Carver blind; looks for Matt
- 7/23/55 - BEN TOLLIVER'S STUD: Ben Tolliver stole stud of Jake Krieg
- 7/30/55 - TAP DAY FOR KITTY: Nick Culler wants to marry Kitty

- 8/6/55 - INNOCENT BROAD: Linda Bell runs away to marry Lou Paxton
- 8/13/55 - JOHNNY RED: Bill Craill returns
- 8/20/55 - INDIAN SCOUT: Amos Cartwright; Bailey killed
- 8/27/55 - DOC QUITTS:
- 9/3/55 - CHANGE OF HEART: Jerry Cass' brother arrives after death
- 9/10/55 - ALARM AT PLEASANT VALLEY: Matt and Chester see Clayburn dead, ranch burned
- 9/17/55 - THOROUGHBREDS: Jack Portiss suspected of stealing horse with Wineglass brand
- 9/24/55 - INDIAN WHITE: Cullen boy kept by Indians; thrown out of store
- 10/1/55 - BARTON BOY, The: J. Barton jealous
- 10/8/55 - GOOD GIRL -- BAD COMPANY: Major Harris takes over Dodge
- 10/9/55 - COWARD, The: Ed Ebbe, coward, tries to gett Matt shot
- 10/16/55 - TROUBLE IN KANSAS: Jim Hoyt; Jack Raymond; jayhawkers
- 10/23/55 - BRUSH AT ELKADER: Ben Williams shot
- 10/30/55 - CHOICE, The: Andy Hill
- 11/6/55 - SECOND CHOICE, The: Andy Hill, former murderer, now respected citizen
- 11/13/55 - PREACHER, The: Ceff Tandy, preacher, loses faith; hunted by Sam Keeler
- 11/20/55 - DUTCH GEORGE: Dutch George in town
- 11/27/55 - AMY'S GOOD DEED: Amy Slater wants Matt to kill her
- 12/4/55 - SUNNY AFTERNOON: Ned Crater and Josh Sidrow; cold winter
- 12/11/55 - LAND DEAL: Mr. Trumble leads immigrants
- 12/18/55 - SCARED KID: Ida Stewart and Gil Barden; Gil threatens to kill H. Gant
- 12/25/55 - TWELFTH NIGHT:
  
- 1/1/56 - PUCKET'S NEW YEAR: Ira Puckett left to die
- 1/8/56 - DOC'S REVENGE: Doc's hate for Clem Maddow
- 1/15/56 - HOW TO CURE A FRIEND: Gambler in town; Nick Search
- 1/22/56 - ROMEO: Andy Bowers and Judy Worth married
- 1/29/56 - BUREAUCRAT: Rex Proctor inspects town; no guns
- 2/5/56 - LEGAL REVENGE: Mrs. Tebbs kills killer of husband
- 2/12/56 - KITTY'S OUTLAW: Cole Yankton, friend of Kitty, comes to town; robs bank
- 2/19/56 - NEW HOTEL: Hotel burns down
- 2/26/56 - WHO LIVES BY THE SWORD: Joe Delk, killer, turns coward
- 3/4/56 - HUNTER, The: Jose Murdock
- 3/11/56 - BRINGING DOWN FATHER: Crowdy stops Burke Kreger from taking Sloap Carson's land
- 3/18/56 - MAN WHO WOULD BE MARSHALL, The: Emmett Egan wants to be Marshall
- 3/25/56 - HANGING MAN: Mel Tucker, Dressler and Cora Bell
- 4/1/56 - HOW TO SELL A RANCH: Tupp Quaver tries to sell ranch; almost gets gypped
- 4/8/56 - WIDOW'S MITE: Ada's husband killed; Leach Fields
- 4/15/56 - EXECUTIONER, The; Tom Cleg kills Curry
- 4/22/56 - INDIAN CRAZY: Bob Orin killed by Indians
- 4/29/56 - DOC'S REWARD: Ken Seaton; Doc prevented from going
- 5/6/56 - PHOTOGRAPHER, The: Jacoby
- 5/13/56 - COWS AND CRIBS: Thorpes; scarlet fever; Bowers cattle rustle
- 5/20/56 - BUFFALO MAN: Ben Sipes and Earl Ticks tie Matt and Chester up for Pawnees
- 5/27/56 - MAN HUNTER: Ben Quillan; Hank Young; Ike Abbott
- 6/3/56 - PACIFIST, The: Hardin Hook, turned pacifist, hunted by two men
- 6/10/56 - DADDY-O: Kitty's father in town; bought Longbranch

