



# DRAGNET

CHESTERFIELD #18 NBC#186 RELEASE DATE: SUNDAY, JANUARY 11, 1953

DIRECTOR: JACK WEBB SPONSOR: CHESTERFIELD CIGARETTES  
WRITER: JOHN ROBINSON AGENCY: CUNNINGHAM-WALSH  
MUSIC: WALTER SCHUMANN COMMERCIAL-SUPERVISOR:  
PEPE PETERSON  
SCRIPT: JEAN MILES TECHNICAL ADVISORS:  
SOUND: EUD TOLLEFSON & WAYNE KENWORTHY SGT. MARTY WYNN: L.A.P.D.  
ENGINEER: RAOUL MURPHY SGT. VANCE BRASHER: L.A.P.D.  
ANNCR. #1 GEORGE FENNEMAN CAPT. JOHN DONOHUE: L.A.P.D.  
ANNCR. #2 HAL GIENEY, #NBC  
CASE: "THE BIG SMALL"

REHEARSAL SCHEDULE:

RECORDING: SATURDAY, JANUARY 3, 1953

CAST AND SOUND: 1:00 P.M. - 3:30 P.M.

EDITING:

SCORING: FRIDAY, JANUARY 9, 1953

ORCHESTRA: 9:00 A.M. - 11:00 A.M.

ANNCRS: TBA (COMMERCIAL TBA)

BROADCAST: 6:30 - 7:00 PM - STUDIO J - BY T.R.

*Agency  
Comments*

"THE BIG SMALL"

CAST

SGT. JOE FRIDAY..... JACK WEBB  
OFF. FRANK SMITH.....BEN ALEXANDER  
ETHEL PARKINSON..... HELEN KLEEB  
HARRY ALISON.....HERB VIGR...  
BERT HOLSTEAD..... JOHNATHON HOLE  
PEGGY SMALL..... VIRGINIA GREGG

- 1 MUSIC: "SOUND OFF FOR CHESTERFIELD"
- 2 GIBNEY: Sound off for Chesterfield.
- 3 MUSIC: "SOUND OFF FOR CHESTERFIELD".....DRUM ROLL.
- 4 GIBNEY: Chesterfield.... the only cigarette in America to give
- 5 you premium quality in both regular and king size ...
- 6 MUSIC: DRUM ROLL CONTINUES
- 7 GIBNEY:..... brings you Dragnet.
- 8 MUSIC: DRAGNET THEME

1 FENN: (EASILY) Ladies and gentlemen. The story you are about  
2 to hear is true. The names have been changed to protect  
3 the innocent.

4 MUSIC: UP AND FADE FOR:

5 FENN: You're a detective sergeant. You're assigned to  
6 Forgery Detail. A forger has been hitting the merchants  
7 in your city. From the M.O. she uses you know she's  
8 an expert. You've got her description. your job....  
9 get her.

10 MUSIC: UP AND FADE.

11 (FIRST COMMERCIAL INSERT)

DRAGNET - RADIO  
JANUARY 11, 1953

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FIRST COMMERCIAL:

1 FENN: There's only one premium quality cigarette in America  
2 available in both regular and king-size - and that is  
3 Chesterfield.  
4 GIBNEY: Premium quality in a cigarette means the world's best  
5 tobaccos - the best ingredients - the best cigarette  
6 paper...only Chesterfield gives you this premium quality  
7 in both popular sizes. 1:15  
8 FENN: King-size Chesterfield contains tobaccos of better  
9 quality and higher price than any other king-size  
10 Cigarette. That's certainly important to every king-size  
11 smoker. Of course, it's the same fine tobacco as in  
12 regular Chesterfield. There is absolutely no difference 1:30  
13 except that king-size Chesterfield is larger...contains  
14 so much more of these premium quality tobaccos that you  
15 get more than a fifth longer smoke from king-size  
16 Chesterfield. 1:45  
17 GIBNEY: Yes - the modern way to sell cigarettes is the  
18 Chesterfield way...premium quality...both regular and  
19 king-size.  
20 FENN: And either way you like 'em ... Chesterfields are MUCH  
21 Milder. Chesterfield is best for you. 2:00

1 MUSIC:        THEME

2 GIBNEY:        Dragnet, the documented drama of an actual crime.  
3                For the next thirty minutes, in cooperation with the  
4                Los Angeles Police Department, you will travel step by  
5                step on the side of the law through an actual case  
6                transcribed from official files. From beginning to  
7                end...from crime to punishment...Dragnet is the story  
8                of your police force in action.

9 MUSIC:        UP TO SEMI BUTTON AND FADE ON SUSTAINED CHORD.

10 SOUND:        JOE'S STEPS DOWN CORRIDOR...SLIGHT ECHO...CORRIDOR B.G.

11 JOE:           It was Wednesday, February 6th. It was cool in Los  
12                Angeles. We were wroking the day watch out of Forgery  
13                Detail. My partner's Frank Smith. The boss is  
14                Captain Welsh. My name's Friday. I was on my way  
15                back from the forgery office and it was 10:22 A.M  
16                when I got to the mugg room.

17 SOUND:        DOOR OPENS AND JOE WALKS INTO ROOM. HE CLOSES DOOR.  
18                B.G. OUT.

19 ETHEL:        (AS DOOR OPENS) I'm sure about it officer...if I ever  
20                see that woman again, I'll know her. Don't you have  
21                any doubt about it. I'll know her.

