MUSIC: DRA ET SI

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

MUSIC: DRUM ROLL UNDER

GIBNEY: Draget is brought to you by Chesterfield, made by
Liggett and Myers, first major tobacco company to give
you a complete line of quality cigarettes.

MUSIC: UP AND FADE FOR:

FENN: (EASILY) You're a detective sergeant. You're assigned
to Homicide Detail. A young girl has been found in a
cheap hotel room, apparently an attempted suicide.
There's reason to suspect foul play. You're job......

MUSIC: UP AND FADE FOR:

(COMMERCIAL INSERT)
DRAGNET RADIO
FIRST COMMERCIAL

FENNEMAN

As advertised, it is.

Angela Barton

step on the

train window

to catch

our girl.

There's

nothing like

calm and peaceful

smoke in the air.

Our research laboratory has compared it with the leading
cigarettes in the country. Chesterfield is highest in
quality...low in nicotine. Another good reason why
thousands of people are changing to Chesterfield every
day. Smoke America's most popular two-way cigarette...
regular or king-size... You'll find Chesterfield's really
mild... really satisfying... Best for you.

LG 0189091
It was Thursday, November 19th. It was warm in Los Angeles. We were working the day watch out of Homicide Detail. My partner's Frank Smith. The boss is Captain Lohman. My name's Friday. We'd gotten a call from Georgia Street Receiving Hospital and it was 9:46 A.M. when we got to the second floor. ... (DOOR KNOCK) ...... the treatment room.

JOE: Like to see Doctor Hall please.

(HALL): (OFF) C'mon in Joe.

JOE AND FRANK ENTER THE ROOM. AS THEY DO, WE HEAR

THE SOUND OF LABORED BREATHING IN AN OXYGEN MASK. DOOR CLOSED BEHIND THEM

HALL: Joe... Frank.
JOE: Hi Doc. This the girl?

HALL: Yeah.

FRANK: How's she doin'?

HALL: Not sure yet. Just finished the transfusion.

JOE: When're you gonna know?

HALL: We think she's gonna live, but there's no way of tellin' right now how much damage has been done to the brain tissue.

JOE: Uh huh.

HALL: Bad bruise on her face. Must have received a bad blow. Might have gotten it when she fell.

JOE: Uh huh.

HALL: Let's go outside huh? I can use a smoke.

JOE: Okay.

HALL: (TURNING) If there's any change...I'll be out in the hall.

NURSE: (OFF) Alright Doctor.


HALL: You gotta cigarette...I'm fresh out.

JOE: Yeah....here.

SOUND: JOE OFFERS PACK. HALL TAKES ONE.

JOE: Frank?

FRANK: Yeah.

SOUND: FRANK TAKES A CIGARETTE.
FRANK: Here's a match.

SOUND: LIGHT BUSINESS.

HALL: (AS HE TAKES DRAG) Thanks.

FRANK: I didn't know you gave transfusions in cases like this.

HALL: Don't have to very often. Y'see... thing like this, the carbon monoxide in the gas joins with the hemoglobin in the red cells. Won't let go. Blood takes the monoxide through the system and suffocates the brain tissue. We've given her some coramine (KORA - MEEN).....help speed up the heart action. Way it looks, she's got a good chance of living, but we won't know how bad it really is until later.

JOE: Rough one.

HALL: You find out who she is?

FRANK: According to the stuff we found in her wallet her name's Mona Fenton.

JOE: Another thing that doesn't make much sense. She registered into the hotel as Mrs. John Norris.

FRANK: Near as we can find out she wasn't married.

HALL: How'd you come up with that?

JOE: When the office got word about it we tried to get in touch with her husband. Called the phone number on the I.D. we found in her wallet. Talked with her mother. She says the girl's single.