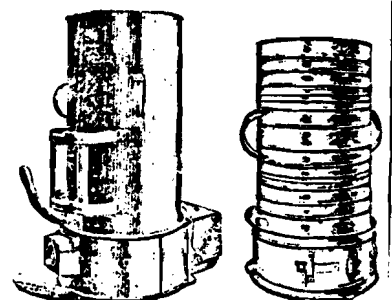
- 6/17/56 - CHEAP LABOR: Foss Kepper wants to marry Cavry, Ben Stangler's sister
- 6/24/56 - SUNDAY SUPPLEMENT: Sam Sprague and Ben Kell, writers, steal totem
- 7/1/56 - GUN FOR CHESTER: Asa Ledbetter to kill Chester
- 7/8/56 - PASSIVE RESISTANCE: Julian Seak, shephard, beaten by cowman
- 7/15/56 - LETTER OF THE LAW: Brandon Keak evicted
- 7/22/56 - LYNCHING MAN: Hank Blenis lynched; Charlie Drain
- 7/29/56 - LOST RIFLE: Frank Paris shot; Ben Tipper blamed
- 8/5/56 - SWEET AND SOUR: Chester has girl; Em Feeney to get brother, Luke
- 8/12/56 - SNAKEBITE: Gorman and Hicks kill Pony Thompson's dog
- 8/19/56 - ANNIE OAKLEY: Kinsman - Dolliver flirting
- 8/26/56 - NO SALE: Tom Bruce and Red Temple buy Longbranch
- 9/2/56 - OLD PAL: Borler and Rankin
- 9/9/56 - BELLE'S BACK: Belle Ainsley returns
- 9/16/56 - THICK 'N' THIN: Odie Perkins and Brace McCoy
- 9/23/56 - BOX O' ROCKS: Packy Roundtree pretends he's dead to escape Jeb Kruter
- 9/30/56 - BROTHERS, The: (R)
- 10/7/56 - GAMBLER, The Clint Ascombe to kill James Cass
- 10/14/56 - GUNSHOT WOUND: Jim Neilson to kill Bahler Bros.
- 10/21/56 - 'TIL DEATH DO US: Jezra Cobb
- 10/28/56 - DIRTY BILL'S GIRL: Rose, the gambler
- 11/4/56 - CROWBAIT BOB: Crowbait Bob leaves money to Kitty
- 11/11/56 - PRETTY MAMA: Hank Marble is dead
- 11/18/56 - BROTHER WHELP: Sted Ryleer comes back after 6 years; finds Cassie married to his brother
- 11/25/56 - TAIL TO THE WIND: Bert Reese and boy
- 12/2/56 - SPEAK ME FAIR: Indian boy tongue cut out; Tratches ranch rustled
- 12/9/56 - BRAGGART'S BOY: Tom Cleveland comes home from Phil.
- 12/16/56 - CHERRY RED: Cherry O'Dell husband killed; Red Larnard
- 12/23/56 - BEEKER'S BARN: Harmony and Ross
- 12/30/56 - HOUND DOG: Sonny Ramar kills Corpus Day's dog
- 1/6/57 - DEVIL'S HINDMOST: Buck Weber kills wife; Rancy thinks it's Frisco Bates
- 1/13/57 - OZYMANDIAS: Burke Kreager own valley; Sloap Larson
- 1/20/57 - CATEGORICAL IMPERATIVE:
- 1/27/57 - WOMAN CALLED MARY:
- 2/3/57 - COLD FIRE: Marvin Goss robs bank
- 2/10/57 - HELLBENT HARRIET: Jim Marna killed; wife Harriet
- 2/17/57 - DOUBIFUL ZONE: Young girl, dressed like boy, killed robbing store
- 2/23/57 - IMPACT:
- 3/3/57 - COLLEEN SO. GREEN: Colleen Tawry and Bull Reager
- 3/10/57 - GREBB HASSLE: Elvin Grebb and Billy
- 3/17/57 - SPRING FRESHET:
- 3/24/57 - SADDLE SORE SAL: Sal Bricoff cheated by Tucker
- 3/31/57 - CHICKEN SMITH: Chicken Smith and Prag Looner fight
- 4/7/57 - ROCK BOTTON:
- 4/14/57 - SALUDOS: Three men; one shot Indian girl
- 4/21/57 - BEAR TRAP: Hod Logan in town; after Andy
- 4/28/57 - MEDICINE MAN:
- 5/5/57 - HOW TO KILL A FRIEND: (R)
- 5/12/57 - SHEEP DOG: Orlin Barkus shoots Will Peterson
- 5/19/57 - ONE NIGHT STAND: Ben Argo
- 5/26/57 - PAL: Tiny Maybus dog; Chester wants it