22 FRANK:        Yes ma'am....if you'll look through this book....

23 SOUND:        FRANK PUTS MUGG BOOK ON TABLE AND OPENS COVER FOR ETHEL.

24 JOE:           Have you seen anyone who might be the woman, Mrs.  
25                Parkinson?

1 ETHEL: No...not yet, Sergeant. But if she's got her picture  
2 in here...I'll find it for you. Never forget that  
3 face. So sweet and kindly. Sorta reminded me of my  
4 mother. Rest her soul. Guess that's why I cashed  
5 the check for her. Never woulda done it if there  
6 hadn't been something' like that.

7 JOE: Yes ma'am. Wonder if you'd mind running over it  
8 again for us. Might have been something you forgot.

9 ETHEL: Oh no....No...I wouldn't forget anything about her...  
10 but I can tell you about it if you'd like.

11 JOE: Alright, Mrs. Parkinson. If you tell us from the  
12 beginning.

13 ETHEL: Fine...would you mind calling me Ethel....I don't much  
14 care for formality. Feel better when people call me by  
15 my given name.

16 JOE: Surely ma'am. If you'd go ahead.

17 ETHEL: Well, this morning's when I found out about it. Like  
18 to keeled right over when the check came back from the  
19 bank. Opened up the other mail...mostly from people who  
20 want to sell me things for the store....and there it  
21 was. The letter from the bank. With the check inside.  
22 It was stapled to one of those forms...y'know the kind  
23 they just check with the pencil.

24 FRANK: Uh huh.

25 ETHEL: Well, like I said...there it was. Place that was  
26 checked said that the account was unknown. Well, you  
27 can just bet I got on the phone and called the bank  
28 people.

1 JOE : Yes ma'am.

2 ETHEL : I told them that they'd made some sort of mistake. That  
3 they'd better set it right. I was so sure that she wouldn't  
4 do a thing like this. Well, you know how banks are. They  
5 said they'd check it for me and I waited on the phone while  
6 they did. Then they said that it wasn't any mistake. Well,  
7 you can just bet that I was hoppin' mad.

8 FRANK : Uh huh. What kind of identification did the woman use to  
9 get you to cash the check?

10 ETHEL : Well, she had several letters from her son. Least that's  
21 who she said they were from. I just bet she hasn't even  
12 got a son. No sir...bet she hasn't.

13 JOE : Do you usually cash checks with that little identification?

14 ETHEL : No...I don't as a rule. Usually ask for a driver's licence  
15 ...then a social security card. I figure that if a person's  
16 got one of those that means that he's workin'. Figures that  
17 the check is good.

18 JOE : That's not always true ma'am.

19 ETHEL : Don't I know it now...You just bet I do. Last time I'll  
20 cash a check for any one that I haven't known for ten years  
21 ...I think even then that I'll go to the bank and cash it  
22 with them in tow.

23 JOE : Had you seen this woman around your store before this time?

24 ETHEL : I've been trying to think about that. The shop isn't very  
25 bit but we do a pretty good business. Sometimes there are  
26 several people waiting. You get in a hurry, y'know, and you  
27 aren't sure who you talk to.



1 FRANK : Yes ma'am.

2 ETHEL : Seems to me that I've seen her in the store before. But  
3 when I stop and really think about it...I'm not too sure...  
4 you know how it is?

5 JOE : Yes ma'am.

6 ETHEL : But when you boil it right down...I don't think I have  
7 seen her before. She just had one of those faces that you  
8 figure sure you know. Looked like such a lovely person.

9 FRANK : Uh huh. About how old do you figure she was?

10 ETHEL : Like I said I'd guess about 62...maybe a little older.  
11 Might have been 65...not much over that though. Such pretty  
12 hair. Pure white...had it fixed in a real soft wave over  
13 her forehead...old fashioned kind of. Wore it in a bun  
14 y'know.

15 FRANK : Ma'am?

16 ETHEL : A bun. Had the hair all rolled up and then pinned up back  
17 here...(INDICATES) at the back of her neck. Looks so nice  
18 to see a woman act and look her age. So many of 'em try to  
19 look younger y'know.

20 JOE : Yes ma'am, How boutther clothes?

21 ETHEL : Oh, she was well dressed. Had a sort of teal blue suit on  
22 ...and a black coat. Looked kinda like it might have been  
23 cashmere. Looked real nice. Little string gloves...and all.

24 FRANK : You said she was a little woman...that right?

25 ETHEL : Yes she was. Little. Stood real straight y'know...  
26 shoulders back. But she was a little one...not more than 5  
27 foot 1 or maybe two.

1 JOE : Uh huh. Was she slight or heavy?  
2 ETHEL : Beg pardon?  
3 JOE : How much would you say that she weighed?  
4 ETHEL : Maybe a hundred pounds. I's say that she wasn't much  
5 heavier than that. No sir....a hundred pounds.  
6 FRANK : Was there anything unusual about her. Anything that might  
7 make her stand out?  
8 ETHEL : No...No I don't think so. Except...maybe it was the  
9 perfume.  
10 JOE : Ma'am?  
11 ETHEL : The perfume. Y'know how you kinda expect a little old lady  
12 to wear something kinda mild...like violet maybe. Something  
13 light.  
14 JOE : Yes ma'am.  
15 ETHEL : Well, she had real heavy perfume on. Smelled kinda like a  
16 French scent. Real heavy like I said. It was the one thing  
17 I couldn't figure out.  
18 JOE : What's that ma'am.  
19 ETHEL : Well, she did have nice clothes, and all. But all in all  
20 she didn't look like she had a lot of money. Just moderate  
21 y'know?  
22 JOE : Yes ma'am.  
23 ETHEL : Well, that perfume musta been expensive. Musta cot a lot.  
24 JOE : Well, she's makin' enough to afford it ma'am.  
25 (END SCENE 1)