HALL: How 'bout the guy she was with. You been able to talk to him?
1 FRANK: No, haven't found out who he is.
2 HALL: Name doesn't check out huh?
3 FRANK: Not that we can find.
4 HALL: How 'bout the mother, she give you anything?
5 JOE: Just talked to her for a minute. We're goin' over there when we leave here.
6 HALL: Maybe she can come up with some answers.
7 JOE: Hope so.
8 HALL: Couple of more questions you can ask her.
9 JOE: What's that?
10 HALL: Find out if the girl's been under a doctor's care.
11 JOE: What d'ya mean?
12 HALL: I checked her over when she came in. Found marks.
13 JOE: On her arms?
14 HALL: Yeah, I think she's an addict.
15 (END SCENE 1)
At 8:30 A.M. that morning, a guest in a small hotel on Grand avenue, had thought he detected the odor of gas in the halls of the building. He notified the desk clerk and together they conducted a search of the premises. Finally they ascertained that the escaping gas was coming from a room on the third floor of the hotel. When the desk clerk got no answer to his calls, he used a pass key to open the door and entered the room. Sprawled across the bed, he found a girl who appeared to be in her early twenties. The gas heater in the room had been turned on full and the windows closed, locked and stuffed with pieces of torn sheets to keep the fumes in the room. The quick action of the desk clerk had undoubtedly saved the girl's life. While the hotel guest called an ambulance, the clerk turned off the gas, opened the windows and administered artificial respiration to the girl until the ambulance crew arrived. As an attempted suicide, the homicide detail had to make an investigation and Frank and I were assigned to the case. After we'd talked to Doctor Hall at Georgia Street Hospital, we drove down to the hotel where the girl had been found.

Couple of steps and door unlocked and opened.

Right in here.

Anybody been in the room since the other officers left?

No sir. They told me to lock it until you could see it.
JOE: Then it's just the way you found it, that right?

HARRY: Well, yeah. 'Course the gas is turned off...and I opened the windows but everything else is the same.

SOUND: UNDER THE FOLLOWING, FRANK WALKS OFF MIKE AND CHECKS THE CLOSETS.

JOE: From what you said on the phone, she came in last night. That right?

HARRY: Yes sir. At least that's what the registration book says. They checked in at 10:15.

FRANK: (FADE IN) Did you take care of them?

HARRY: No. I was out to dinner when they got here.

JOE: Who checked them in?

HARRY: Jeff. Jeff Christianson.

FRANK: He around?

HARRY: No...not right now. He'll probably be back tonight.

JOE: Where can we find him?

HARRY: I don't know. Y' see, Jeff is sorta our handy man. He takes care of the building. Once in a while when I've got something to do, he takes care of the desk. Did that last night.

FRANK: Is this his day off?

HARRY: Oh no...at least not his regular day. But y' see, Jeff got paid last night. Got his weeks wages. Last I saw of him, he was on his way out on the town with some of his friends. Jeff goes out on the town and maybe we don't see him for a couple of days.
JOE: But you figure he'll be back tonight?

HARRY: Yeah, Jeff only worked a couple of days last week...

so he ain't gonna go on much of the town.

JOE: Uh huh. Did you see the man Miss Fenton came in with?

HARRY: No I didn't. They were already in the room when I got

back from dinner. I checked the book and got the money

from Jeff before he left. Man must have gone out

sometime early this morning. Guess I was asleep. My

room's just back of the desk. Fella musta got out

while I was asleep,

FRANK: Uh huh. Did you get any calls from the room at all?

HARRY: Not a one. Like I told those uniformed officers that

were here, I didn't see 'em at all. Not a peep of 'em.

Matter of fact, I was thinkin' how nice and quiet they

were. But the way the room looks...they sure musta

had some sort of an argument.

JOE: Yes sir.

FRANK: Would you know if they brought any baggage in with them?

HARRY: Matter of fact, I know they didn't. That's the reason

Jeff got the money for the room in advance. Always do,

when they ain't got luggage they gotta pay in advance.

Sure looks like they did some heavy drinkin' don't it.

JOE: Uh huh.

HARRY: Glasses....that bottle's almost empty.

SOUND: HARRY STARTS TO WALK OVER TO THE BOTTLE
JOE: Rather you wouldn't touch the bottle.
HARRY: (LITTLE B.T OFF, FADENG BACK ON) Yeah...I won't.
JOE: Say, you talked to the girls people yet?
HARRY: No sir.
JOE: But you're plannin' to see 'em aren't you?
HARRY: Yes sir.
JOE: Wonder if you'd do me a favor. Y'know when you see her people...
HARRY: What's that?
JOE: Well, I don't much mind the dirty glasses and havin' to straighten the room up. That's all part of the hotel business but I wish you'd say something about the torn shees. Tell her people about 'em. I don't want to cause no trouble but maybe if they know about how the sheets were all torn up, they'd wanna make good on 'em. You will mention it won't you?
JOE: Yes sir.
FRANK: I'll call the office, Joe, have 'em send out a crew. See what prints we can lift.
JOE: Okay.
SOUND: FRANK LEAVES THE ROOM
JOE: Who else has a pass key to this room?
HARRY: Y'mean besides me.
JOE: Yes sir.
HARRY: Ain't no body.
JOE: Where's the key kept?
HARRY: Hangs on a nail next to the desk. Big nail there. Hangs right on it.