- 6/2/57 - BEN TOLLIVER'S STUD: (R)
- 6/9/57 - DODGE PODGE: Sutter and Jason Rote and Packy
- 6/16/57 - SUMMER NIGHT: Baby left with Doc
- 6/23/57 - HOME SURGERY: (R)
- 6/30/57 - BUFFALO HUNTER, The: (R)
- 7/7/57 - WORD OF HONOR: (R)
- 7/14/57 - BLOODY HANDS: (R)
- 7/21/57 - KITTYCAUGHT: (R)
- 7/28/57 - COW DOCTOR: (R)
- 8/4/57 - BIG HANDS: Bull Logan suspected of killing Hank Rodgers
- 8/11/57 - JAYHAWKERS: Dolph Quince has Matt ride with herd; jayhawkers
- 8/18/57 - PEACE OFFICER, The: Cleg Rawlings, after cleaning up Tascosa, forced to
- 8/25/57 - GRASS: (R) leave
- 9/1/57 - JOBE'S SON:
- 9/8/57 - LOONY McCLUNY: Pop McCluney dead after getting gold
- 9/15/57 - CHILD LABOR: Sibert hires Chaney Bros.
- 9/22/57 - CUSTER: (R)
- 9/29/57 - ANOTHER MAN'S POISON: Jeff finds wife, Sally, married to Ben Bogan
- 10/6/57 - ROOKS, The: Rook Bros. tear up Dodge
- 10/13/57 - MARGIN, The: Flags Miller blames Grodie for cattle stealing
- 10/20/57 - PROFESSOR LUTE BONE: (R)
- 10/27/57 - MAN AND BOY:
- 11/3/57 - BULL: Bull Hogan suspected of killing Frank Wilkins
- 11/10/57 - GUNSHY: Rafe Mayfield runs Tom Wilson off ranch
- 11/17/57 - QUEUE, The - (R)
- 11/24/57 - ODD MAN OUT: Cyrus Huggins wife missing
- 12/1/57 - JUD'S WOMAN:
- 12/8/57 - LONG AS I LIVE:
- 12/15/57 - UGLY:
- 12/22/57 - TWELFTH NIGHT: Evan Hicks; settle feud; Jack Morgan
- 12/29/57 - WHERE'D THEY GO:
  
- 1/5/58 - PUCKET'S NEW YEAR: (R)
- 1/12/58 - SECOND SON: English Gambler
- 1/19/58 - MOO MOO RAID:
- 1/26/58 - ONE FOR LEE: Oney Hager missing with cow; worked for Tush Lee
- 2/2/58 - KITTY'S KILLING:
- 2/9/58 - JOKE'S ON US: (R)
- 2/16/58 - BRUGER'S GOLLY: Sam Bruger; prison
- 2/23/58 - SURGERY, The: Erin tries to stop Doc from operating on wife, Lucy
- 3/2/58 - GUITAR, The: (R)
- 3/9/58 - LAUGHING GAS: Laughing Gas Show
- 3/16/58 - REAL SENT SONNY:
- 3/23/58 - INDIAN: Little White Wolf; Pawnee killed
- 3/30/58 - WHY NOT: Cyrus Taggart looking for daughter
- 4/6/58 - YORKY: (R)
- 4/13/58 - LIVVIE'S LOSS: Ben Redgate; saloon fire
- 4/20/58 - PARTNERS, The:
- 4/27/58 - SQUAW, The: Haggert kills Pawnee Indian; squaw there
- 5/4/58 - HOW TO DIE FOR NOTHING: (R)
- 5/11/58 - LITTLE BIRD: Bill Taggart steals Maria, Mexican, from Delmarco Valesquez
- 5/18/58 - STALLION, The: Oates tries to take over Stokes ranch
- 5/25/58 - BLUE HORSE: Renegade Indians save Matt
- 6/1/58 - QUARTER-HORSE: (R)
- 6/8/58 - HOT HORSE HYATT: Bragen almost lynches Jessie Hyatt