1 JOE: 10:34 A.M. Mrs. Parkinson continued to look through the  
2 mugg books. She was unable to identify the woman who had  
3 passed the bad check. The merchants of the city had been  
4 victimized for the past three weeks by a forger, all of  
5 them described as a kindly old lady, using letters from  
6 her son in the east as identification. Frank and I had  
7 run the description we'd gotten through R. and I. with no  
8 result. The staats office had made several runs on the  
9 M.O. and all leads furnished by them had been checked out,  
10 but they led us nowhere. We'd obtained copies of the  
11 forged checks and they'd been checked by Don Meyer in  
12 handwriting but he'd been unable to offer us any new  
13 information. The names on each of the checks were  
14 different. We'd checked each of them out, but the leads  
15 went nowhere. All of the stores in the central area had  
16 been alerted, descriptions had been distributed to the  
17 neighborhood merchants but the check passing continued.  
18 We checked with our informants, but they failed to come  
19 up with any information. Two weeks passed. The woman hit  
20 twelve more times. Her take was estimated to be over 25  
21 hundred dollars. The checks she passed were always for  
22 the same amount, 50 dollars. When it seemed necessary,  
23 she would purchase merchandise in order to cash the check.  
24 The articles she chose were in a price range so that the  
25 store owner would often cash the check rather than lose  
26 the sale. Thursday, February 21st, 8:34 A.M. Frank and I  
27 got back to the office.

28 SOUND: DOOR TO SQUADROOM OPENS AND FRANK AND JOE ENTER. AS THEY  
DO, PHONE STARTS TO RING.

1 JOE: I'll get it.

2 SOUND: JOE TAKES A COUPLE OF STEPS AND PICKS UP PHONE

3 JOE: Forgery...Friday. Yeah..?...All right...where? How soon..

4 ...Right. .... We'll see you there.

5 SOUND: PHONE HANG UP

6 FRANK: What is it?

7 JOE: Harry Alinson.

8 FRANK: Informant?

9 JOE: Yeah...says he wants to see us right away.

10 FRANK: Yeah?

11 JOE: Says he knows the woman we're lookin' for.

END SCENE II

1 JOE: The working detective knows that he's only as good as his  
2 informants. Quite often when all other means of bringing  
3 a case to a successful conclusion have failed, the only  
4 thing that will break it is information supplied by an  
5 informant. Because of the fact that most of them are  
6 either thieves themselves or associate with thieves, they  
7 can usually be relied on to come up with something on a  
8 case. A good detective will go to any lengths to protect  
9 him, for as long as the informant can operate, the  
10 detective is assured of a steady flow of information.  
11 9:45 A.M. Frank and I drove over to the coffee shop at  
12 the corner of Crawford and Spring Streets. Harry Alison  
13 wasn't there when we arrived. We sat down and ordered a  
14 cup of coffee.

15 SOUND: FRANK PUTS CUP BACK ON SAUCER

16 FRANK: Boy, that's good. Hot.

17 JOE: Yeah.

18 FRANK: Pass the sugar will you, Joe?

19 JOE: Yeah...here you go.

20 FRANK: I like a lotta sugar.

21 JOE: Yeah, I've noticed.

22 FRANK: Fay's always callin' me down for it. Says my teeth are  
23 gonna fall out some day for all the sugar I eat.

24 JOE: Yeah. Wonder where Alison is?

25 FRANK: What time'd he say he'd be here?

26 JOE: 9:45.

1 FRANK (AS HE LOOKS AT HIS WATCH) It's only a couple minutes past  
2 that now. He'll be here.  
3 JOE : Yeah. Wonder how right his story is.  
4 FRANK : What'd he tell you on the phone?  
5 JOE : Nothin'. Just that he knew who we were looking for. Said  
6 if we'd meet him here he'd fill us in.  
7 SOUND : OFF WE HEAR DOOR OPEN AND FOOTSTEPS IN.  
8 JOE : (AS DOOR OPENS) Here he is.  
9 FRANK : Uh.  
10 HARRY : (FADING IN) Hi Friday...Smith.  
11 JOE : Harry. Sit down.  
12 HARRY : (AS HE DOES) Yeah. Sorry I'm late. Got hung up in  
13 traffic.  
14 JOE : You gotta car now, Harry?  
15 HARRY : No...missed my streetcar. Had to wait for another. Say...  
16 you guys had breakfast yet?  
17 JOE : Yeah...earlier.  
18 HARRY : You mind if I have something to eat?  
19 FRANK : No go ahead.  
20 HARRY : (AS HE LOOKS AROUND) Where's the waitress?  
21 JOE : Was here a minute ago. Don't see her now.  
22 HARRY : I'll go get it myself.  
23 SOUND : HE STANDS UP.

