CHESTERFIELD, #75 NBC #243

DIRECTOR: JACK WEBB
WRITER: JOHN ROBINSON
MUSIC: WALTER SCHUMANN
SCRIPT: JEAN MILES
SOUND: BUD TOLLEFSON & WAYNE KENWORTHY
ENGINEER: RAOUl MURPHY
ANNOR. #1: GEORGE FENNEMAN
ANNOR. #2: HAL GIBNEY, NBC
CASE: "THE BIG NOTE"

RELEASE DATE: APRIL 17, 1954

SPONSOR: CHESTERFIELD CIGARETTES
AGENCY: CUNNINGHAM-WALSH
COMMERCIAL SUPERVISOR: PETER PETERSON
TECHNICAL ADVISORS:
Sgt. MARTY WYNN: L.A.P.D.
Sgt. VANCE BRASHER: L.A.P.D.
Capt. JOHN DONOHUE: L.A.P.D.

REHEARSAL SCHEDULE:
RECORDING: SUNDAY, APRIL 11, 1954
CAST AND SOUND: 12:00-2:30 P.M.
EDITING: T.B.A.
SCORING: MONDAY, APRIL 12, 1954
ORCHESTRA: 8:30 - 10:30 P.M.
ANNOUNCERS: (COMMERCIAL)
BROADCAST: 6:00 - 6:30 P.M., STUDIO 4, BUILD.

LG 0182820
"DRAGNET"
TUESDAY, APRIL 13, 1954

"THE BIG NOTE"

CAST

SGT. JOE FRIDAY...............................JACK WEBB
OFF. FRANK SMITH..............................BEN ALEXANDER
EDNA MCGUIRE..................................JOYCE McCLUSKEY
VINCENT BEAL..................................JACK KRUSCHEN
KATHRYN PILGRAM...............................CAROLYN JONES
ROBERT PILGRAM.................................HARRY BARTELL
"THE BIG NOTE"

FOR BROADCAST: APRIL 13, 1954

1 MUSIC: SIGNATURE

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

5 MUSIC: DRUM ROLL UNDER

6 GIBNEY: 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.

9 MUSIC: UP AND FADE FOR

10 PENN: (EASILY) You're a detective sergeant. You're assigned
to Juvenile detail. You get a report of drug addiction
in a group of teen agers. You don't know if the
information is true. Your job....check it out.

14 MUSIC: UP AND FADE FOR

(COMMERCIAL INSERT)
DRAGNET RADIO
APRIL 13, 1954

FIRST COMMERCIAL

1 FENN: Meet Peter Lind Hayes and Mary Healy - America's favorite husband and wife comedy teams. They're typical of smokers everywhere who are saying ...."Chesterfields for me."

Mary says ......

2 MARY: I've smoked regular size Chesterfield for about seven years. Guess that ought to prove how I feel about Chesterfield's taste and mildness.

3 FENN: Peter says ...."Chesterfields for me, too" ....

4 PETER: Far as I'm concerned king is the only size .... and like Mary says .... Chesterfield is the only cigarette.

5 MARY: Either way you like them, I'll bet you'll find Chesterfield is best for you.

6 FENN: Yes - smoke America's most popular two-way cigarette .... regular and king-size Chesterfield. For the taste you want .... the mildness you want .... join the thousands now changing to Chesterfield. Always say ........Chesterfields for me.
MUSIC: THEME

GIRNEY: 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 DOWN CORRIDOR, SLIGHT ECHO, CORRIDOR B.G.

JOE: It was Wednesday, February 10th. It was cold in Los Angeles. We were working the day watch out of Juvenile Detail. My partner's Frank Smith. The boss is Captain Powers. My name's Friday. I was on my way into the office and it was 8:01 A.M. when I got to Georgia Street Juvenile... (SOUND: DOOR OPEN)... the squadroom.

SOUND: JOE ENTERS THE OFFICE, DOOR SWINGS CLOSED BEHIND HIM.

B.G. CHANGE, COUPLE OF STEPS INTO THE ROOM.

JOE: Hi, Frank.

FRANK: (LITTLE OFF) Well?