- 6/15/58 - OLD FLAME: Dolly Milton
- 6/22/58 - TARGET: Senator Hooper
- 6/29/58 - WHAT THE WHISKEY DRUMMER HEARD: (R)
- 7/6/58 - CHESTER'S CHOICE:
- 7/13/58 - PROVING KID, The: Bravo belittled by Matt; kills Big Red
- 7/20/58 - MARSHALL PROUDFOOT: Chester's father in town
- 7/27/58 - CAST, The (R)
- 8/3/58 - MIGUEL'S DAUGHTER: Joseph Ramirez is bothered
- 8/10/58 - HOUSE AIN'T A HOME, A: Jedro kicked out by son, Ramy
- 8/17/58 - PIANO, The: Miller and brother rob stage; kill Mrs. Hamford in cabin
- 8/24/58 - BLACKSMITH, The: (R)
- 8/31/58 - I THEE WED: Sam Lockett beats wife
- 9/7/58 - TRIED IT -- DIDN'T LIKE IT: Eddie Kates; trouble with father and Hank Jurgens
- 9/14/58 - FALSE WITNESS: Hawkins testifies against Tom Morries
- 9/21/58 - BIG GIRL LOST: (R)
- 9/28/58 - KITTY'S REBELLION: Billy Kret comes to town for Kitty
- 10/5/58 - TAG, YOU'RE IT:
- 10/12/58 - DOC'S SHOWDOWN:
- 10/19/58 - KICK ME: (R)
- 10/26/58 - TRAGEDIAN, The
- 11/2/58 - OLD MAN'S GOLD: Cashus Mayhew keeps suitcase
- 11/9/58 - TARGET: CHESTER : Bert and Jake Leach shoot Chester
- 11/16/58 - BRUSH AT ELKADER: (R)
- 11/23/58 - CORRESPONDANT, The:
- 11/30/58 - BURNING WAGON:
- 12/7/58 - GRASS ASP, The:
- 12/14/58 - KITTY'S INJURY:
- 12/21/58 - WHERE'D THEY GO: (R)
- 12/28/58 - CHOICE, The: (R)
- 1/4/59 - COWARD, The: (R)
- 1/11/59 - WOLFER, The:
- 1/18/59 - KANGAROO:
- 1/25/59 - BOOTS, The:
- 2/1/59 - BOBSY TWINS, The:
- 2/8/59 - GROAT'S GRUDGE: Groat family keeps Matt and Chester in cellar
- 2/15/59 - BODY SNATCH:
- 2/22/59 - INCIDENT AT INDIAN FORD:
- 3/1/59 - BIG TOM:
- 3/8/59 - MAW HAWKINS:
- 3/15/59 - INCIDENT AT INDIAN FORD: (R)
- 3/22/59 - TRIAL, The: (R)
- 3/29/59 - LAURIE'S SUITOR: Laurie Benson; 2 suitors
- 4/5/59 - TRAPPER'S REVENGE:
- 4/12/59 - CHESTER'S MISTAKE
- 4/19/59 - THIRD SON
- 4/26/59 - BADGE, The
- 5/3/59 - UNWANTED DEPUTY: Wiley tries to take Matt's job
- 5/10/59 - DOWAGER'S VISIT: Woman looks for grandson at Yale
- 5/17/59 - SCARED BOY:
- 5/24/59 - WAGON SHOW:

- 5/31/59 - DESERTER, The:
- 6/7/59 - DOC'S INDIANS
- 6/14/59 - KITTY'S KIDNAP: Pete Brass' gang kidnaps Kitty
- 6/21/59 - CARMEN: (R)
- 6/28/59 - JAILBAIT JANET: (R)
- 7/5/59 - EMMA'S DEPARTURE: Emma Hyde wants to be arrested
- 7/12/59 - FRIEND'S PAYOFF:
- 7/19/56 - SECOND ARREST: Will Hunter, witness, is missing
- 7/26/59 - OLD BELLER:
- 8/2/59 - BALL NINE, TAKE YOUR BASE:
- 8/9/59 - MAVIS McCLOUD: (R)
- 8/16/59 - POKEY PETE:
- 8/23/59 - REED SURVIVES, The: (R)
- 8/30/59 - SHOOTING STOPOVER:
- 9/6/59 - MATT'S DECISION: Many things discourage Matt; Lou Gilmore, Indian chief points out his usefulness
- 9/13/59 - JOHNNY RED: (R)
- 9/20/59 - GENTLEMEN'S DISAGREEMENT: (R)
- 9/27/59 - PERSONAL JUSTICE:
- 10/4/59 - HINKA-DO: (R)
- 10/11/59 - KITTY'S QUANDARY
- 10/18/59 - MORTGAGE, The: (R)
- 10/25/59 - OLD GUNFIGHTER
- 11/1/59 - WESTBOUND: (R)
- 11/8/59 - CAVALCADE: (R)
- 11/15/59 - SQUARE TRIANGLE, The: (R)
- 11/22/59 - PAID KILLER: (R)
- 11/29/59 - HARD LESSON:
- 12/6/59 - BIG CHUGG WILSON:
- 12/13/59 - DON MATTEO: Estaba, used to ride with Matt, killed by Matt
- 12/20/59 - BEEKER'S BARN: (R)
- 12/27/59 - PUCKET'S NEW YEAR: (R)
- 1/3/60 - TROJAN WAR: (R)
- 1/10/60 - LUKE'S LAW:
- 1/17/60 - FIERY ARREST: Matt and Chester tied in cabin; Mosley and Hog Moore; Milly comes
- 1/24/60 - BLESS ME 'TILL I DIE:
- 1/31/60 - CHESTER'S DILEMMA:
- 2/7/60 - DELIA'S FATHER:
- 2/14/60 - DISTANT DRUMMER: Raffy gets picked on; blamed for killing; has drum
- 2/21/60 - MR. AND MRS. AMBER: (R)
- 2/28/60 - PRESCRIBED KILLING:
- 3/6/60 - BLOOD MONEY: (R)
- 3/13/60 - UNLOADED GUN:
- 3/20/60 - CONSTABLE, The (R)
- 3/27/60 - INDIAN BABY: Dorrie or the Baby
- 4/3/60 - GREATER LOVE: (R)
- 4/10/60 - DAVE'S LESSON:
- 4/17/60 - SOLOMON RIVER:
- 4/24/60 - STAGE SNATCH: Big Foot Revenge
- 5/1/60 - NETTIE SITTON:
- 5/8/60 - WRONG MAN: (R)

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- 5/15/60 - TALL TRAPPER  
 5/22/60 - MARRYIN' BERTHA: Mrs. Coreen Gatesly seeks Chester; love letters  
 5/29/60 - BAD SEED:  
 6/5/60 - FABULOUS SILVER EXTENDER:  
 6/12/60 - KITTY ACCUSED:  
 6/19/60 - HOMELY GIRL:  
 6/26/60 - LINE TROUBLE:  
 7/3/60 - LITTLE GIRL:  
 7/10/60 - RELUCTANT VIOLENCE:  
 7/17/60 - BUSTED-UP GUNS  
 7/24/60 - IMPOSTER, The: Abe Stringer hunts outlaw; Sara Curtiss; Sam Frazier  
 7/31/60 - STAGE SMASH  
 8/7/60 - OLD FOOL:  
 8/14/60 - NOOSE, The:  
 8/21/60 - DANGEROUS BATH:  
 8/28/60 - TUMBLEWEED:  
 9/4/60 - PEACE OFFICER: (R)  
 9/11/60 - ABOUT CHESTER: Emmett Bowers; Doc missing  
 9/18/60 - TWO MOTHERS:  
 9/25/60 - DOC JUDGE:  
 10/2/60 - BIG ITCH, The: Samantha looking for George Church  
 10/9/60 - BORN TO HANG: (R)  
 10/16/60 - CRACK-UP: (R)  
 10/23/60 - NEWSMA'AM: Phoebe Appleby, reporter  
 10/30/60 - NEVER PESTER CHESTER: (R)  
 11/6/60 - JEDRO'S WOMAN: Jedroe's wife, near death, takes bean from Matt  
 11/13/60 - BIG CON, The: (R)  
 11/20/60 - PROFESSOR, The:  
 11/27/60 - DIRT: (R)  
 12/4/60 - KITTY'S GOOD NEIGHBORING  
 12/11/60 - COOK, The:  
 12/18/60 - HERO'S DEPARTURE  
 12/25/60 - MINNIE: Minnie Higgins has eye on Doc  
 1/1/61 - SPRING TERM: (R)  
 1/8/61 - OLD FACES:  
 1/15/61 - WAKE, The: Orson Boggs is dead; wake by Gus Matthews  
 1/22/61 - HARD VIRTUE:  
 1/29/61 - HARRIET:  
 2/5/61 - LOVE OF MONEY:  
 2/12/61 - DADDY-O: (R)  
 2/19/61 - KITTY LOVE: Dean Murdock shot; Kitty falls in love; bank robber  
 2/26/61 - JOE SLEET:  
 3/5/61 - MELINDA MILES: Tom Power wants to marry Melinda  
 3/12/61 - SWEET AND SOUR: (R)  
 3/19/61 - JOE PHY: (R)  
 3/26/61 - NO INDIANS: (R)  
 4/2/61 - CHESTER'S INHERITANCE: Chester inherits \$368 and loans it to Ed Rimes  
 4/9/61 - HANGMAN'S MISTAKE: Art Bernie lets brother die for mistake (Julius)  
 4/16/61 - COOTER: (R)  
 4/23/61 - FATHER AND SON: Zack Wilkins and Buford kill man; Indian girl  
 4/30/61 - EX-URBANITES: Turnbull and Guillot; Doc wounded  
 5/7/61 - MA'S JUSTICE:  
 5/14/61 - LADY KILLER, The: Cv Welch on trial; Grant Rickert witness  
 5/21/61 - CHESTER'S RENDEVOUS: Chester has a girl  
 5/28/61 - SOD-BUSTER, The: Sedge Wilker and Bessie in town; Matt looks for Cliff Meadows  
 6/4/61 - COWS AND CRIBS: (R)  
 6/11/61 - DOC'S VISITOR: Doc Weber comes to Dodge; Doc to Phil.  
 6/18/61 - LETTER OF THE LAW: (R) Last Show