1 HARRY: Sure you guys don't want anything to eat?  
2 JOE: No ... thanks just the same Harry.  
3 HARRY: Okay ,... (FADING) I'll be right back.  
4 (BEAT)  
5 FRANK: Here we go again.  
6 JOE: Yeah.  
7 FRANK: Last time we met him he ate a meal that ran 2 and a  
8 half...!.....How much money you got Joe?  
9 JOE: A couple of bucks. How you fixed?  
10 FRANK: Not much better. Well, let's hope that he doesn't  
11 order too much.  
12 SOUND: HARRY'S STEPS FADE BACK IN  
13 HARRY: How about some more coffee for you guys?  
14 JOE: No thanks Harry.  
15 SOUND: HARRY SLIDES INTO BOOTH.  
16 HARRY Chow'll be up in a minute.  
17 JOE: How 'bout this information Harry. 'Bout the paper  
18 hanger.  
19 HARRY: Oh yeah. Funny the way I got it.  
20 FRANK: That right?  
21 HARRY: Yeah. I was up in Jack's bar last night. Y'know,  
22 just havin' a beer ... shooting the breeze. All of  
23 a sudden this old broad comes into the place. Kinda  
24 set everybody back on their heels. Looked so nice.  
25 JOE: Yeah. Go on.

- 1 HARRY : Well, she slides up on one of the stools and orders a drink.  
2 Even Jack was taken in. Changed his apron and all. Anyway  
3 she climbs up on the stool and orders some sheery. Made a  
4 big thing of it.
- 5 JOE : How d'ya mean?
- 6 HARRY : Well, Jack started to pour some of it for her...And she  
7 stopped him. Said that she wanted California Sherry. Said  
8 that she didn't want any imported stuff. Said that her  
9 family was one of the first ones in the state and that she  
10 believed in using home grown products. She was kinda cute  
11 about it. Real little broad...perched up on that stool.  
12 Looked a little like a cartoon. Y'know the ones with the  
13 little old lady guzzlin' martinies...
- 14 JOE : Yeah.
- 15 HARRY : Say, hold on a minute will you....My food's ready. (HE GETS  
16 UP) be right back.
- 17 SOUND : HARRY WALKS AWAY FROM BOOTH AND OVER TO COUNTER.
- 18 FRANK : Takes him five hours to get a point over.
- 19 JOE : Nothin' you can do about it. He's gotta tell it his way.
- 20 FRANK : Suppose so.
- 21 SOUND : HARRY WALKS BACK ON MIKE. SETS TRAY DOWN ON TABLE. THEN  
22 TAKES DISHES OFF.
- 23 HARRY : Nothin' like a big breakfast. I always say that if you  
24 stoke up in the morning..you got it made for the day.
- 25 JOE : Yeah.



1 HARRY : Farm breakfast they call this. Tell ya...that's eatin'.  
2 Boy...look at that sausage. Fried real good. I like it  
3 when it's like a rock. Can't stand pork that hasn't been  
4 cooked enough.  
5 FRANK : Yeah. You wanna go on with the story?  
6 HARRY : Yeah. You don't mind if I eat do you. Gotta big day today.  
7 Lotta things to do.  
8 JOE : No...go right ahead.  
9 SOUND : UNDER BELOW WE HEAR HARRY EATING.  
10 HARRY : Like I said...this old broad ordered the sherry. Well,  
11 time went on and she musta had three or four of 'em.  
12 JOE : Yeah.  
13 HARRY : Couple of other guys came in and I moved over to make room  
14 for 'em. Ended up sittin' right next to the woman. Say pass  
15 the ketchup will you.  
16 FRANK : Yeah...here you go.  
17 SOUND : FRANK SLIDES KETCHUP OVER TABLE. HARRY TAKES IT AND POUNDS  
18 OUT GOB OF IT.  
19 HARRY : Eggs aren't much good without a lotta ketchup. Gives 'em  
20 real flavor.  
21 JOE : Yeah. Go ahead huh Harry?  
22 HARRY : Well, first off I notice this perfume this broad is wearin'.  
23 Well, now I tell you...it's been a long time since I smelled  
24 anything like that. Really heavy. Like the stuff they sell  
25 in France.

1 JOE: Yeah.

2 HARRY: Didn't fit the woman. No sir...didn't seem to go with  
3 the rest of her. I tried to strike up a conversation...  
4 Y'know talked about the weather stuff like that. But  
5 she wouldn't have none of it. She didn't actually tell  
6 me but I could tell...the way she answered me...Y'know  
7 ...kinda cool.

8 FRANK: What makes you think that she might be the one we're  
9 lookin' for?

10 HARRY: The way she looked...way she worked.

11 JOE: What d'ya mean the way she worked?

12 HARRY: I'm gettin' to it. Anyway...after she's had the Sherrys  
13 she reaches into her purse to pay for 'em. Fumbles around  
14 in it for a while. Well, I couldn't help seein' what was  
15 in it. Y'know...what with sittin' right next to her and  
16 all...

17 JOE: Yeah.

18 HARRY: Well, she don't come up with any money. Then she starts  
19 goin' through her pockets. Still can't find any money.  
20 Finally she asks Jack...

21 JOE: That's the bartender?

22 HARRY: Yeah...Jack...he owns the place. She asks him if he'll  
23 cash a check.

24 FRANK: Yeah.

25 HARRY: Well, now I ask ya...either one of you know Jack?

26 JOE: No...don't think so.

27 FRANK: No. I don't.

1 HARRY: Well, jack wouldn't cash a check for the treasurer of the  
2 country. Not even if he had the President to vouch for  
3 him. Been stung too many times.

4 JOE: Uh huh.

5 HARRY: Well, this old broad gets to him. I can see him start to  
6 go. He kinda hems and haws around and all the time he's  
7 tryin' to figure out a nice way to say "no" to her.  
8 Finally he just ups and says it. Right after he kinda  
9 waits and expects her to tell him off for being so mean  
10 to somebody like her. But she doesn't. Just kinda hunches  
11 her shoulders and then starts diggin' in her purse again.  
12 Takes everything out. Puts it on the bar.

