DRAGNET

CHESTERFIELD #65  NBC #23  RELEASE DATE: TUESDAY, FEBRUARY 27, 1951

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SOUND:  BUD TOLLEFSON & WAYNE KENWORTHY
ENGRAVER:  RAOUl MURPHY
ANNCR. #1:  GEORGE PENNMAN
ANNCR. #2:  HAL GIBNEY, NEC
CASE:  "THE BIG FILM"

REHEARSAL SCHEDULE:
RECORDING: SUNDAY, JANUARY 31, 1951
CAST AND SOUND: 12:00N - 2:30 PM
EDITING:  T.B.A.
SCORING:  T.B.A.
ORCHESTRA
ANNOUNCERS:  (COMMERCIAL)

BROADCAST:  5:00 - 6:30 PM - STUDIO J - BY T.R.
CAST

Sgt. Joe Friday ............... Jack Webb
Policewoman Irene Gardner .... June Whitley
Crystal Eggers ...............
Pamela Telford ...............
Steve Telford ................
Willis Thatcher .............
Rowena Telford ..............
Ladies and gentlemen, the story you are about to hear is true. The names have been changed to protect the innocent.

Dragnet is brought to you by Chesterfield, made by Liggett and Myers, first major tobacco company to bring you a complete line of quality cigarettes.

You're a detective sergeant. You're assigned to Juvenile Detail. Four children in your city have apparently been abandoned by their mother. There's no trace of the woman's whereabouts. There's a possibility of foul play. Your job... investigate.
FRENCHMAN: Today, you hear these three words everywhere.

Chesterfields for me. The cigarette tested and approved by thirty years of scientific tobacco research. Chesterfields for me. The cigarette with a proven good record with smokers. And first cigarette to have such a record. Chesterfields for me. Chesterfield gives you proof of highest quality - low nicotine - the taste you want - the mildness you want. The Chesterfield you smoke today is the best cigarette ever made... And best for you.
MUSIC: THEME

GIBNEY: Dragnet, the documented drama of an actual crime. For the next 30 minutes, in cooperation with the Los Angeles Police Department, you will travel step by step on the side of the law through an actual case transcribed from official police files. From beginning to end, from crime to punishment, Dragnet is the story of your police force in action.

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

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

JOE: It was Friday, February 8th. It was raining in Los Angeles. We were working the night watch out of Juvenile Detail. My partner's Frank Smith. The boss is Captain Powers. My name's Friday. I was on my way back from Juvenile Hall and it was 7:46 PM when I got to 1335 Georgia Street...(SOUND: DOOR OPEN)...the office.

SOUND: JOE ENTERS THE OFFICE...B.G. CHANGE...COUPLE OF STEPS INTO THE ROOM

IRENE: (LITTLE OFF) Joe?

SOUND: JOE WALKS TO IRENE

JOE: Yeah, Irene.

IRENE: You talked to Captain Powers?

JOE: Yeah. Way it looks, Frank is gonna be tied up in court for a couple of days. Goin' hard.

IRENE: Gang war isn't it?
Yeah. Seems like everybody in town's climbed on the one. Really making a big thing out of it.

Uh huh.

Skipper said I was supposed to give you a hand on anything that came up.

Then you just made it.

Huh?

Woman in the next office. Better talk to her.

What's it about?

Be better if you got it straight from her.

Crank?

I don't think so. See what you can figure.

Okay.

The two of them walk to the door and open it... into the office and door close under.

Mrs. Eggers?

(LITTLE OFF) Yes, Miss Gardner. You ready to do something about this.

Yes ma'am. I'd like you to meet Sergeant Friday. Joe... this is Mrs. Eggers.

How d'ya do.

Mrs. Eggers.

If you'd give him the story the way you told it to me.

You bet I will. Sit down, young man. I'll tell you all about it.

Yes ma'am.

Joe pulls up a chair and sits down.
CRYSTAL: Get your book out.

JOE: What?

CRYSTAL: Your book. You're gonna take some notations, aren't you?

JOE: If you'll just tell me what this is about.

CRYSTAL: Yeah. Well, I don't want you to get the idea that I'm the nosey type. I'm not. It's just that I take an interest in the things that go on around me. Civil minded's the way they put it in the papers.

JOE: Uh huh.

CRYSTAL: Course there are people who say that I pay too much mind to their business .... but it isn't true. Not a bit of it.

IRENE: If you'd tell the sergeant what happened.

CRYSTAL: Oh yeah. Well.... These people moved into the house about six months ago. The five of 'em.

JOE: Yes me'em.

CRYSTAL: Stevie...Pamela...Carol...Martin ... and the mother, Rowena.

Four kids and the mother.

JOE: Uh huh...you wanna go on.

CRYSTAL: Now right off ... I could spot this woman. Seen a lot of 'em.

JOE: What do you mean, Mrs. Eggers?