JOE: When you came into the room, did you notice if there was anything around the door to keep the gas inside?

HARRY: I don't follow you.

JOE: Well, you found pieces of torn sheet around the windows. Was there anything like that by the door?

HARRY: (AFTER BEAT) Oh yeah...I'm with you now. Lemme think... As I remember...no. There wasn't nothin' there. Just around the windows.

JOE: Uh huh. Was the key in the lock when you came up here?

HARRY: Y'mean inside the room?

JOE: Yes sir.

HARRY: No. Reason I know that for sure is that I looked through the keyhole. Tried to see what was in the room. No sir... the key wasn't in. Course that don't mean nothin'.

JOE: Sir?

HARRY: Well, only a couple of the rooms have keys anyway. We don't use 'em anymore.

JOE: You don't lock the doors?

HARRY: Sure we look the doors. Got 'em all locked. All the time. This is a respectable hotel. Course we lock the doors. But not with those keys. We got those other locks on the doors. (INDICATES) See. Sort of like Yale locks. That kind. That's what locks the door, Not the other keys.
1 JOE: Uh huh.
2 HARRY: Course we lock the doors.
3 JOE: The locks catch when the door is closed though. That right?
4 HARRY: Yeah. Locks 'em tight.
5 S OUND: DOOR OPENS AND FRANK ENTERS THE ROOM.
6 FRANK: (FAADING IN) Got in touch with Lee Jones. He's sending a crew right over.
7 JOE: Good.
8 FRANK: Checked with Doc Hall.
9 JOE: How's the girl?
10 FRANK: She's comin' along. Doc says she's doin' better.
11 HARRY: All these fellas that you're gonna have roamin' around here. What's all this about? Something wrong?
12 JOE: We're not sure yet sir.
13 HARRY: Always happens like this don't it?
14 JOE: What's that?
15 FRANK: Y'try to run a respectable place. Keep it right up to date...good service...and somethin' like this happens.
16 JOE: There was no reason for that girl to do a thing like this.
17 HARRY: Not in my hotel. Now you cops come in here. Cops gonna be all over the place. Tenants aren't gonna like it.
18 HARRY: They ain't gonna like it at all. Just because of that girl. Why'd she have to come in here and do a thing like this.
19 JOE: Why'd she have to do it at all?
20 (END SCENE 2)

LG 0189101
11:26 A.M. We questioned the people in the hotel. None of them could remember hearing any undue noise coming from the room where the girl had tried to kill herself. Normally, the investigation would have been routine, but with the possibility that there was a possibility of foul play, we had to check every angle and then check it again. The crow from the crime lab arrived and went over the room. In the room, under the bed they found an empty capsule, the type commonly used to dispense heroin. They also came up with a clean set of fingerprints on both glasses. They were photographed and the glasses themselves were removed to the crime lab to be booked as evidence. The registration card the couple had signed was turned over to Don Miro in handwriting. The name was checked through our record bureau, through the phone book and through the city directory but when the leads were checked out, we were no further in knowing who the man was who'd taken the room with Mona Fenton. Word was left at the hotel for the handy man to contact us as soon as he returned. Word was also left that if the man who'd registered with the Fenton girl returned we were to be called. 11:45 A.M. the man from the crime lab finished their investigation and returned to the office to compile the results. Frank and I left the hotel and drove out to the address listed on the girl's identification. It was a large white colonial house near one of the colleges. We rang the door-bell and waited.

SOUND: OUTDOOR B.G.
FRANK: Sure a nice place huh?

JOE: Yeah.

FRANK: You see those Iris by the side of the house when we came up the walk?

JOE: No, I didn't notice.

FRANK: Sure pretty. Golden. I been tryin' to talk Fay into puttin' some in at our place. New bulbs. Beautiful.

SOUND: OVERLAPPING THE ABOVE LINE, THE DOOR OPENS.

FENTON: Yes?

JOE: Mrs Fenton?

FENTON: Yes that's right. What is it you want?

JOE: Police officers, we'd like to talk to you.

FENTON: Oh. Come in.

JOE: Thank you ma'am.

SOUND: THEY WALK INTO THE HOUSE AND INTO THE LIVING ROOM.

FENTON: It's about Mona isn't it?

JOE: Yes ma'am.

FENTON: I knew something like this would happen. I knew it all along.

JOE: Beg pardon?