SOUND: JOE WALKS OVER TO HIM, STOPS

JOE: Huh?

FRANK: Well... what d'ya think?

JOE: (YAWNING) About what?
FRANK: Emily? What'd you think?

J JOE: She's nice.

FRANK: That all you got to say?

J JOE: What d'ya want me to say?

FRANK: Well, tell your old buddy about it. Did you like her?

J JOE: She's a nice girl, Frank... that's all.

FRANK: Y'got another date with her?

J JOE: I told her I'd call sometime.

FRANK: You say when?

J JOE: No... just sometime.

FRANK: Fay's gonna be crushed.

J JOE: Why?

FRANK: She just is Joe. We thought sure we had it this time.

J JOE: Look, Frank... I think it's real nice of you and Fay to be concerned. Don't think that I don't appreciate it, but when you asked me over last night, I figured we were just gonna have dinner and sit around and talk. I didn't know about this girl being there. I think you shoulda told me. Let me know.

FRANK: We couldn't have done that. Woulda loused the whole thing up. We wanted you to just meet her sudden like.

J JOE: Get the full effect.

J JOE: Uh huh.
1 FRANK: We tried to set it all up. Pretty don't you think?
2 JOE: I guess so.
3 FRANK: Blue eyes...red hair. I think she's real pretty.
4 JOE: Uh huh.
5 FRANK: Fay and me had the whole evening planned. Right from the
time you two met.
6 JOE: I got that idea.
7 FRANK: What d'ya mean?
8 JOE: You were about as subtle as a bulldozer cuttin' a
firebreak.
9 FRANK: What d'ya mean? You tell me how we were obvious. Go
ahead...tell me.
10 JOE: First off the music. "Moods For Lovers"
11 FRANK: I bought those records special.
12 JOE: What about the flowers on the table.
13 FRANK: Y'gotta have something for the center.
14 JOE: Orange blossoms?
15 BEAT
16 FRANK: Fay's gonna be crushed.
17 JOE: Uh huh...well, in the future...why don't you and Fay let
me worry about things like this.
18 FRANK: Just trying to show you the advantages of getting married.
19 JOE: I said I appreciate you and Fay tryin'. But let me do
it my way. (BEAT) Any mail this morning?
20 FRANK: Yeah..skipper put a note in your box.
21 SOUND: JOE WALKS OFF MUTE AND TAKES A LETTER OUT OF HIS BOX....
22 BEAT
23 TEARS IT OPEN
1 JOE: (OFF) Any calls?
2 FRANK: Nothin' important.
3 BEAT
4 FRANK: You mad at me, Joe?
5 JOE: (FADING ON) No, it's just that all the time people are trying to get me married off. Always looking for a girl for me.
6 FRANK: It was Fay's idea. You know that, don't you old buddy.
7 I didn't have any part in it.
8 JOE: Yeah, sure.
9 FRANK: I wouldn't try to rope you in.
10 JOE: Uh huh.
11 FRANK: Fay's idea.
12 JOE: Yeah.
13 BEAT
14 FRANK: You're not sore?
15 JOE: No, ...I told you.
16 FRANK: Sure?
17 JOE: I'm sure, Frank.
18 FRANK: Makes me feel better. I'll tell Fay to stop lookin'.
19 JOE: Y'know...put my foot down.
20 FRANK: Uh huh.
21 FRANK: Women gotta learn. Be firm with 'em.
22 BEAT
23 FRANK: PHONE RING
JOE: I'll get it.

SOUND: JOE MOVES TO THE PHONE PICKS IT UP.

JOE: (INTO PHONE) Juvenile, Friday. Yeah...he's here. Just a minute. (TO FRANK) For you...I think it's Fay.

FRANK: Oh...thanks. (INTO PHONE) Smith talking...oh yeah, honey. Yeah...Well...he's gonna call her. Yeah...No nothin' sure. I know...Yeah...you were right. Well, everybody calls one wrong sometimes. Look...Fay...I'll call you back. Yeah. Later. G'bye.

SOUND: HE HANGS UP THE PHONE

FRANK: It was Fay.

JOE: Yeah. You were very firm with her.

FRANK: What's in the letter, somethin' special?