Supplement #1

GUNSMOKE LOG

Additional Information

1957

- 1/20 - Matt goes after Clay MacKlin, rustler, who eventually goes straight
- 9/1 - Tad Harley, Jobe's son, killed while robbing bank
- 10/27 - Young Deputy, Crowley Tobin, tries to bring in Jess Rickert
- 12/1 - Jud Barton very jealous of wife, Jennie
- 12/8 - Todd Bricker shoots Doc for not being in town when child was sick. She died.
- 12/15 - Bruno Baer, ugly man in town
- 12/29 - Clint Goty accused of robbing Jonah. Keeps Matt at his house doing chores.

1958

- 1/19 - Oney Hager missing with cow; worked for Tush Lee.
- 1/26 - Willie Angel tries to kill Senator Hooper
- 2/2 - Jacob Leach wants to kill Olie Redfield
- 3/16 - Sonny Garnett tries to kill Matt for Nate Skyler
- 4/20 - Cranston Grover and Maury, William Tell act, after widow Gans
- 6/22 - Cully Tates and Ambrose - Indian marries Cully's father
- 7/6 - Howard Bulo tries to kill Matt Dillon
- 10/5 - Carl Killion, hired killer
- 12/12 - Lenny Woods dies. Doc baits his killers
- 10/19 - Tobile
- 10/26 - Edward Landerman, actor, warns Matt about Kyler
- 11/9 - Burt and Jake Leach make Matt shoot Chester
- 11/23 - Ray Norton after story on Stage holdup
- 12/7 - Red Bastians kills Carl Willard. Blames him for killing wife
- 12/14 - Kitty injured. Matt and Kitty stop at cabin. Son tries to take Kitty away.

1959

- 1/18 - Self-ordained preacher tries to cut Chester's hand off



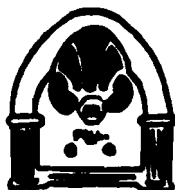
*Henry McCarty as a child. This photograph of Billy the Kid was collected from the effects of John B. Morrill, who operated an opera house in Silver City where young McCarty performed.*

(N.B. Despite the above caption, historians generally credit William Bonney, a child from the New York City slums, with being Billy the Kid.)