13 FRANK: Yeah.

14 HARRY: Well, it happens that her drivers license is laying on  
15 the bar right in front of me. Couldn't help but read it.  
16 Y'know?

17 JOE: Yeah...we know.

18 HARRY: Well, I saw her name. And I asked her if she'd let me buy  
19 the wine for her.

20 JOE: Uh huh. What'd she say?

1 HARRY: Well, when I called her by name...she acted kinda  
2 startled...like she didn't expect it. Then she kinda  
3 smiled and said that she was financially embarrassed  
4 at the moment. Something about coming away from the house  
5 without any money. But she said that she thought it'd  
6 be very sweet of me if I'd take care of the tab. So I  
7 paid Jack the money and then I asked her if she'd like  
8 another one, She said that she didn't think so and then  
9 she got all her stuff together and put it back into her  
10 purse and thanks me. Then she got up and left.

11 JOE: Yeah...Well, what was the name on the driver's license  
12 You remember it?

13 HARRY: Yeah. Got it written down here someplace. After she  
14 left, Jack and me got to talkin' about her. Then it hit  
15 me that she might be the one you're lookin' for. So I  
16 jotted down the name.

17 JOE: You ever seen this woman before, Harry?

18 HARRY: No. Never laid eyes on her before she walked into  
19 Jack's last night. Here it is.

20 SOUND: HE UNFOLDS PAPER AND HANDS IT TO JOE

21 HARRY: That's the name at the top of the paper. Right under  
22 it's her address.

23 (END-SCENE 3)

1 JOE: The name on the piece of paper was Lillian Holstead, a new  
2 name in the case. It gave an address out in Bel Air. Frank  
3 and I called the name into R. and I. but they had no  
4 record on anyone answering that description. We paid the  
5 check and thanked Harry Alison for the information then we  
6 drove out to the address. It was a large house just off  
7 Sunset Boulevard. Mrs. Holstead wasn't in, but the maid  
8 told us that we'd find her husband at the Holstead School  
9 of Dramatic Arts. She gave us the address and Frank and I  
10 drove out to the school. It was located in a large modern  
11 building on Wilshire. When we got there, Mr. Holstead was  
12 working with the advance class in the drama section. We  
13 took a seat at the rear of the auditorium and waited for  
14 him to finish.

15 BERT: (OFF, AS ON STAGE) Now....I've told you a hundred times.  
16 In order to play a part convincingly....you must not play  
17 at that part. You must live it. If you are doing a count  
18 ....you must be a count. You must learn to live like a  
19 count. Your actions must be those of a count. When you do  
20 Juliet....You must be Juliet. You must understand her.  
21 Understand her. Not just the way she might look or the way  
22 she might react to one specific situation...but you must  
23 know how she'll react to any given situation at any given  
24 time. In short....Don't act. Live. Alright. That's enough  
25 for today. Mr. Miles will be ready for the makeup class  
26 by the time you get there. Sorry to have kept you overtime.

27 SOUND: WE HEAR CLASS BREAK UP AND WALK OFF STAGE. UNDER THIS WE  
28 HEAR:

1 BERT: (ON STAGE) To see me? Where are they? Yes.....tell him  
2 that I'll be along presently will you.

3 SOUND: WE HEAR BERT WALK DOWN THE STAIRS OF THE STAGE AND UP THE  
4 AISIE TOWARD THE OFFICERS.

5 BERT: (AS HE FADES IN) You gentlemen wished to see me?

6 JOE: (GETTING UP) Yes sir. You're Mr. Holstead?

7 BERT: That's right.

8 JOE: Police officers, sir. This is my partner Frank Smith.....  
9 My name's Friday.

10 BERT: How do you do. What is it that you'd like to see me about?

11 JOE: Can you tell me where your wife is sir?

12 BERT: Lillian? She's out of town. Why. What do you want with  
13 her?

14 JOE: Could you describe her for us sir?

15 BERT: Certainly. I don't understand what this is all about  
16 though.

17 JOE: Just a routine investigation sir.

18 BERT: Routine. What's that mean?

19 JOE: Just that we're conducting an investigation and a woman  
20 with the same name as your wives came up. We're just  
21 checking it out. Now if you could give us a description  
22 of your wife?

23 BERT: Well, let's see. Lillian's 36....I'd say she's 5.....6  
24 and a half. Weighs maybe a hundred and thirty.

25 FRANK: What color is her hair, Mr. Holstead?

1 BERT: (SERIOUS) Before she left it was sort of an auburn.  
2 Lillian said something about dyeing it red. Might have  
3 done it since she's been gone.  
4 JOE: Where is your wife now sir?  
5 BERT: She's back in Washington. They're holding a drama festival  
6 and she's back there looking it over.  
7 JOE: Do you have a picture of your wife here, Mr. Holstead?  
8 BERT: Yes....I have one on my desk in the office.  
9 JOE: Wonder if we could see it?  
10 BERT: Surely. We can go out this way.  
11 SOUND: THEY MOVE TO BACK OF THEATRE AND OPEN SWINGING DOORS THEN  
12 OUT INTO HALL:  
13 BERT: Here....down this way.  
14 SOUND: STEPS HOLD FOR A MINUTE:  
15 BERT: You tell me what this investigation you're working on is  
16 all about?  
17 JOE: No sir.....not right now.  
18 BERT: Uh huh. Cloak and dagger stuff huh?  
19 FRANK: No sir.....it's not exactly that.  
20 BERT: Here....I'll get the door.  
21 SOUND: HE OPENS DOOR AND THE THREE OF THEM WALK INTO OFFICE.  
22 BERT: Here's the picture.  
23 SOUND: HE PICKS UP FRAME:

1 BERT: Lovely woman. Been a great help here at the school.  
2 JOE: Yes sir. How long ago was this picture taken?  
3 BERT: Couple of months ago.  
4 FRANK: How long has your wife been out of town?  
5 BERT: Week or ten days...something like that.  
6 JOE: Uh huh. Your wife drive a car Mr. Holstead?  
7 BERT: Yes sir...she does...Oh I get it now. The license.  
8 JOE: Sir?  
9 BERT: Lillian's driver's license. That's what you're here  
10 about isn't it?  
11 JOE: I don't understand sir.  
12 BERT: Oh now you don't have to be cagey with me. Lillian  
13 lost her driver's license some time ago. Asked me to  
14 get her a new one. I didn't quite get a chance to do  
15 it. You've found it that's it isn't it?  
16 JOE: No sir. We think you're wife's license has been used  
17 as identification by a check forger.  
18 FRANK: Do you know where your wife might have lost the license?  
19 BERT: No, we don't know exactly. It must have been about  
20 three months ago. She says that she dropped it here  
21 at the school. But I've looked all over for it.  
22 Haven't been able to find it. I think she just left  
23 it someplace. She's awfully careless about things  
24 like that.  
25 JOE: Yes sir. Well, thank you very much sir.



1 BERT: Is this about the old woman that's been forging the  
2 checks?  
3 FRANK: Why do you ask that sir?  
4 BERT: Well, that's another thing I've been meaning to call  
5 you about. I was reading the paper one night and all  
6 of a sudden it hit me.  
7 JOE: Sir?  
8 BERT: Well, I could be wrong. But I think I know the girl  
9 who's doing this.

END SCENE 4

END ACT 1

(COMMERCIAL INSERT)

DRAGNET - RADIO  
JANUARY 11, 1953

SECOND COMMERCIAL:

1 FENN: ~~The~~ modern way to sell cigarettes is the Chesterfield  
2 way - premium quality in both regular and king-size...  
3 and we're the only one that does it. We tell you what  
4 Chesterfields are made of to give you ~~that~~ premium 17/45  
5 quality in both popular sizes. Our scientists select  
6 the best materials. They select for Chesterfield the  
7 world's best tobaccos...blend them just right - and they  
8 keep Chesterfields tasty and fresh with the best of 18/45  
9 ~~moistening~~ agents. Now, here's something else that's  
10 completely modern about Chesterfield...people smoke  
11 Chesterfield - and we tell you what happens...  
12 scientifically but simply....

13 GIBNEY: A medical specialist is making regular bi-monthly 18/45  
14 examinations of a group of people from various walks of  
15 life. ~~Forty-five~~ per cent of this group have smoked  
16 Chesterfield for an average of over ten years. After  
17 eight months, the medical specialist reports that he  
18 observed no adverse effects on the nose - throat - and 18/46  
19 sinuses of the group ~~from~~ smoking Chesterfield.

20 PENN: I'd say that means real mildness. And finally - we ask  
21 you to try Chesterfield and prove what we say...  
22 Chesterfield is best for you - they are much milder to  
23 give you all the pleasure that the modern cigarette can  
24 ~~give~~.

18/46

1 JOE : 2:37 P.M. We ran the name Bert Holstead through R. and I.  
2 but got no make on anyone answering his description. Holstead  
3 told us that he thought we might be looking for a girl he  
4 identified as Peggy Small. He told us that the Small girl had  
5 enrolled in the dramatic school over a year before. We asked  
6 him if he had a picture of her we could have and he told us  
7 that he thought there was one in the files. He took us down  
8 the hall to the registration office and checked the files.  
9 He located a picture of the girl and handed it to Frank.  
10 FRANK : Just why do you think that this might be the girl we're  
11 looking for Mr. Holstead?  
12 BERT : Well, it's the funniest thing, officer. Peggy..that's Miss  
13 Small....  
14 JOE : Yes sir.  
15 BERT : Well, Peggy came to us about a year ago like I said. She  
16 came out here to the coast from some little town in Idaho I  
17 think it was. I'd have to check her entrance application to  
18 be sure, but I think it was Idaho.  
19 JOE : Yes sir.  
20 BERT : Well, right away I knew that this girl had talent. Real  
21 talent. Deep down. Talent. Right off the bat she had the  
22 feel. Woulda been a fine character actress.  
23 FRANK : Why do you say would have?  
24 BERT : She didn't want to work. Wasn't interested in anything but  
25 learning how to be an old woman.

1 FRANK : Sir?

2 BERT : All she was interested in was learning to act like a little  
3 old woman. We have a theory here at Holstead. Don't act...  
4 live. She did just that. Learned the makeup problems...  
5 dress...walk...everything. She even used to practice  
6 writing like a woman of 60 or so. I used to see her  
7 practicing by the hour.

8 JOE : She ever give you any reason for this?

9 BERT : No. I asked her once but she said that this was the way  
10 she wanted it. I thought that she was trying to tell me to  
11 keep my nose out of her affairs in a nice way so I didn't  
12 ask her again.