JOE: Take a look...lemme know what you think.

SOUND: JOE TOSSES NOTE TO FRANK

FRANK: (READING) Dear Sir...I have some information for you about a big dope ring. It's important I talk to you. I will meet you at the streetcar stop at 7th and Broadway on the East side after 3:45 P.M. tomorrow afternoon...

JOE: Yeah...go ahead.

FRANK: Wednesday (TO JOE) That's today.
FRANK: (READING) I can't tell you my name now but I will be wearing a green skirt and a plaid sweater. I will be standing right by the streetcar stop.

SOUND: PAPER RUSTLE AS FRANK TURNS THE LETTER OVER.

JOE: What'dya think?

FRANK: I don't know. No signature...Anything on the envelope?

JOE: Postmarked L.A. Addressed to the Juvenile division. No way of tellin' where it came from.

FRANK: Think it's a crank?

JOE: Only one place we can find out.

FRANK: Yeah?

JOE: 7th and Broadway.
JOE: The fact that the note had been addressed to Juvenile Division instead of Narcotics Detail indicated that the person who wrote it had some knowledge of the workings of the police department. It also led us to believe that the writer was a juvenile, herself. We checked with Captain Powers on the letter and it was decided that we'd make the meet that afternoon. Frank and I spent the rest of the morning going over reports on a case we'd just finished, and at 3:15 P.M. we left the office. Frank stopped the car at 8th and Broadway for a traffic signal and I got out and walked the remaining block. There was no one at the street car stop dressed in a green skirt and a plaid sweater. While Frank circled the block, I waited. 3:40 P.M. still no sign. At three fifty two, a woman of about 23 got off a streetcar and waited on the corner. She was wearing a dark green suit with a plaid blouse. I waited for some indication that she might be the person we were waiting for, but she gave none. Finally she turned, walked across the street and disappeared into the crowds. Four o'clock...4:15. Still no sign of the letter writer. 4:30...a quarter of five. Frank pulled into a loading zone near the corner and I went over to talk to him.

SOUND: CITY TRAFFIC, CAR IDLE IN B.G.

FRANK: What d'ya think?