CRYSTAL: You can make it Crystal if it's any easier.
1 JOE: Yes, ma'am. What'd you mean...you've seen a lot of 'em.
2 CRYSTAL: Alky's. Y'know...(LOWERS HER VOICE) Drunks.
3 JOE: Oh yeah.
4 CRYSTAL: Well, she's one. I could spot it right off. Her and those
5 four beautiful children.
6 JOE: Uh huh.
7 CRYSTAL: First few months they lived there, I'd maybe see her a
8 couple times a week. Y'know...goin' in the house or
9 comin' out. Just a couple of times a week.
10 JOE: Uh huh.
11 CRYSTAL: Then they were there a little bit, I went over...tried to
12 be neighborly...asked if there was anything I could do to
13 help 'em get settled.
14 JOE: Yeah.
15 CRYSTAL: Right off she put on the defensive. Told me that there
16 wasn't anything. Said they could manage good
17 without no help. Wouldn't even let ME in the house. Her
18 standin' there...swayin' around...clumsy eyed. Real Alky.
19 JOE: Yes ma'am.
20 HEAT
21 CRYSTAL: Now, I'm gettin' to the interesting part. Last week...ten
22 days...I haven't seen her at all. Not even a little sight.
23 JOE: Uh huh.
CRYSTAL: Now right after they moved in, little Stevie...he's 11...
he'd come around to the back door and ask if there was anything he could do for me. You know...sweep up the leaves on the lawn...empty out the garbage...little things like that. Whenever I had something I always let him do it. Used to pay him a nickel or a dime.

JOE: Yeah.

CRYSTAL: The last week I been givin' him a kinda little plate of lunch too. That's what really told me they was somethin' wrong. That plate of lunch.

JOE: I don't understand.

CRYSTAL: Well, I don't have any children of my own. But my sister...she's got five of 'em and once in a while...a couple of 'em will come to visit with their aunt Crystal. And young man...I know kids. Isn't enough food in the world to fill 'em up. None of 'em. Except Stevie. He never ate the food at my house. Always took the plate over to his place. Brought back the dish. He never took a mouthful of food at my place.

JOE: Uh huh.

CRYSTAL: So right off, I figure that there was something wrong. I figured he must have been takin' that food back to his house for his sisters and brother. That's the way it looks to me.

IRENE: What about the children's father, where's he?
CRYSTAL: I ain't never seen him. I think he either died or him and 
Rowena got a divorce or somethin. Never seen him. Matter 
of fact, I ain't seen the other three kids last week. I 
guess they just stay in the house all the time. Never see 
'em out in the yard playin' or actin' like kids.

IRENE: Do you know if this Mrs. Telford works?

CRYSTAL: No I don't. Never seems like she does. Time's I've seen 
er goin' and comin'...all hours. Never seemed to be on 
any kinda schedule...y'know like 9 to six. Never seemed 
to be on anything like that.

JOE: Well, thank you Mrs. Eggers. We'll check the house.

CRYSTAL: That's what I wanted this officer to do. Told him I'd go 
right along with you.

JOE: That won't be necessary.

CRYSTAL: Now listen young man. If there's anything wrong with them 
kids...I wanna know about it. Do my part. The whole 
neighborhood's talkin'.

JOE: That's right?

CRYSTAL: Sure. Little Stevie's been to all the houses lookin' for 
something to do. Askin' for work. Just seems to me that 
there's somethin' wrong about the whole kiboodle of 'em.
Not seein' the mother....the way the boy don't eat the 
lunch plate...not seein' the other kids. There's something 
that don't fit over there.

JOE: Alright ma'am...we'll look into it.
had given us, The house was a small, clapboard building located on the rear of the lot. The front yard was overgrown with weeds and there were neighborhood advertising papers lying around. When we arrived, there was a faint light on, in one of the front rooms. Irene and I went up to the front door and knocked. We got no answer. I tried the door but found it locked. There was no sound from inside the place. The shades were drawn over the windows so that it was impossible for us to see into the house. We walked around to the rear and tried the back door.

**SOUND:** NIGHT B.G. SLIGHT RAIN. SOUND OF IRENE TURNING THE DOORKNOB.
IRENE: Locked.

JOE: Doesn't look like there's anybody home.

IRENE: Uh huh.

JOE: Let's talk to the Eggers woman again.

IRENE: Right.

SOUND: THEY WALK OFF THE BACK PORCH AND ONTO A CEMENT PATH.

JOE: Doesn't make a lot of sense. From the story she gave us, the kids should be at home.

IRENE: She might be seeing things, Joe. You know... trying to figure out some way to get attention.

JOE: Might be. Didn't seem like that to me though.

SOUND: STEPS HOLD FOR A WHILE.

IRENE: Joe?

JOE: What?

SOUND: STEPS STOP.

JOE: What is it?

IRENE: Front window. There... see it?

BEAT

JOE: Yeah. There's somebody in there. Let's go.

SOUND: THE TWO OFFICERS WALK TO THE FRONT OF THE HOUSE. UP THREE WOODEN STAIRS AND ONTO THE PORCH. COUPA STEPS AND STOP.

DOOR KNOCK.

BEAT

JOE: I'll try it again.

IRENE: Yeah.

SOUND: DOOR KNOCK.

BEAT
IRENE: Not answerin'.

JOE: (UP) C'mon...open the door. We know you're in there.

JOE: (BEAT) We can wait out here a long time. Now...open the door.

BEAT

PAMELA: (OFF - INSIDE THE HOUSE) What d'ya want?

JOE: Police officers. Let us in.

PAMELA: There's nothin' wrong. Go away.

JOE: We can't do that. C'mon...open up.

PAMELA: Who you gonna arrest?

JOE: Nobody. We just want to talk to you.

PAMELA: You sure that's all.

JOE: Yeah.

BEAT

PAMELA: Okay...just a minute.