FENTON: When she first had this crazy idea. When she first told me about it...I knew. Kids try to tell 'em. Just try.

and they tell you that times have changed. They say that you're not keeping up with the time. They know it all. Nobody can tell 'em anything.

JOE: What idea is this Mrs. Fenton?
When she wanted to quit school and take the job in that drive-in restaurant. Most ridiculous thing I ever heard of. But nobody could talk her out of it. Lord knows I tried. I knew something like this would happen. I just knew it. (SHE STARTS TO BREAK A LITTLE)

Do you know any reason why your daughter might want to take her own life?

Are you a policeman too?

Yes ma'am. I'm Frank Smith...this is my partner Joe Friday.

How d'ya do.

Do you know any reason why your daughter might want to kill herself?

That's a little hard to say Mr. Friday.

What?

Mona and I had quite an argument about her leaving school. It was one of those silly things that starts and gets all out of hand. Y'know. We both have pride and neither one of us was going to back down.

Uh huh.

I haven't seen Mona to talk to for over a month.

Does she live here?

Yes she does Mr. Smith. But there's an outside entrance to her room. She comes and goes as she pleases. Doesn't eat her meals here. So, I hardly ever see her.

Do you know if she's been under a doctor's care?

No, I don't think so. Why do you ask that?
JOE: Is Mona a diabetic?

FENTON: No she isn't Mr. Friday. Why all these questions about Mona and a doctor? What're you trying to find out?

FRANK: Does your daughter have any special boy friends, Mrs. Fenton?

FENTON: She did have.

JOE: Who was he?

FENTON: Richard Burdick. Nice boy. Mona and he were planning to get married when they got out of school. Then along with everything else, that just blew up. Everything seemed to go all at the same time.

JOE: Did your daughter have any trouble with this Burdick?

FENTON: No...nothing you could call real trouble. It's just that they agreed to disagree. It was Mona's idea. Richard didn't want anything to change. He was very much in love with her.

JOE: Uh huh.

FENTON: Does he know about this?

JOE: I don't think so, Mrs Fenton. We haven't told him.

FENTON: I don't know what he's gonna do when he hears about it.

Going to hit him awfully hard. He's the sensitive type.

Takes things so hard.

FRANK: I hope you won't take offense at this Mrs. Fenton.

FENTON: What's that?

FRANK: You don't seem to care very much about your daughter trying to kill herself.

FENTON: You have any children Mr. Smith?

FRANK: Yes ma'am...two of them.
FENTON: Then you should know what I mean. A person works all
their life to take care of their children. You plan and
you figure what to do to make the kids happy. Then all
of a sudden they decide they don't want your help.
They don't want any part of you. At first, it kinda tears
you apart but then after a while, you get used to the idea
and you find other things to think about...to care for.
That's the way it is with Mona and me. I care...any
mother cares. But there comes a time when you realize
that your children are going to pass you. Going to leave
you and go on to other things. (BEAT) I guess that
sounds sort of dramatic doesn't it.

JOE: Go ahead ma'am.

FENTON: When Mona's father died, she was all I had. We were very
close. It almost got to the point where we thought alike.
We did dress alike. People used to think I was her sister
instead of her mother. Things went along pretty well for
a long time and then Mona changed. I've tried to think
what caused it. But there just isn't any answer. As hard
as I've tried to think...I can't find the answer. (SHE
BLOWS HER NOSE) I'm concerned what happened to her. I care
very much, but she didn't want me to bother her. That's
the way she put it. Not to bother her. That's the way
I've tried to make it. That's the reason I'm not at the
hospital. That's the reason I'm not in tears now. I'm
crying Mr. Friday. I'm crying very hard. It just doesn't
snow.

BEAT
JOE: Does your daughter have any close friends who she might confide in?

FENTON: I suppose she does. She's talked about some of the girls where she worked.

FRANK: Could you give us their names?

FENTON: Yes, I suppose so. I'll write them down for you...those I can remember.

JOE: Has your daughter been in good spirits lately?

FENTON: As far as I know, yes. She always seemed happy enough when I saw her. I told you, we haven't said much more than hello the last month, but she's seemed happy.

JOE: You said that she broke up with this Burdick boy...that's right?

FENTON: Yes.

JOE: When was that?

FENTON: 6 weeks...two months ago.

JOE: You know what caused it?

FENTON: The job...all of the other things. Mona kept making dates with him and then breaking them at the last minute. I guess Richard just got tired of being stood up.

FRANK: Did he and your daughter have any arguments that you know of?

FENTON: No. They just decided that it wouldn't work out for them. They just decided to stop seeing each other.