JOE: I dunno...(LOOKS AT HIS WATCH) She's an hour late now.
1 FRANK: Uh huh. Note must have been from a crank.
2 JOE: Guess so.
3 FRANK: C'mon...get in. We better go back to the office.
4 JOE: Yeah.
5 SOUND: JOE OPENS THE CAR DOOR, AND STARTS TO GET INTO THE CAR.
6 FRANK: Wait a minute, Joe.
7 JOE: What?
8 FRANK: There...crossing the street.
9 JOE: (LOOKING) Matches the description.
10 FRANK: Must be her.
11 JOE: She's looking this way...I'll check it.
12 MUSIC: SNEAK IN UNDER
13 JOE: (NARR) She looked about 15. Mousy brown hair and a thin, pinched face. She was carrying an armful of school books. She paused on the corner and watched me approach, when I got close to her, she looked hard at me and the face wasn't that of a child. I walked up to her and told her I was a police officer. She nodded and then walked out to the safety zone and climbed onto a waiting streetcar. I followed her. She walked to the back of the car and took a seat. I sat down next to her. I could see Frank following in Unit LK30. We rode three blocks before she spoke.
24 MUSIC: SNEAK OUT UNDER LAST COUPLE OF LINES
25 SOUND: STREET CAR UNDER WAY. FROM TIME TO TIME, WE HEAR THE CAR STOP AND DOORS OPEN.
I'm sorry I was late.
It's all right.
I usually try to be on time. Maybe even a little early.
That's the way it should be don't you think?
What was it you wanted to talk about?
I got hung up at school. Couldn't get away when I thought I would.
Yeah.
That's the reason I'm late.
You said something in the note about a narcotics ring.
How much am I gonna get involved in this?
What d'ya mean?
How deep am I gonna get? I don't want any trouble myself. I'm doin' this to try and help somebody, but I don't want to get mixed up in it myself.
Maybe you better tell me what it's all about first. We can decide the rest of it later.
That's the way it has to be?
You called us...remember.
Yeah...I guess so.
What's your name?
Edna.
Your last name?
That isn't gonna help any. You don't need it.
JOE: How old are you?
BEAT
EDNA: Fifteen.
JOE: Now what about this dope ring?
EDNA: I want to tell you about it. A friend of mine is in pretty deep. I think she's hooked bad. I want to help her.
JOE: What's your friend's name?
BEAT
EDNA: You have to have that?
JOE: We're not going to be able to do much without it.
BEAT
EDNA: Kathryn. I can't give you her last name. I can't.
JOE: How old is she?
EDNA: 15.
JOE: All right. Now, what makes you think she's using narcotics?
EDNA: I just know that's all.
JOE: Pretty serious charge. You must have some reason for saying it.
EDNA: I've got a reason. I got good reasons. You think I'd go to the cops if I didn't have. You think that?
JOE: What kind of narcotics do you think she's using?
EDNA: Heroin.
JOE: You know that for sure?
1 EDNA: Yeah, I've seen her take a fix.
2 JOE: Where?
3 EDNA: Huh?
4 JOE: Where'd she take the fix?
5 EDNA: I've seen her do it in her room at home. At a place
6 near the school and up at Lewis' apartment.
7 JOE: Lewis?
8 EDNA: Lewis Conklin. He got Kathryn hooked. He's the one I
9 want to see you get.
10 JOE: How old is he?
11 EDNA: I don't know...I think around 20...21.
12 JOE: Where'd you meet him?
13 EDNA: Down at Balboa. Last summer. Kathryn and me went down
14 for a week. We met them then. Lewis and Vince.
15 JOE: You know Vince's last name?
16 EDNA: I think it's Beal.
17 JOE: (SPELLING) B-E-A-L?
18 EDNA: I guess so.
19 JOE: These two boys...they supplying Kathryn with heroin?
20 EDNA: Yeah. They get it for her.
21 JOE: How'd you happen to meet them?
EDNA: First day we were down at Balboa...we went down to the beach. We saw 'em then. We didn't talk to 'em right off. Not the first day.
JOE: Uh huh.
EDNA: But the next day...they came over to where we were and laid down on the beach. They had a portable radio and they were playing it. Loud. They were playing it real loud.
JOE: Yeah.
EDNA: Well, Lewis asked us if they had the radio on too loud and we said "no". Then we got to talking.
BEAT
JOE: Go ahead.
EDNA: We found out that they knew a lot of the kids that go to our school. So we talked about them. We talked and listened to the radio.
JOE: Uh huh. Were either your or Kathryn's parents with you?
EDNA: No. Kathryn's father's got a friend who lives at Balboa all the time. We were staying with her.
JOE: Uh huh. Go ahead.
EDNA: Well, the fellas asked us if we wanted to go to a show that night. At first we didn't want to because we just met 'em. We told 'em we didn't think we could go.
JOE: Yeah.
But we did. We met both of 'em down town that night and we went to a show. After that...we had a malted and they brought us home.

They had a car?

Yeah. I think it belonged to Vince. Way he talked, I think it was his.

All right...go ahead.

Next day we saw them at the beach again, and we went out that night. We went out with 'em almost every night.

Did this woman you were staying with know the boys?

No. She didn't know anything about 'em. She didn't care.

We told her we were with kids from school.

Why'd you tell her that?

We thought that she might not let us go if she knew how much older Vince and Lewis were.

Uh huh. Did they ever pick you up at the house?

No...we'd always meet them in town.

After we knew them about a week, one night they suggested we go for a ride down the coast...toward San Diego.

Yeah.