BEAT

SOUND: DOOR UNLOCKED FROM THE INSIDE...THEN CHAIN LATCH TAKEN

FROM DOOR. DOOR OPENS.

PAMELA: What d'ya want.

JOE: You Pamela Telford?

PAMELA: I haven't done anything wrong.

JOE: We didn't say you did.

PAMELA: Then what're you doin' around here? What're you lookin' for?

IRENE: Your mother in?

PAMELA: What?

IRENE: Is your mother home?
1 PAMELA: Well...yeh. She's here.
2 JOE: We'd like to see her.
3 PAMELA: Y'can't. Y'can't see her.
4 JOE: Afraid we're gonna have to.
5 PAMELA: She's lyin' down. Asleep. That's why you can't talk to her.
6 JOE: What's the matter, honey?
7 PAMELA: Nothin'. Why d'you ask something like that?
8 JOE: You better let us in huh? We're gonna have to talk to your mother.
9 PAMELA: But she's asleep. She's tired. Y'can't talk to her.
10 JOE: C'mon, 'honey...you want to wake her up? There are some things we've got to talk to her about.
11 IRENE: I wonder if we could come in. It's kinds wet out here.
12 BEAT
13 IRENE: Huh? How about it?
14 JOE: Then you can get your mother and we can have our talk.
15 BEAT
16 PAMELA: I guess you can come in. I guess it's alright.
17 SOUND: SHE TRIES TO OPEN THE DOOR.
18 JOE: (AS HE MOVES TO THE DOOR) Here...I'll help you with the door. (HE TRIES TO PUSH IT OPEN) Stuck.
19 IRENE: I'll give you a hand.
20 SOUND: IRENE MOVES TO THE DOOR.
21 JOE: (TO PAM) You have something in front of it?
22 SOUND: JOE PUSHES AGAINST THE DOOR AND IT SWINGS OPEN SLOWLY.
1 PAMELA: (LITTLE OFF) It's just the mattress.
2 SOUND: JOE GETS THE DOOR PUSHED BACK AND IRENE ENTRYS THE ROOM.
3 IRENE: What's it doing there?
4 PAMELA: Me and Steve put it there to keep prowlers out.
5 IRENE: Uh huh. C'mon in Joe.
6 JOE: Yeah. 7/30
7 SOUND: JOE ENTRYS THE ROOM AND THE DOOR CLOSES BEHIND HIM.
JOE: (NARR) The front room was about 12 feet square. The only light in the room came from a candle in a jelly glass on a table. (MUSIC IN) The only furniture in the place was the table that held the candle, and a torn artificial leather and chrome couch. The floor was covered with paper litter, rain soaked cardboard boxes, and dirty clothes. At half a dozen places, drops of dirty water were seeping through the roof. The water was being caught in empty tin cans that had been placed around the room. To the left, was a door to a bedroom. In it, in a wooden crib, were two children. From the descriptions we'd gotten from the Eggers woman, we recognized them as Martin Telford, aged 4, and his sister Carol, aged 2. As soon as the children saw Irene and me, they hid their heads under the dirty blanket that covered the crib. There was nothing else in the room except a dirty mattress lying on the floor in one corner. From the appearance of the bedding, it hadn't been laundered or changed in at least three weeks. On the other side of the house, a small kitchen was piled high with dirty dishes, pieces of rotting food and empty tin cans. The plumbing in the house had apparently been out of order for several weeks.

(MORE)
While Irene and I looked over the house, the girl who'd met us at the door, Pamela Telford, followed us. When we got back into the front room, she started to cry.

SOUND: DRIPPING OF WATER THROUGH THE ROOF INTO TIN CANS. SOUND OF RAIN, OFF.

PAMELA: CRYING.

JOE: Where is she, honey?

BEAT:

JOE: C'mon Pam...it isn't as bad as all that. Here....

SOUND: PAMELA BLOWS HER NOSE.

JOE: Now, where's your mother, honey?

PAMELA: (SNIFFING) She's out looking for a job.

JOE: Kinda late for that isn't it?

PAMELA: I dunno. That's what she's doin though...out looking for a job.

JOE: That Martin and Carol in the other room?

PAMELA: Yeah, my brother and sister.

IRENE: Where's your other brother, Steve?

PAMELA: Down at the garage.

JOE: What?

PAMELA: The garage. Down the street...couple of blocks over.

IRENE: He's down there.

IRENE: When'd your mother leave?

PAMELA: (SNIFFS) What?

IRENE: Your mother...when'd she go out to look for work?
1. JOE: Why'd you tell us she was here tonight?

2. PAMELA: Cause I didn't know what you wanted. I thought you were trying to arrest her.

3. JOE: Why'd you think a thing like that?

4. PAMELA: Because that's what she said.

5. JOE: Your mother?

6. PAMELA: Yes...she told us that policemen arrested people. She told us about it...how you did it once to her.

7. IRENE: Your mother's been arrested?

8. PAMELA: Yes.

9. JOE: You know why?

10. PAMELA: Cause she was.

11. JOE: No honey, I mean, why was she arrested?

12. PAMELA: She got sick. She got sick and they put her in jail.

13. JOE: Uh huh.

14. PAMELA: That's why I told you she was asleep. I thought that you'd go away and leave us alone.

15. IRENE: Sure cold in here. Do you have any heat in the house, Pamela?

16. PAMELA: There's a heater in the bedroom.

17. IRENE: (TO JOE) I'll turn it on.

18. PAMELA: It doesn't work.

19. IRENE: Huh?

20. PAMELA: The heater doesn't work. Marty was playing one day and he broke the little rods in it. It doesn't work any more.
IRENE: We should be able to get some heat out of it.