JOE: Did your daughter have any other steady boy friends. Any one that she saw quite a bit of?
1 FENTON: There was one boy. He was quite a bit older than Mona.
2 She saw a lot of him the last couple of weeks.
3 JOE: You know who he was?
4 FENTON: No... I never met him. Only saw him once.
5 JOE: Can you describe him for us?
6 FENTON: No... I'm afraid I can't. He drove by for Mona one night.
7 Gonna pick her up for a date. Parked out in front and
8 honked the horn.
9 JOE: Uh huh.
10 FENTON: I went to the front door to tell him to come in. That
11 Mona wasn't ready yet. But he wouldn't. Just sat out
12 there and waited. I didn't get a good look at him.
13 FRANK: Could you describe the car for us?
14 FENTON: Not good. It was one of those foreign cars. A
15 convertible. I think it might have been a Jaguar. I'm
16 not sure about that though.
17 JOE: But you're sure it wasn't an American automobile.
18 FENTON: Yes... I'm sure about that.
19 JOE: Uh huh. How about the color of the car. Can you tell
20 us that?
21 FENTON: It was awfully dark out there. I'm not sure. I'd rather
22 not say officer if I can't be sure. You understand that.
23 I wouldn't want to tell you something and then have it
24 turn out to be wrong. You can understand that can't you?
25 JOE: Yes ma'am.
26 FENTON: Did you see Mona this morning?
1 JOE: Yes.
2 FENTON: Is she alright?
3 JOE: They think so.
4 FEN: Aren't they sure?
5 JOE: When we talked to the doctor, they were doing everything
they could. They seemed to think that she was going to
be alright.
6 FEN: Thank God, it's so hard Mr. Friday. To know that your
child is sick. That she tried to kill herself and to want
to go to her but not be able to. It's so hard. (SHE STARTS
TO BREAK)
7 JOE: If you'll give us the names of the girls who she might
know Mrs. Fenton...we'll be on our way.
8 FEN: Yes...I'll write them for you.
9 SOUND: SHE STARTS TO MOVE AWAY AND SHE DOES...THE PHONE RINGS.
10 FEN: Excuse me.
11 JOE: Surely.
12 SOUND: FENTON WALKS TO THE PHONE AND PICKS UP THE RECEIVER.
13 FEN: (INTO PHONE) Hello...yes it is. What...yes, they're here.
14 Just a moment. (turns to JOE AND FRANK) It's for you.
15 FRANK: I'll get it Joe.
16 JOE: Okay.
17 SOUND: FRANK WALKS TO THE PHONE AND TAKES THE RECEIVER FROM MRS.
18 FENTON. WE HEAR HIM Mumble IN THE B.G. UNDER THE FOLLOWING
19 DIALOGUE.
20 FEN: I'll get those names for you now, Mr. Friday.
Alright ma'am.

Did your daughter ever refer to this man in the foreign car by name?

No, I don't think she did. All I know is that whenever she went out with him...it was the big date of the bunch.

How often did she see him?

Maybe a couple of times a week. Might have been more.

I had no way of knowing what she was doing. She kept pretty much to herself when she met him. But I could tell...he was the big thing in her life. He was it.

Under the above, Frank has hung up the phone and turned the little off.

(LITTLE OFF) Joe?

Yeah.

(LITTLE OFF) See you a minute.

Sure...Excuse me Mrs. Fenton.

I'll finish this list.

Joe walks to Frank.

Yeah?

Call was from Jack Smyers at the office.

Yeah.

Just removed her to general hospital.

Uh huh.
1FRANK: She just had a relapse, they don't think she's gonna live.

3END SCENE 3

4END ACT 1

5GIBNEY: You are listening to Dragnet, the authentic story of your Police Force in Action.

(COMMERCIAL INSERT)
FENNEMAN: There are good reasons why thousands of people are changing to Chesterfield every day... Why Chesterfield is the largest selling two-way cigarette in America... Why Chesterfield is best for me and best for you.

People these days want facts. When you want people to use your product... you have to tell them what effect it has on people who do use it regularly.

That's why a doctor has examined for almost two years, a large group of Chesterfield smokers.

Forty-five per cent of them have - on the average - been smoking Chesterfields for well over ten years.