They'd never given us any trouble, so Kathryn and me talked it over and we decided we'd go. They'd never gotten fresh or anything, so we thought it would be all right.
1 JOE: Uh huh.
2 EDNA: We drove down the beach and then stopped. The boys had
some beer in the car and we drank some of it. Just a
little...We didn't think it would hurt. Just a little.
3 JOE: Yeah.
4 EDNA: I guess we drank more than we thought, because we both
got a little drunk. First time I ever got drunk. All
I wanted to do was go home and go to sleep. That's all I
wanted to do. I didn't feel good. I remember that, I
didn't feel good.
5 JOE: Go ahead.
6 EDNA: I told Lewis and Vince that I wanted to go home and they
laughed. Said I was a chicken. Kathryn said so too.
7 They all laughed. So I said I'd stay...that I wasn't
afraid.
8 JOE: Yeah.
9 EDNA: We drank some more beer and I got sick. I felt awful,
but Kathryn...she felt good. I guess she can drink more
than I can. She said she felt good. Told me not to be
afraid.
10 JOE: Yeah.
11 EDNA: I got out of the car and walked around for a while. After
I walked, I felt better, and I went back to the car.
Kathryn and the two boys were smoking. I could smell it
when I got into the car. Real sweet. Sickening.
JOE: Marijuana?

EDNA: Yeah. Vince asked me if I wanted some. I told him I didn't, and they all laughed again. Said I was just a little kid. Called me chicken. So I did.

JOE: You smoked the marijuana?

EDNA: Yeah. But not very much. I got sick again, and I threw the stick away. That made Vince sore because I hadn't smoked very much. He got out of the car and found what was left of the cigarette and put it in a box he had. Then he got in the car and the three of 'em all drank some more beer and smoked the rest of the marijuana. They were all laughin' and yelling.

JOE: Kathryn was smoking too?

EDNA: Yeah. She was havin' a great time. Laughin' it up. Seemed like everything that happened was just about the funniest thing she ever heard. They were all laughin' and tellin' me what a square I was. Finally, I couldn't stand it anymore, so I said that if they wouldn't take me home, I'd walk.

JOE: What'd they say to that?

EDNA: Told me to go ahead. Said I was a drag anyway and they'd be glad to get rid of me.

JOE: You left then?
EDNA: Yeah. I tried to get Kathryn to go with me, but she said
she was havin' too good a time, and she wasn't leaving.
She told me to go on home and to expect her when she
walked in.

JOE: Yeah.

EDNA: So I left. I got out of the car and walked up to the
highway. I was gonna catch a ride back to town. I was
pretty scared, but I wanted to get back...I didn't feel
very good.

JOE: Uh huh.

EDNA: I waited for a car, but the ones that went by wouldn't
stop. Then Vince and Lewis and Kathryn came by. They
told me to get into the car and we drove home. I had to
wait out in front with Kathryn until she sobered up. She
said she was too drunk to go into the house.

JOE: What time did you get home?

EDNA: It must have been 3 or 3:30.

JOE: Uh huh. You see Vince and Lewis again?

EDNA: I didn't, but Kathryn did. Every night we were there
she went out with them. I didn't want to have anything
more to do with 'em. She told me if I said anything to
the people we were staying with, she'd cause me a lot of
trouble. I like Kathryn. She's about my best friend. I
didn't want to see her get in any trouble. I thought
when we left Balboa, she'd quit seein' the fellas.

That's what I thought...that she'd stop seeing them.
JOE: Did she?

EDNA: No. When school started again, she was still goin' with Lewis. I'd see her around the school, but she wouldn't have anything to do with me. Said I was a cube... Talkin' all the time about how she didn't know they grew corners like me anymore.

JOE: How'd you find out she was on Heroin?

EDNA: One day I saw her take a pop. She was at her house, and I came over to talk to her. She was pretty sick, and she went into her room. I went in after her to see if I could help, and I saw her takin' a fix. After that, I didn't see much of her. I guess she didn't want me around...

JOE: When was this?

EDNA: 'Bout two months ago. I've seen her a couple of times since. She looks real bad.

JOE: Her parents know anything about the narcotics?

EDNA: I don't know. There's just her father. I don't think he cares much. If he does he's not doing anything about it. I'm just tellin' you all this so you'll get Louis and Vince. They're the ones who started her. They're seein' that she gets the "H".

JOE: You know where we can find them?

EDNA: Yeah. Lewis has a little apartment over in the Westlake area.

JOE: You know the address?
EDNA: No, but I can show you where it is.

JOE: Okay. We'll take a drive over there.

EDNA: I just want to see you get them. Get 'em good.

JOE: Uh huh.

EDNA: She was my best friend .... now she won't have anything to do with me. Nothin'.