PAMELA: No you won't. There isn't any gas. They turned it off.

JOE: I think maybe you kids better come downtown with us, huh?

PAMELA: Why?

JOE: It'll be warm there. Be a lot more comfortable.

PAMELA: We can't go. We gotta wait here.

JOE: It's alright, Pam, we'll leave word for your mother where you are.

PAMELA: We still can't go. We gotta be here when she comes home.

JOE: She'll be pretty mad if we aren't here. We gotta stay.

PAMELA: We still can't go. We gotta be here when she comes home.

JOE: We'll explain it to her. (TO IRENE) Irene?

IRENE: Yeah.

JOE: You wanna call the crime lab...have 'em come out and get some pictures of the place?

IRENE: Right.

SOUND: IRENE LEAVES AND WE HEAR THE DOOR OPEN AND CLOSE, RAIN UP.

WITH DOOR OPEN.

JOE: You want to get your brother and sister ready?

PAMELA: We're not goin'.

JOE: I'm sorry, honey, but there's not much you can do about it.

SOUND: DOOR KNOCK OFF MIKE.

JOE: Maybe that's your mother now?

PAMELA: No...it's Steve. I'll let him in.

SOUND: JOE AND PAMELA WALK INTO THE KITCHEN, DOOR UNLOCK AND OPEN.

RAIN UP.
1 STEVE: COMING IN) Who're you?
2 PAMELA: He's a policeman.
3 SOUND: DOOR CLOSE. STEVE WALKS INTO THE KITCHEN.
5 for you to come buttin' in for.
6 JOE: We want to see your mother.
7 STEVE: She hasn't done anything. Why don't you cops leave her
8 alone. Stop hounding her. All the time you're after her.
9 Never leave her alone. Why don't you leave her alone?
10 PAMELA: You bring something to eat Steve?
11 STEVE: Mister?
12 JOE: What's that son?
13 STEVE: You better get outta here. And don't call me son.
14 JOE: What's the matter, Steve? Why're you actin' like this?
15 STEVE: "Cause I don't like cops. That's why. You've got no right
16 to come in here like this. No right at all. We ain't done
17 nothin' wrong. We're not botherin' nobody. We're not
18 causin' any trouble. Now leave us alone.
19 PAMELA: They're lookin' for Ma, Steve.
20 STEVE: I figured that. She's not here. Now get out of here.
21 SOUND: THE FRONT DOOR OPENS OFF AND IRENE COMES IN.
22 IRENE: Crime lab is on the way, Joe. (SHE SEES STEVE) Hi...
23 you're Stevo aren't you?
24 STEVE: You a cop too?
25 IRENE: I'm a policewoman yes.
I just told your friend here to get out. You can put the same thing on.

Kinda rough for a little guy, aren't you?

That's none of your business. I know my rights. I know 'em good.

Look Steve, we're not after you. We don't want to cause any trouble. We got a call tellin' us that you kids were havin' it a little rough. We just want to help. We're gonna take you downtown, give you a good meal. Just until we can talk to your mother. That's all. Just until we can talk to her.

Then you're gonna bring us back?

We'll see.

How 'bout Marty and Carol, you takin' them too?

Yeah.

You gonna give them somethin' to eat?

That's right.

Okay. We'll go with you. Just for tonight though. That's all...just for tonight. Y'understand?

Yeah.

And another thing.

What's that?

We're payin' our own way. I've got money. Anything you give us, we're gonna pay for.
JOE: You don't have to do that.

STEVE: I'm going to. We don't need charity. We're gettin' along all right. Everybody has a little rough luck now and then. Everybody. Mom tries. She really does. She's been lookin' for a job for a long time.

JOE: Uh huh.

STEVE: She's always tryin' to do her best. Just seems that things don't work out so good for her. She's all the time lookin' for work. Doesn't even have time to keep the house real clean like she'd like to.

IRENE: Your mother say when she'd be back?

STEVE: Why you wanna ask that?

IRENE: Just like to know, that's all. How 'bout an answer?

PAMELA: Nothin' wrong with that, Steve.

STEVE: There's always somethin' wrong when a cop asks you a question. They don't ask 'em unless they're tryin' to trap you.

JOE: That's not true son.

STEVE: You don't have to lie to me. You think that just because I'm a kid I don't know about these things. You think I'm just a little kid. You're wrong. There's nothin' wrong here. Nothin' at all.

JOE: Alright, Steve, you want to help the others get ready to leave.