What is the effect on these people from smoking Chesterfield? No adverse effects to the nose, throat and sinuses... says the doctor... Consider Chesterfield's record with these smokers... with millions of other smokers throughout America. Another good reason for you to change to Chesterfield. Regular or king-size... Chesterfield is best for me... Best for you.
JOE: We obtained the name of the drive in restaurant where the Fenton girl was employed. We also got the names of the girls she worked with and the address of her boyfriend, Richard Burdick. Mrs. Fenton also gave us a list of names of persons who might be able to aid us in the investigation. Under further questioning, the mother was still unable to furnish us with a motive for her daughter's attempt to take her own life. The apparent lack of a motive, or any type of a suicide note coupled with the bruise on the girl's chin, made the likelihood of foul play more than possible. 12:57 P.M. We left the Fenton home and drove over to the drive in. We stopped on the way and put in a call to the office. There still hadn't been any report of the handy man at the hotel, the only person who could give us a description of the man who'd registered at the place with the Fenton girl. When we got to the drive in, we asked about a Peggy Gregson, one of the girls on the list. A few minutes, the girl came over to our car.

SOUND: OUTDOOR B.G. TRAFFIC ON STREET.

PEGGY: You want to see me?

JOE: You Peggy Gregson?

PEGGY: Yeah. Why?

JOE: Like to ask you some questions about Mona Fenton.

PEGGY: Who are you guys?
JOE: Police officers. You wanna get in the back seat.

Might be easier to talk.

BEAT

PEGGY: I gotta get it okayed with the manager. I'm on duty now. Lunch time. Pretty busy. I gotta get it okayed.

FRANK: I'll take care of it.

JOE: Get in the back seat Miss.

BEAT

SOUND: CAR DOOR OPEN AS PEGGY GET'S IN THE CAR

FRANK: I'll check with the manager Joe.

JOE: Right.

SOUND: FRANK LEAVES THE CAR. WE HEAR THE DOOR CLOSE AND HE FADES OFF MIKE.

PEGGY: I hope this isn't gonna take long. I got a couple of customers waitin' for orders.

JOE: My partner'll take care of it.

PEGGY: Ain't the manager knowing that worries me...it's the tips they're gonna leave. You make what I do and the tips are important.

JOE: Uh huh.

PEGGY: What's all this about Mona anyway. What're the cops after her for?

JOE: She tried to kill herself this morning.

BEAT

PEGGY: Mona?
JOE: Yes ma'am.

BEAT

PEGGY: Why? Why'd she do a thing like that?

JOE: We thought maybe you could help us there.

PEGGY: Why me. I didn't have anything to do with it.

JOE: We understand you were pretty friendly with her.

PEGGY: Well, sure, I was a friend of Mona's...but I don't know anything about no suicide. I don't know anything about it and I don't want to.

JOE: You know any reason she might try to take her own life?

PEGGY: Not a reason in the world. Not Mona.

JOE: Do you know if she was under a doctor's care for any reason?

PEGGY: No. I mean I don't know. She didn't say anything about it. Never said a word. Was she?

JOE: That's what we're trying to find out. Can you think of any enemies she had. Anyone who might want to hurt her?

PEGGY: How far's this gonna go?

JOE: What d'ya mean?

PEGGY: I mean, who's gonna hear about this? Who's gonna hear the answers I'm gonna give you?

JOE: No one. What have you got for us?

PEGGY: I'll give you this for free. If anything happened to Mona, you go talk to Dick Burdick. You talk to him. He'll be able to tell you.

JOE: Why do you say that?
PEGGY: Because it's true. No other reason. He's a real bum.
You ask me, I think there's something wrong with him...
y'know in the head.
JOE: You have any reason to say that?
PEGGY: All the reason in the world. Poor girl. This bum
all the time comin' around givin' her trouble. All
the time tellin' her how he's gonna kill her and
anybody that comes near her?
JOE: Burdick said that to Miss Fenton?
PEGGY: Half a dozen times. Wasn't more than a week ago. Mona
told me that she'd told him off. Told him to get
lost...that she didn't want any part of him...to leave
her alone. He made a big scene. Mona told me all
about it.
JOE: Uh huh.

PEGGY: Next day, he shows up here. Drives right in. Parks
in Mona's station. When she got to the car, he made
another big scene. Screamed at her. Yelled. Real
jerk.

JOE: You know what they were arguing about?
PEGGY: Sure. Mona going out with Terry. That's what they
always argue about. What broke 'em up. If Burdick
had just sat still, it'da worn off. Mona would tossed
him over. But no...he's gotta make a big thing outta
it.

JOE: What d'ya mean?
PEGGY: You know how it is. Somebody accuses you of something and if you're innocent, you resent it. More you get accused, you finally get to the point where if you're gonna be called a horse thief... you might as well steal a horse. You follow?