13 FRANK : Uh huh.

14 BERT : We have presentations here you know. Each term, the class  
15 presents a play that's been written and produced by the  
16 students themselves. Peggy would always do the oldest  
17 female part in them. Never was interested in anything else.  
18 She had several good offers, but for some reason, she didn't  
19 take them.

20 JOE : What do you mean, sir?

21 BERT : Well, one night, a talent scout from one of the majors  
22 came out to see our play. He was quite impressed with Peggy.  
23 Talked to me after the play and wanted to meet her. He  
24 thought she was really an elderly woman. I told him that  
25 Peggy was only 23 and I don't think that he believed me  
26 until he saw her without make-up. Even then I don't think  
27 he was really sure.

1 JOE : Uh huh.  
2 BERT : Offered her a term contract. Good money. She'd have done  
3 well but she just wasn't interested. Can't understand it.  
4 JOE : Do you know where she is now?  
5 BERT : No...I haven't seen Peggy since she left here. That was  
6 about four months ago.  
7 FRANK : Wonder if you could tell us where she lived when she was  
8 enrolled here?  
9 BERT : Certainly .. I have the address on her enrollment card.  
10 JOE : Like to have the names and addresses of any of her close  
11 friends, too, sir if we could.  
12 BERT : Certainly. Glad to help. You think it could be her...  
13 Peggy, The woman you're looking for?  
14 JOE : Might be, yessir.  
15 BERT : Funny...I got to thinkin' about it when I read about it in  
16 the papers. Right away it made me think of Peggy. How she  
17 used to talk about acting.  
18 JOE : What's that, sir?  
19 BERT : She used to always say...there was only one reason for  
20 doing anything and that was to come out on it. That the  
21 trouble with most people was that they didn't know where they  
22 wanted to end up. But that she knew where she was going.  
23 JOE : Maybe she was right.  
24 BERT : Beg pardon?  
25 JOE : If she's the one we're lookin' for, we know too.  
26 (END SCENE 5)

1 JOE : 3:12 P.M. We got Peggy Small's address from Mr. Holstead  
2 and then went back to the office. We ran the name through  
3 R. and I. but there was no record on the girl. 4:02 P.M.  
4 Frank and I drove out to the last known address of the Small  
5 girl. It was a boarding house on 92nd street. Peggy Small  
6 was not in but the landlady told us that she usually didn't  
7 get back from work until 7 or 7:30. We asked if she knew  
8 where the girl worked but she told us that she didn't. We  
9 arranged for a stakeout on the house and at 4:37 P.M. We  
10 checked back into the office.

11 SOUND : SQUADROOM B.G.

12 JOE : Wanna check the book?

13 FRANK : Right.

14 SOUND : FRANK WALKSOVER AND LOOKS THROUGH THE BOOK.

15 JOE : Anything?

16 FRANK : (OFF) No. Call from Fay. Wants to know if I'll be home  
17 for dinner. Better give her a call.

18 SOUND : FRANK WALKS OVER TO PHONE AND PICKS IT UP...DIALS NINE AND  
19 THEN HO. 28709.

20 FRANK : She's gettin' a little hacked at me.

21 JOE : That so?

1 FRANK : Yeah. Last three nights she's waited dinner for me and  
2 then I didn't make it...Hello Honey...Yeah. I don't know  
3 yet...Yeah I think so. Uh huh. I know, I know. Yeah.  
4 Maybe another hour or so. Yeah...Okay. Right... G'bye.  
5 SOUND : PHONE HANG UP. FRANK TAKES A COUPLE OF STEPS BACK ON MIKE.  
6 FRANK : I don't make it tonight and she's gonna scalp me.  
7 SOUND : PHONE RING.  
8 JOE : ... I'll get it.  
9 SOUND : JOE MOVES TO PHONE AND PICKS IT UP.  
10 JOE : Forgery, Friday. Yes ma'am...what's that address again?  
11 Alright...yes ma'am,we'll be right there.  
12 SOUND : PHONE HANG UP.  
13 JOE : Better order a toupee.  
14 FRANK : Huh?  
15 JOE : Dry goods store out on Main...Forger's there now.  
16 (END SCENE 6)

1 JOE: In the process of the investigation, the police department  
2 had alerted the merchants throughout the city to the  
3 method of operation of the woman forger. Thousands of  
4 printed circulars had been distributed bearing her  
5 description. An artist's conception of the woman had been  
6 published in the daily papers, and the drawing had also  
7 been broadcast over the local television station. The  
8 clerk in the store we'd gotten the call from had noticed  
9 the similarity between a woman waiting to cash a check and  
10 the description. From the information we'd gotten on the  
11 hot shot, the woman was waiting for an authorization for  
12 the check. When Frank and I got to the store, we met a  
13 small elderly woman. She produced identification in the  
14 form of a driver's license, bearing the name Lillian  
15 Holstead. Frank and I asked her to go with us to the City  
16 Hall for questioning. A police woman was called and the  
17 interrogation started.

18 PEGGY: (AS OLD WOMAN) I want you gentlemen to know that I resent  
19 the implication you're making. The idea, trying to make me  
20 out a vicious criminal.