STEVE: I'm not sure we can go.
1 JOE: Afraid you're gonna have to son.
2 STEVE: I told you about callin' me son before. My name's Steve.
3 JOE: Alright Steve.
4 STEVE: We'll go with you. We'll go just for tonight. But the
5 only reason is that I want Marty and Carol and Pamela to
6 have something hot to eat. There's somethin' wrong with
7 the stove, so's we can't cook on it. That's the only
8 reason we're goin'. Just because there's something wrong
9 with the stove.
10 PAMELA: The gas is turned off.
11 STEVE: No it isn't. It just don't work. But whatever we eat...
12 whatever we get...we're gonna pay for. I've got the
13 money.
14 JOE: I told you that isn't necessary.
15 STEVE: It is, too. We're not takin' any charity. We've never
16 taken any and we're not goin' to start now. Anything
17 that's done for us, is gonna be paid for.
18 JOE: That's right, Steve.
19 STEVE: Huh?
20 JOE: It'll be paid for.
21 (END SCENE 2)
JOE: 8:56 P.M. Men from the crime lab arrived and photographed
the entire house. The pictures were to be held for
evidence. A search of the house showed that there was
no food for the children. In a cardboard box in the
bedroom, under a pile of toilet articles, we found a
photograph of a man and a woman taken at what appeared
to be a beach photographers. Frank and I checked through
the rest of the house but found nothing that would indica:
where the mother of the four Telford children had gone.
The youngsters were taken to juvenile hall, bathed, given
clean clothes, and fed. At first, Steve Telford refused
to eat anything until he was assured that his two sisters
and brother were being given the same kind of food. After
the boy had finished eating, Irene and I talked to him.
His previous uncooperative attitude had changed and he
seemed anxious to help us find his mother.

STEVE: This is the longest she's ever been gone. I'm beginning
to think that there might be something wrong.

JOE: When'd you see her last, Steve?

STEVE: This is Friday isn't it?

IRENE: Yeah...February 8th.

STEVE: Uh huh...it was last Tuesday then.

JOE: Y'mean this week?
1 STEVE: No... a week ago. A week ago Tuesday.
2 JOE: What'd she say when she left?
3 STEVE: Just like always. She said she wasn't feeling very good
4 and she was goin' out and try to look for work.
5 IRENE: What kind of work does she do?
6 STEVE: She's a waitress. A good one too.
7 JOE: Uh huh.
8 STEVE: That's the trouble I guess. That she's so good.
9 IRENE: What d'ya mean?
19 STEVE: Well, there are only a couple of places that Mom says are
20 any good. Y'know... where she'd want to work.
21 JOE: I don't think I understand, Steve.
22 STEVE: Well, Mom always said that she wasn't just a hash slinger.
23 That's what she called it. She said that she was a
24 waitress and that she wouldn't go to work just anyplace.
25 JOE: Uh huh. Where'd she work last?
26 STEVE: Big place out in Beverly Hills. I forget the name right
27 now. But when she got the job... before she went to work,
28 Mom took us out there. We didn't go right in but we
29 stood in front and looked at it. Big place. Real nice.
30 Y'know... all kinda glass in front. And you could see the
31 people inside havin' a good time. We didn't go in but
32 we could see it good.
33 JOE: How long did your mother work there?
STEVE: Well, she had some trouble, and she had to quit.

IRENE: What d'ya mean, trouble?

STEVE: She got sick, and the man who was her boss got mad at her
and I guess he said a lot of things that Mom didn't like.
So Mom told him that he couldn't talk to her like that and
then she quit.

JOE: You're mother ever tell you what was wrong with her?

BEAT

JOE: Steve?

STEVE: No...she didn't.

IRENE: She see a doctor about it?

BEAT

STEVE: Y'might as well know it. You're gonna find out anyway.

JOE: What's that son?

STEVE: Mom drank a lot. Sometimes she'd drink too much and she'd
get sick. That's what was wrong.

JOE: Where's your father, Steve?

STEVE: He died before Carol was born. Right before.

JOE: Uh huh. I want to take a look at a picture son. Look at
it and tell us if you know who the man in it is.

STEVE: Alright.

SOUND: JOE HANDS HIM SMALL PICTURE IN A CHEAP TIN FRAME.

BEAT

STEVE: That's Mom.

JOE: Uh huh.
1 IRINE: You know who the man is?
2 STEVE: No...I don't think I ever saw him before.
3 JOE: Your mother have any men friends?
4 STEVE: No...I don't think so. Least she never told me about 'em.
5 She always said that the kids were enough for her. That
6 we were all that mattered. She used to say that when
7 she got a steady job...we were all gonna live good. She
8 used to tell us how one day the phone would ring and all
9 of our troubles would be over. Just like that. One day
10 we'd have a little trouble and the next, everything was
11 gonna be alright.
12 JOE: Yeah.
13 STEVE: She really believed it too. Just all of a sudden....the
14 phone was gonna ring and all our troubles would be over.
15 IRINE: Uh huh.
16 STEVE: I didn't know how to..
17 JOE: What's that/ Steve?
18 STEVE: That they turned the phone off.
19(END SCENE 3)
We had the name Rowena Telford checked through R. and I. and found that the boy's story was true. The woman had been arrested once on a charge of 4127-A L.A.M.C. being drunk in a public place. Irene put in a call to the waitress' union and asked them to check and see if the woman was working anyplace in town. They came back with the information that the last job she'd held had been six months before, and that she'd been fired for insubordination and being drunk. We showed the picture found at the Telford home around the department in the hopes that one of the officers might recognize the background. None of them did. The next morning, we had several copies made and began a search of the bars along Fifth street. We'd ask each bartender if he'd ever seen the woman or the man. In the first four places we checked, we got "yes" answers to the query about the woman, but none of the people we talk to could tell us anything about the man in the picture. Two more days passed without results.