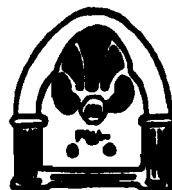


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## GUNSMOKE - Television History

9/10/1955- First show, ½ hour format, introduced by John Wayne  
1956-57 season - credited with starting Western craze on TV  
1957 season - 1961 - Number # 1 series in ratings  
1961-62 season - changed to 1 hour format; declining ratings  
1961-64 - in addition to new 1 hour productions, ½ hour reruns weekly  
1966-67 season - filmed in color  
1967-68 season - 1973- In top 10 in ratings  
9/1/75 last show in series  
two made for TV movies since, the last in 1987

- \* credited with being the longest running TV Western (1955-1975)
- \* credited with being the longest running prime time series with continuing characters

## Producers

Norman Macdonnell (1955- 1964)  
Charles Marquis Warren (1955 - ?)  
John Meston (1956 - ?) - asst. producer 1955  
Philip Leacock (1964 -1967)  
John Mantley (1967 - 1975)

Music - Lud Gluskin

## Stars

Matt Dillon - James Arness (1955-75)  
Kitty Russell - Amanda Blake ( 1955- 1974)  
Chester B. Goode - Dennis Weaver (1955-64, with prior departures)  
Doc Galen Adams - Milburn Stone (1955-1975 with absence for illness)  
Festus Haggan - Ken Curtis (1964-75)  
Quint Asper - Burt Reynolds (1962- 1965)

## Writers

Of the 233 half hour episodes, 156 were previously aired radio scripts. In 1957, John Meston assumed responsibility for writing original scripts through ? Other writers from radio

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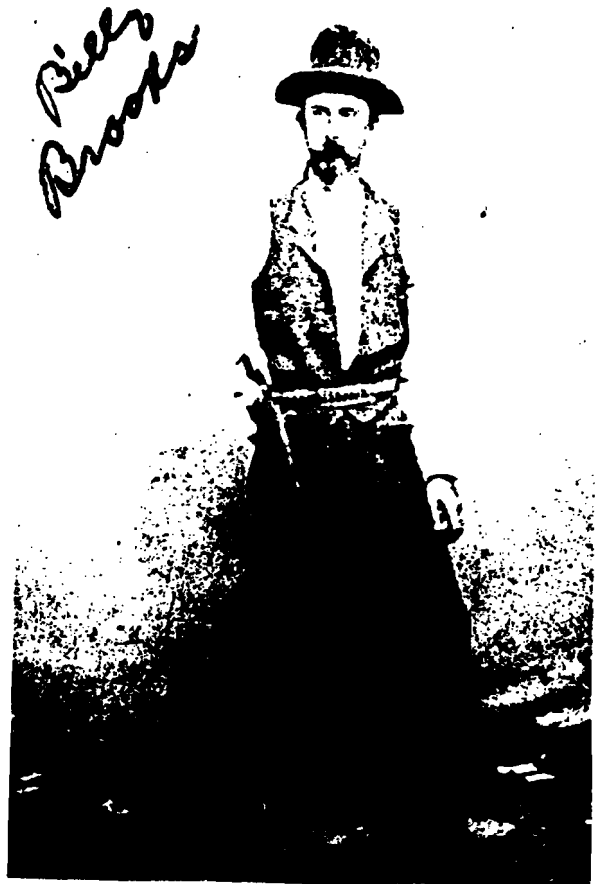
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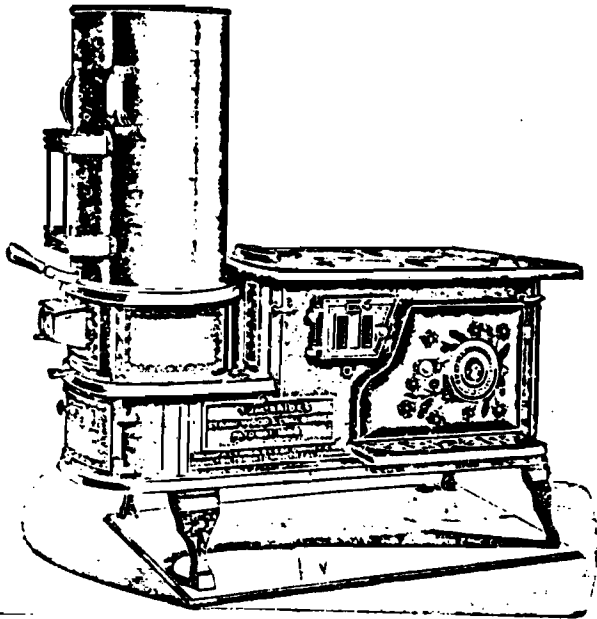
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thief—who in 1874 was hanged by a lynch mob  
in Wellington, Kansas.*