JOE: I think so.

PEGGY: One day this Terry drove in here. Got one of those flashy foreign cars.

JOE: A Jaguar?

PEGGY: I think so yeah.

JOE: Go ahead.

PEGGY: Well, one day he drove into the place. Mona took care of him. I guess he liked Mona... he kept comin' back. Always parked in her station. Anyway, this Burdick kid found out about it. There wasn't anything for him to worry about but he made a big thing about it. Told Mona that she was supposed to stop seein' Terry. Said if she didn't, he was gonna cause real trouble.

JOE: He say what he was gonna do.

PEGGY: I think he was kiddin'. I don't think he really meant it.

JOE: He's just a kid.

PEGGY: What'd he say.

JOE: What'd he say to her?

PEGGY: I really don't think he meant it.

JOE: What'd he say to her?

PEGGY: Said if he found them together again, he'd kill 'em both.

(END SCENE 4)
JOE: We talked to the other girls in the drive in. From them we got the same story about the scenes that Richard Burdick had created. We got more information about the threats he'd made against the Fenton girl and Terry Hamilton. From one of the girls, we got the address of Hamilton. 2:45 P.M. We left the drive in and drove over to the address of the girl's boyfriend, Richard Burdick. We talked to the landlady. She told us that the Burdick boy had regular habits. He paid his rent on time and never had any visitors. She told us that he wasn't in his room at the time but said that she would let us in. In her company we went upstairs. She unlocked the door and Frank and I went in.

SOUND: DOOR OPEN

JOE: Wanna check the bedroom, I'll take the kitchen.

FRANK: Yeah.

SOUND: FRANK WALKS OFF MIKE, WE HEAR A DOOR OPEN, JOE WALKS OUT TO THE KITCHEN AND COMES BACK INTO THE LIVING ROOM.

FRANK FADES IN.

JOE: Nothin' out there. How'd you do.

FRANK: Looks like we're a little late.

JOE: Huh?

FRANK: His clothes are gone.

(END SCENE 5)
JOE: We checked the room further. Every indication was that Richard Burdick had left the apartment in a hurry. We talked to the landlady, she could give us no reason for his disappearance. She gave us the name of his employer. We put in a call to them but they told us that Burdick had failed to show up for work that day. 4:15 p.m. We put in a call to the hotel on Grand Avenue, but the handyman still hadn't returned and there'd been no word from him. We went back to the office and checked the name Richard Burdick through R. and I. but found no criminal record for anyone answering his description. We put out a local and an A.P.B. on him. At 4:39 p.m. we got a call from General Hospital telling us that the Fenton girl had regained consciousness and that we could talk to her. Frank and I left the office and traveled code three out to the hospital. The doctor on duty told us that the girl was out of danger but that she was very weak. He asked us not to get her excited and led us into her room.

SOUND: COUPLE OF STEPS THEN STOP

PAUSE

JOE: Miss Fenton?

BEAT

MONA: Yes? (BEAT) Who're you?

JOE: (GENTLY) Police officers.
1 MONA: Why can't you leave me alone. Go away.
2 JOE: Couple of questions we'd like to ask you.
3 MONA: I don't want to talk to anybody. Why didn't you leave
things the way they were. Why didn't you leave me alone.
4 JOE: You had a lot of people worried.
5 MONA: No reason for it. It'd be better all the way around if
things had happened the way I planned them.
6 FRANK: Then you did try to kill yourself?
7 MONA: Yes.
8 JOE: Who was with you in the room?
9 MONA: Y'mean Mr. Morris?
10 JOE: Yes.
11 MONA: It was Terry. It was always Terry. He was gonna marry
me. Then he didn't. He said he would and he didn't.
12 JOE: That why you did what you did?
13 MONA: Yes.
14 BEAT
15 FRANK: You use narcotics Miss Fenton.
16 MONA: Huh?
17 FRANK: You use narcotics?
18 MONA: Yes. That was Terry's idea too. I think that's all
he wanted with me. Just to get me hooked and then I'd
have to do what he said. I think that was the reason.
19 JOE: How 'bout this Richard Burdick?
20 MONA: What about him?
JOE: He have anything to do with you deciding to take your own life?

MONA: In a lot of ways. Biggest mistake I ever made was leaving Richard. I thought it was smart. Real smart. I was gonna show him. Terry said he'd marry me. Said he was in love with me.

JOE: He get you started on narcotics?