In the meantime, a warrant had been issued ordering the arrest of Rowena Telford charging her with child neglect. A local and an A.P.B. were gotten out on her. On the third day after we'd started our search for the missing woman, we talked with a bartender who was able to give us the name of the man in the picture. He described the man as a fry cook in one of the smaller restaurants on Fifth Street. We checked the restaurant but found that he'd been fired on Monday, the 28th of January. A check of his home address gave us no indication where he might be. Irene and I went back to the office and checked the name through R. and I.
IRENE: (FADING IN) Joe?
JOE: Yeah. Come up with anything?
IRENE: Checked the name. He's registered as an ex-convict.
JOE: Uh huh. Where'd he fall?
IRENE: Back in Pennsylvania. Did time for A.D.W.
JOE: We better talk to him.
IRENE: Right now, he looks awful good.
JOE: Why do you say that?
IRENE: What he was arrested for.
JOE: Yeah.
IRENE: He tried to boat a woman to death.

(END SCENE 4)
(END ACT 1)

GIBNEY: You are listening to Dragnet, the authentic story of your police force in action.

(COMMERCIAL INSERT)
DRAGNET RADIO
JAN. 26, 1954
SECOND COMMERCIAL.

1 FENNEMAN: Meet Peter Lind Hayes and Mary Healy - America's
2 favorite husband and wife comedy team. They are
3 typical of smokers everywhere who are saying -
4 "Chesterfields for me." Mary says.
5 MARY: I've smoked regular size Chesterfield for about
6 seven years. Guess that ought to prove how I feel
7 about Chesterfield's taste and mildness.
8 FENNEMAN: Peter says - "Chesterfields for me, too"....
9 PETER: Far as I'm concerned king is the only size....and
10 like Mary says. .Chesterfield is the only cigarette
11 MARY: Either way you like them. .I'll bet you'll find
12 Chesterfield is best for you.
13 FENNEMAN: Yes - smoke America's most popular two-way cigarette
14 ....regular and king-size Chesterfield. The best
15 cigarette ever made and best for yo.
JOE: An immediate search was started for the man in the picture with Rowena Telford. From friends of his we found that we might be able to locate him in a hamburger stand at the beach in Santa Monica. Tuesday, February 12th, Policewoman Irene Gardner and drove down to the beach city.

SOUND: BOARDWALK B.G. STEPS ON CONCRETE. RAIN IN B.G.

IRENE: Should be it up there, huh?

JOE: Yeah.

SOUND: STEPS HOLD FOR A WHILE. THEN WE HEAR DOOR OPEN AND CLOSE.


IRENE: Thanks.

SOUND: THEY WALK INTO THE RESTAURANT. AS THEY DO, WE HEAR THE SOUND OF HAMBURGERS FRYING. DOOR CLOSE AND B.G. OUT.

IRENE: Warm in here.

JOE: Yeah.

SOUND: THEY WALK TO THE COUNTER. STOP.

WILLIS: (LITTLE OFF) Yeah?

JOE: Like to see Willis Thatcher.

WILLIS: What for?

IRENE: Police officers. You're Thatcher aren't you?

WILLIS: Yeah. What d'ya want with me?

JOE: Couple of questions we'd like to ask.

WILLIS: Sure. I got nothin' to hide. No reason to give you any trouble. What d'ya want to know?
JOE: You know a woman named Rowena Telford?

BEAT

WILLIS: Why d'ya ask that?

JOE: It's a simple question, Thatcher. You can give us the same kind of answer.

BEAT

JOE: How 'bout it?

WILLIS: Yeah. I know her. Why? What's she done now?

JOE: Whon'd you see her last?

WILLIS: I don't know, couple of weeks ago.

JOE: Narrow that down huh?

WILLIS: Why? Listen...anything she did...I had no part of.

IRENE: We understand you were pretty friendly with her.

WILLIS: That's not true. Sure...maybe I had a couple of dates with her. Not more than a couple. That's it. Isn't anybody in the world could put up with her for more than that.

JOE: Why d'ya say that?

WILLIS: You ever know her?

JOE: No.

WILLIS: (TO IRENE) You?

IRENE: No. I never met her.

WILLIS: That's how come you can ask that kinda question then. If you know her...if you spent any time with her...you had to know what I mean.

JOE: Yeah...well tell us.
WILLIS: She's a lush. A real lush. All the time boozin' it up. Wasn't so bad that she got loaded but she was real loud when she was tanked up. Real loud.

JOE: That right.

WILLIS: Sure...check around. Ask her friends. Talk to 'em. They'll all tell you the same story. Every one of 'em. First off she'd have a couple of drinks...next thing you know, any fella with her'd be tryin' to get out of a place without gettin' his head knocked off. She was always startin' trouble. Sit down...order a drink and the next thing you know, some guy was askin' you outside. I ain't built to go outside too often. I got hurt bad when I fight.

JOE: Yeah. She have any other boy friends?

WILLIS: You don't listen very good do you?

JOE: What?

WILLIS: I told you. Isn't anybody around here'd have much to do with her. Far as I know there wasn't nobody who went with her.

IRENE: How'd she seem the last time you saw her? Wednesday, the 30th of January, wasn't it?

WILLIS: Nice try lady. I don't know when it was I saw her last. I told you...couple of weeks ago. I can't name you a date.

JOE: How'd she feel when you did see her?

WILLIS: Alright. She had a little hangover....she always had one of those.
JOE: She seemed depressed about anything?

WILLIS: Not that she talked about.

JOE: Uh huh. She say anything about leaving town?

WILLIS: Not to me. Listen...how 'bout givin' me a break and tellin' me what this is all about? What're you after Rowena for?