21 JOE: Ma'am...we're not trying to embarrass you. We just want  
22 to get to the truth.

23 PEGGY: I'm giving you that. I'm telling you what you want to know.

24 JOE: All right, ma'am...let's go over it again. What's your  
25 name?

26 PEGGY: Lillian Holstead.

27 JOE: Is this your driver's license?

28 PEGGY: Yes, it is.



1 JOE: Then the thumbprint on it should be yours too. That  
2 right?

3 PEGGY: I'd imagine so, yes..

4 JOE: Then suppose we go dōwn the hall and take your  
5 fingerprints and compare it.

6 PEGGY: Look here young man...I know my rights. You're not  
7 dealing with some little school girl this time. I've  
8 lived a long time and I know just exactly what you  
9 can and what you can't do. I know for instance that  
10 you can't take my fingerprints unless you want to  
11 arrest me for something. If you want to make a fool  
12 out of yourself to that extent...then you go right  
13 ahead and do it. And mark this well, young man...I'll  
14 sue you for every nickel you own. I'll let the papers  
15 know about this. They'd love to know how you treat  
16 old women. They'd just love to know..

17 (BEAT)

18 JOE: Have you been mistreated in any way ma'am?

19 PEGGY: No. And I don't intend to be.

20 (BEAT)

1     JOE:       There's a man on the way down here ma'am. Man by the  
2               name of Holstead. Wife's name is Lillian Holstead,  
3               That driver's license we found in your purse ... the  
4               one you claim is yours ... is registered to his wife.  
5               He's coming down here to tell us that you aren't his  
6               wife. That you stole the license. That you were a  
7               student in his dramatic school. Now why don't you  
8               save all of us a lot of trouble. Why don't you admit  
9               that you're the woman we're looking for? That you're  
10              Pe gy Small.

11             (BEAT)

12     JOE:       Miss Small?

13             (BEAT)

14     PEGGY:    (IN NATURAL VOICE) All right. I lose. I guess I  
15               should have known. You mind if I take this wig off...  
16               kinda warm in here.

17     JOE:       Go right ahead ma'am.

18     PEGGY:    (WITH EXERTION AS SHE REMOVES WIG) Good racket while  
19               it lasted. Crumby driver's license ... I was doin'  
20               all right as long as I used the letters. They shoulda  
21               been good enough for me. Shoulda known.

22     JOE:       What'd you do with the money, Miss Small?

23     PEGGY:    I've got it all. Every last nickel of it. Almost  
24               had enough, too.

25     FRANK:     Enough for what?

1 PEGGY: To leave this lousey town. Get outta here. Go back  
2 east. New York. Couple more pieces of paper and I'da  
3 had it made. Coulda left. Almost showed 'em.  
4 Showed 'em good.

5 JOE: Ma'am?

6 PEGGY: Phoney town. Months I pounded on doors. Talkin' to  
7 agents...Casting directors...talking to anybody who'd  
8 listen to me. Tryin' to get a job. Tryin' to get a  
9 break in pictures. None of 'em would talk to me.  
10 They wouldn't even see me. Phoney town.

11 JOE: Yes ma'am.

12 PEGGY: They wanted character women. Didn't want any young  
13 women. Character women...that's what they wanted.  
14 Well, I got to be the best of 'em. They didn't want  
15 me the way I am. I wouldn't work any other way. None.  
16 Had you fooled didn't I. Had the whole town fooled.  
17 All of 'em. Phoney place. I was goin' back east...  
18 back to New York. They know talent back there. They  
19 recognize it. They know whether you're real there or  
20 whether you're just a phoney. They know it there.

21 JOE: We know it here too, ma'am. Let's go.

22 MUSIC: SIGNATURE

1 FENN: (EASILY) The story you have just heard was true.  
2 The names were changed to protect the innocent.  
3 BIGNEY: On June 19th trial was held in department 89, Superior  
4 Court of the State of California in and for the  
5 County of Los Angeles. In a moment the results of  
6 that trial.

DRAGNET RADIO  
1/11/53

CLOSING COMMERCIAL:

1 FENN: And now, here is our star, Jack Webb. 27/25  
2 WEBB: Thank you, George Fenneman. Friends, only the modern  
3 cigarette....Chesterfield.... gives you this scientific  
4 evidence on the effects of smoking. No adverse effects on  
5 the nose - throat, and sinuses of the group from smoking  
6 Chesterfields. And only the modern cigarette.... 27/45  
7 Chesterfield....gives you premium quality in both regular  
8 and king-size. I know Chesterfield is best for me....and  
9 best for you. Buy 'em regular or king-size. Either way,  
10 they are much milder to give you all the pleasure the  
11 modern cigarette can give. 27/53

"THE BIG SMALL"

TRIAL PAGE

1 GIBNEY: Peggy Janis Small was tried and convicted of Forgery,  
2 10 counts. She was sentenced to the State  
3 Penitentiary for women at Tehachapi California for  
4 the term prescribed by law. Forgery is punishable by  
5 imprisonment for a period of from 1 to fourteen years  
6 in the State penitentiary.

END PAGE

1 MUSIC: THEME

2 THEME: UNDER

3 GIBNEY: You have just heard Dragnet - a series of authentic  
4 cases from official files. Technical advice comes  
5 from the office of Chief of Police, W.H. Parker,  
6 Los Angeles Police Department. Technical advisors:  
7 Captain Jack Donohoe, Sgt. Marty Wynn, Sgt. Vance  
8 Brasher. Heard tonight were Ben Alexander,  
9 Virginia Gregg, Johnathon Hole.  
10 Script by John Robinson. Music by Walter Schumann.  
11 Hal Gibney speaking.

12 MUSIC: THEME UNDER...(CONTINUES)

13 FENN: Sound off for Chesterfields. Either way you like 'em-  
14 regular or king size, you will find premium quality  
15 Chesterfields much milder.

16 GIBNEY: Chesterfield has brought you Dragnet, transcribed  
17 from Los Angeles.