MONA: Yeah. At first it wasn't so bad. I loved him. Really I did. Then when I had to have the fixes, he changed. Told me that he couldn't give it to me anymore. That I was gonna have to pay for it. I tried to tell him. Tell him that I loved him. That I wanted to be with him. That's why we went to the hotel. To talk it over. Try to come to an understanding. Some kind of an understanding.

JOE: Uh-huh.

MONA: He said that he didn't want to have anything to do with me. That he wanted no part of me anymore. Said that I was gonna have to pay for the H from then on. I didn't have anyway to pay for it. He said it wasn't any of his business.

JOE: He a user?

MONA: Yes. (BEAT) It's all so stupid. All so stupid.

JOE: Ma'am?
The whole thing. I had it real good. All the way around. And then I went ahead and ruined everything. Tore it all down. Even if I'd have killed myself, it wouldn't have been the answer. Not the right one. I know that. I know it real well.

You tell us where we can find this Terry?

You bet I can. I want to see him feel like I do. I want him to know what it's like.

Will you be willing to meet with him, make a buy of narcotics for us?

You name the time, I'll be there. I'll be there if I have to crawl.

Alright. You'd better get some rest.

I guess so... I'm pretty tired. You seen my mother?

Yes.

Is she real mad at me?

I don't think she is really.

Would you call her? Ask her to come and see me. Tell her I'm sorry. Tell her I want to see her.

She'll be glad to hear it.

I hope so. I got so much to tell her. Her and Richard. So much to tell them both.

Alright Miss Fenton. We'll get in touch with her.

And you tell me when you want me to call Terry. You tell me.

Yes ma'am...we will.
1 MONA: Terrible thing isn't it?
2 JOE: Ma'am?
3 MONA: Terry. He's been around a long time. Must be other girls in the same fix. All because of him. Girls who have a bad habit and have to do what he says. Girls like me. Terrible. Nobody knows how many.
4
5 JOE: Yes ma'am.
6 MONA: Where's it gonna end?
7 JOE: When you meet him.
8
9 MUSIC: SIGNATURE
10 PENN: (EASILY) The story you have just heard is true. The names were changed to protect the innocent.
11 GIBNEY: On March 10 trial was held in Department 98, Superior Court of the State of California in and for the County of Los Angeles. In a moment, the results of that trial.
12 PENN: Now, here is our star, Jack Webb.
13 WEBB: COMMERCIAL INSERT
1. FENN: Now, here is our star - Jack Webb.

2. WEBB: Thank you, George Fenneman. Friends, it would be impossible for you to question all the Chesterfield smokers you'd run into... Yet, we're convinced you want to know what affect a product has on people who do use it regularly. Well, Chesterfield gives you the facts. You've heard the report from the doctor who's been examining Chesterfield smokers. No adverse effects to the nose, throat and sinuses from smoking Chesterfield. I think it would make good sense for you to change to Chesterfield today. Smoke America's most popular two-way cigarette. Regular or king-size... You'll find Chesterfields best for you.
GIBNEY: Terry Norris Hamilton was tried and convicted of
Violation of the State Narcotic Act, a felony, 1 count.
He received sentence as prescribed by law. Violation of
the State Narcotic Act, a felony, is punishable by
imprisonment in the state penitentiary for a period of
from one to five years. Mona Irene Renton pled guilty
to the same charge and was placed on probation for a
period of three years with the provision that she be
placed under the care of a competent psychiatrist.
GIBNEY: You have just heard Dragnet -- a series of authentic cases from official files. Technical advice comes from the office of Chief of Police, W.H. Parker, Los Angeles Police Department. Technical advisors: Captain Jack Donohoe, Sgt. Marty Wynn, Sgt. Vance Brasher. Heard tonight were:

Ben Alexander


FENN: Watch an entirely new Dragnet case history each week on your local NBC Television station. Please check your newspapers for the day and time. (BEAT) Chesterfield has brought you Dragnet, transcribed, from Los Angeles.
DRAGNET

L & M FILTER HITCH-HIKE

ANNCR: Announcing the best of filter cigarettes ... L & M Filters.

The L & M Filter is entirely pure ... harmless to health
... filters out the heavy particles in the smoke ... gives
you more flavor - less nicotine.

(SAME PIX TO HERE)

L & M Filters and Fatima with tips of perfect cork ...
both made and guaranteed by the makers of Chesterfield -
Liggett & Myers Tobacco Company.

(On FATIMA ... go to cork tip Fatima pack.
On GUARANTEED ... go to two packs of Chesterfields ... then super
LIGGETT & MYERS)