JOE: Few questions we want to ask her.

WILLIS: If I hear anything about her, I'll let you know.

JOE: Where you living now?

WILLIS: Got a room up in Santa Monica.

JOE: How come you didn't let the registration office know about it?

WILLIS: Just slipped my mind I guess. Y'know how it is...you get busy doin' something and you forget. That's all...I just forgot.

JOE: We'd like to take a look at your room.

WILLIS: For what? You better come right out and tell me what this is all about. You're not just out here to play footsie.

JOE: These fights you told us about, you ever have any arguments with Mrs. Telford?

WILLIS: I don't think that's any of your business.

JOE: We're writin' it down that it is. How 'bout an answer.

WILLIS: We had a couple of beofs. I told you...y'couldn't go around with her and not have little trouble.

IRENE: You ever hit her?
WILLIS: We're back to that huh?
IRNE: What d'ya mean?
WILLIS: You know the record. The time I did. You figure maybe I did something to Rowena. Isn't that it? You think I hurt her.
JOE: We're askin' you.
WILLIS: Well, you're way off the road. I ain't gonna try to con you. Sure, I maybe had a lotta reasons to want to belt her. I used to think a lot of Rowena. A awful lot. But that's all over. All I wanted her to do was to leave me alone. Stay away from me. (BEAT) I didn't ever hit her. I didn't hurt her...no matter what you think...
JOE: Alright.
WILLIS: You gotta believe that. Guess it sounds kinda funny.... I ain't tryin' to fool anybody. I'm ready to admit it. I'm a bum.
JOE: (GRUNTS)
WILLIS: But she didn't have to keep tellin' me. Not all the time.
JOE: I knew it.
JOE: Yeah.
WILLIS: No body likes to be called a Bum.
JOE: Uh huh.
WILLIS: Even if you know it's true.

(END SCENE 5)
1 JOE: 1:47 P.M. We drove the suspect over to his rooming house
and checked the premises. We found nothing that would
definitely tie him in with the disappearance of the
Telford woman. After leaving his room, we took him
downtown where he was held for further investigation on a
charge of suspicion of murder. We checked communications
but found that there'd been no word on the missing woman.
Her name and description had been checked through the
files in Missing Persons without results. 3:40 P.M. Frank
came by the office and said that the trial he was
attending was dragging on and that it would be a couple
more days before he'd be back on duty. A petition was
filed on behalf of the children, charging violation of
section 273A-P.C., unfit home, asking that they be made
wards of the Juvenile court. Police woman Irene Gardner
put in a call to the next door neighbor of the missing
mother and found that there'd been no trace of her since
we'd removed the children. 5:12 P.M. We finished up the
log for the day and were leaving the office.

20 SOUND: SQUADROOM B.G. PHONE RING
21 JOE: I'll take it.
22 SOUND: HE WALKS TO THE PHONE...PUNCHES BUTTON AND LIFTS RECEIVER.
JOE: (INTO PHONE) Juvenile...Friday...Yeah...that's right.
Uh huh. What was that address again? Yeah. Uh huh. Yes
sir...we'll be right there.

SOUND: HE HANGS UP THE PHONE.

IRENE: What've you got?

JOE: Bar over on east sixth...

IRENE: Yeah.

JOE: Rowena Telford just walked in.

OUTSIDE SCENE C

JOE: The bartender was one of those we'd questioned when we'd
first started our investigation. At the time, he knew
the Telford woman but said that he hadn't seen her for
several weeks. On the phone he'd told me that she'd just
walked into his bar. Irene Gardner and I left the office
and drove over to the east Sixth Street address but the
woman had just left. We had her description, and a
description of the clothes she was wearing, put out to
all cars in the area, but she was not picked up. Miss
Gardner and I went back to the office to put out a
supplementary bulletin on the woman. At 8:24 P.M. We got
a call from the woman who'd made the original complaint,
Mrs. Crystal Eggers. She told us that the Telford woman
had just walked into her own home. Irene and I left the
office and drove out to the house on Vallejo Street.

SOUND: STEPS ON SIDEWALK, UP PORCH AND STOP.
IRENE: Light on...she must still be home.

JOE: Yeah.

SOUND: DOOR KNOCK.

BEAT

ROWENA: (OFF...INSIDE THE HOUSE) Who is it?

JOE: Police officers...like to talk to you.

ROWENA: (OFF) Just a minute.

SOUND: AFTER A BEAT, WE HEAR THE DOOR UNLOCKED AND OPENED.

ROWENA: (A LITTLE DRUNK) 'Bout time you got here. You got 'em yet?

JOE: Ma'am?

ROWENA: You got the little brats? They all run off. All of 'em. I get my hands on 'em and they're gonna get what for.

(SHE LOOKS FOR THE KIDS) Where are they?

JOE: They're downtown, Mrs. Telford.

ROWENA: Whyn'cha bring 'em home. This is where they belong. When I get my hands on 'em...oh what I'm gonna give that little Steve.

JOE: You mind if we come in?

ROWENA: No...come right ahead.

SOUND: THE TWO OFFICERS WALK INTO THE HOUSE.

ROWENA: (AS THEY ENTER) You gotta kinds excuse the way the house looks. I been away for a couple of days. You can see how the kids can mess the place up.

JOE: Yes ma'am. I'm sergeant Friday...this is Miss Gardner.

ROWENA: How do. Would you like to sit down?