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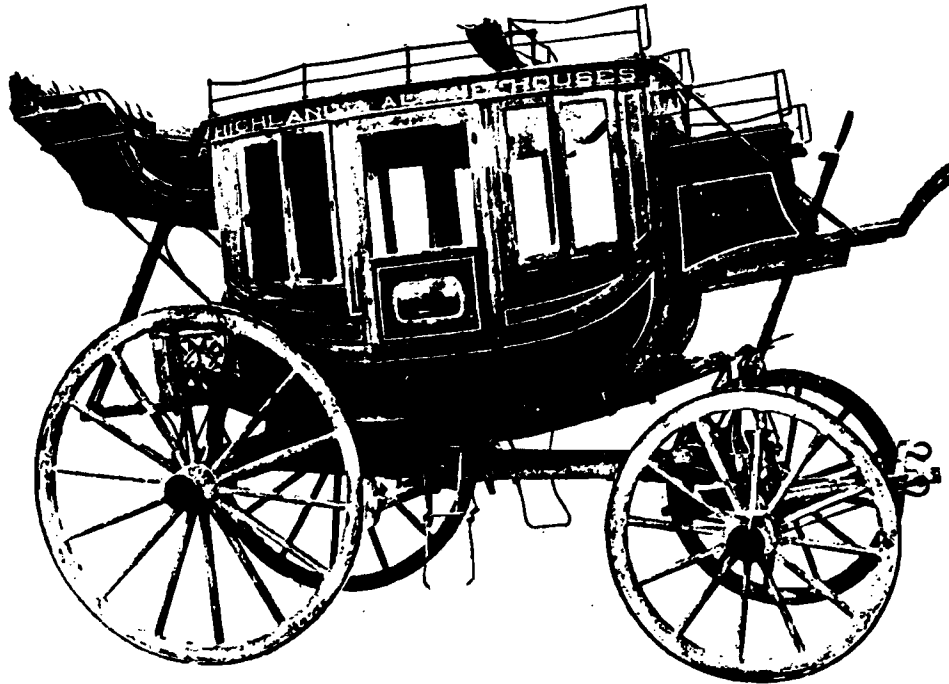
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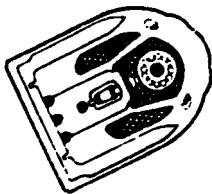
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# ASTON'S ADVENTURES

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## "G U N S M O K E"

STARRING: WILLIAM CONRAD --- MARSHALL MATT DILLON  
PARLEY BAER --- CHESTER WESLEY PROUDFOOT  
HOWARD McNEAR --- DOCTOR CHARLES ADAMS  
GEORGIA ELLIS --- KITTY RUSSELL  
JOHN DEHNER, VIC PERRIN  
LARRY DOBKIN, JAMES NUSSER --- LOTS OF OTHER FOLKS  
BARNEY PHILLIPS, BEN WRIGHT  
HARRY BARTELL, SAM EDWARDS

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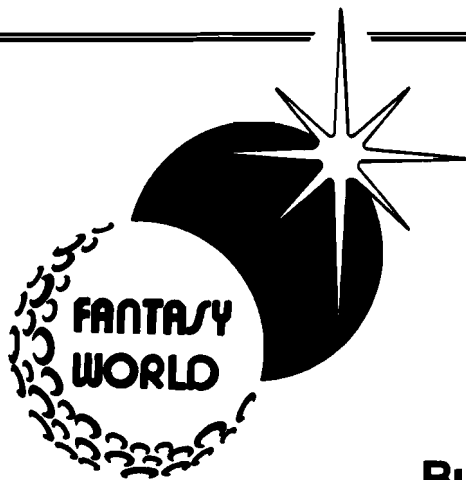
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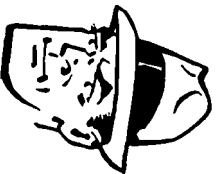
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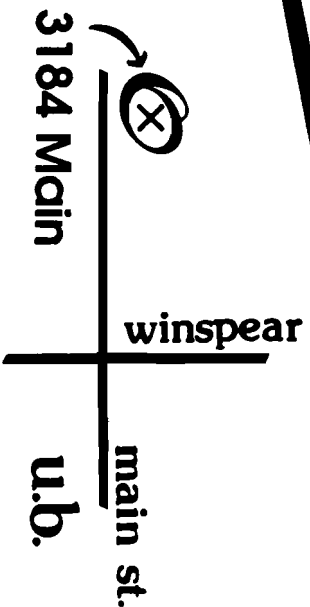
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