IRENE: No that's alright.
JOE: You mind telling us where you've been, Mrs. Telford?

ROWENA: Just a little trip. For my nerves y'know. I'm awful nervous.

IRENE: Did you just walk off and leave the children by themselves?

ROWENA: Well...don't put it that way. Stevie's good with the kids. He can take care of 'em. How come you didn't bring 'em back?

JOE: They're being held in Juvenile Hall, Mrs. Telford.

ROWENA: For what?

JOE: When we found 'em, they were suffering from malnutrition.

This place...it's not fit for youngsters.

BEAT

ROWENA: So you just took 'em out and put 'em in a home. That the way it is?

JOE: Yes ma'am.

BEAT

ROWENA: Well, you've got your nerve. You really have.

IRENE: What?

ROWENA: You comin' in here and breakin' up a home like this. You oughta be ashamed of yourself.

JOE: We've got a warrant for your arrest.

ROWENA: Me?

JOE: Yes ma'am.
ROWENA: Now you listen to me cop. You've got no right to come in here and break up my home. I know all about you cops. All about you. Pussyfootin' around...tryin' to make everybody think you're so good. Well, it won't work with me. I know. I've been around. I know you for what you are. And I tell you this.

JOE: What's that?

ROWENA: You better get those kids back here fast. You hear me? You get 'em back here fast, cause if you don't I'm gonna sue you...and her...and the city for every dime it's got. I'll take this to any court in the country I have to...but I'm gonna get my kids back.

BEAT

ROWENA: (TO IRENE) You'll understand. You're a woman. I had to go away. For my nerves. I left the kids okay. I gave Steve enough money to take care of everything. It's not the first time he's done it. I don't know what I'd do without him. You can understand it can't you. You know. They're my babies. My own babies. I never meant 'em no harm. Never. I love 'em. With a mother's kinda love. You know what I mean don't you?

IRENE: I think we'd better be going.

BEAT
ROWENA: You're like all the rest. You think you're so smug.

Well, you ain't. You ain't half as good as you think you are. You want it plain. Real plain so's you can understand it? You stink.

That's what. All of you stink.

JOE: Where've you been for the last two weeks?

ROWENA: Most terrible thing that ever happened to me. To anybody. He told me he loved me. Said we was gonna get married. I thought it'd be nice for the kids. That's what I thought. For the kids. We was gonna drive down to Mexico and get married. All nice.

JOE: Uh huh.

ROWENA: Everything was goin' nice. I gave Stevie a couple of dollars, told him to take care of things. Then we left. Drove all the way to San Diego without stoppin'. Then we had some lunch. On the way to get married. We had a couple of drinks. Just to make the food taste better. That's all. Then all of a sudden I got sick again. And he walked out on me. Left me right there in the bar. All by myself. All the promises he made to me. All the things we was gonna have. All of it...just a lot of lies. Soon's I got a little sick...we just had a couple of drinks. He walked out on me. Left me right there. All by myself, y'know.

JOE: Yeah.
ROWENA: All by myself. I didn't have no money. No way to get back. What was I gonna do? I believed him. I really thought he was gonna marry me. I believed all he said how things were gonna be better. I believed it all. Dirtiest trick I ever heard of, walkin' out on a girl like that. Dirtiest I ever heard.

JOE: I got one to beat it

ROWENA: Huh?

JOE: You children pull on you children.
1 PENN: (EASILY) The story you have just heard is true. The names were changed to protect the innocent.

2 GIBNEY: On June 4th, trial was held in Department 97, Superior Court of the state of California, in and for the County of Los Angeles. In a moment the results of that trial.

3 PENN: Now here is our star, Jack Webb.

4 WEBB: COMMERCIAL INSERT

\[ 26/45 \quad 27/20 \]

\[ \text{Trial} \quad 27/28 - 27/25 \]
DRAGNET RADIO

CLOSING COMMERCIAL - NO. 1

1. PENN: Now, here is our star, Jack Webb.

2. WEBB: Thank you, George Fenneman. Friends, we've tried to set a Dragnet standard....Putting it in just a few words, we're out to make each program the kind of entertainment you want. Believe me, we're going to keep working real hard at it. You know, the people who make Chesterfields feel the same way about their cigarette. To sell a product you have to make it good and keep it good. And the latest reports from our research lab shows Chesterfield is highest in quality....highest in quality....low in nicotine. Smoke America's most popular two-way cigarette. Chesterfield - regular or king-size....they're milder...they're satisfying....they're best for me. Best for you.
Roxana Esther Telford was tried and convicted of violation of Section 273A-P.C., endangering the life and safety of a minor, which is punishable by imprisonment in the County Jail for a period of not more than one year. The four Telford children were made wards of the Juvenile Court and were placed in foster homes.
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 different Dragnet case history each week on your local NBC Television station. Please check your newspapers for the day and time. (BkAT) Chesterfield has brought you Dragnet, transcribed, from Los Angeles.

(FATIMA HITCH HIKE)
ANNOR: Filter tip smokers ... This is it!
L & M Filters ... The one filter tip cigarette with plenty of good taste - much more flavor - much less nicotine ... And effective filtration.
Only the L & M Filter contains the miracle product - alpha cellulose - absolutely pure - non-mineral - harmless to health.
Yes, this is it! As Ann Sheridan puts it ...
L & M Filters are just what the doctor ordered ..... Buy L & M Filters ... the light and mild smoke!