JOE: Maybe we can straighten it out.

EDNA: Called me a square. Said I was chicken. I don't know.

I just don't go for that kind of stuff ... does that make me a square? Does it?

JOE: You got the answer to that.

EDNA: Huh?

JOE: Are you hooked?

(END SCENE 2)

JOE: Edna and I got off the streetcar and Frank picked us up. We stopped at a drugstore and put in a call to the office requesting that a policewoman be sent out to take the girl into custody. 10 minutes later, Officer Irene Gardner arrived and the four of us drove over to the Westlake area. The young girl pointed out the building where she told us that Vince Beal and Lewis Conklin lived. She gave us a description of the two suspects and finally after Miss Gardner had talked to her, she also gave us the full name of her friend, Kathryn Pilgrim. We checked at the building and found that the two suspects occupied apartment 4-G. Frank and I talked to the manager of the place but she told us that the pair wasn't in and that she didn't know when they'd be back.

(MORE)
EDNA: No, but I can show you where it is.

JOE: Okay. We'll take a drive over there.

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(END SCENE 2)

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JOE: We returned to the car and told Officer Gardner to take Edna back to Georgia Street Juvenile and to hold her until we could get back there. After that, Frank called the office and ran the names Vincent Beal and Lewis Conklin through R. and I. They both had misdemeanor records in California and Beal had served time in the County Jail for possession of narcotics. We called Captain Powers and told him what had happened and then we returned to the apartment and set up a surveillance.

At 7:25 P.M. we heard someone coming down the hall.

SOUND: Through the open window, we hear the sounds of off mike traffic. Off mike, we hear the sound of footsteps on carpet approaching.

FRANK: Joe?

JOE: Yeah... wanna cover that side of the door...

SOUND: We hear the two officers move to cover the door.

HEAT

SOUND: A key is put in the lock and the door swings open. Light

SWITCH IS TURNED ON

VINCE: (Little off as he opens the door) Don't worry about a thing, honey. It's all gonna be all right.

KATH: I'm sick Vince. Real sick.

VINCE: I know. I'll make a call and get you fixed up. Just calm down.

JOE: (Over above line) Hold it right there. Police officers.

VINCE: (Quickly) What're you join' in here. You got no right to break in like this. What's all this about?

KATH: I gotta go, Vince. I gotta.

FRANK: Hold it up Miss Pilgram.
KATH: How do you know who I am? What're you gonna do?
VINCE: (FAST) Don't say anything, Kathy. Don't tell 'em nothin'.
JOE: Turn around, Beal.
VINCE: What for? What're you shovin' me around for?
JOE: Turn around.

SOUND: VINCE DOES AS JOE TELLS HIM. FRANK MOVES IN
FRANK: I'll shake him.

SOUND: HE DOES
VINCE: (AS FRANK DOES SHAKE) You won't find nothin', cop. I'm clean.
FRANK: (FINISHING) He called it... nothin'.
JOE: Where's Conklin?
VINCE: You got it figured so good... you tell me.
JOE: You better watch that mouth kid... it's gonna get you in trouble.
VINCE: You tell me all about it, cop. I got no problem. What're you takin' us in on? What's the charge?
JOE: Violation of the Narcotics Act and contributing.
VINCE: You didn't find anything, on me and you didn't find anything in the pad. You been on the spike, cop, and you know it. Now, why don't you run along and I'll forget all about you being here.
JOE: Let's go.
KATH: Where're you takin' us?
JOE: Downtown.
KATH: To jail?
JOE: Juvenile Hall.
1 KATH: You gonna call my father?
2 JOE: There's no other way.
3 KATH: He won't tell you anything. He won't tell you a word.
4 VINE: You keep your mouth shut.
5 KATH: Why? I got nothin' to hide. I'm not a hype. You ask my father.
6 JOE: Lemme see your arms, Beal?
7 VINE: Huh?
8 JOE: Your sleeves...roll 'em up.
9 BEAT
10 SOUND: RUSTLE OF CLOTH
11 VINE: Here.
12 JOE: Where'd you get those marks?
13 VINE: You tell me.
14 JOE: Let me see your arms, Miss Pilgrim.
15 KATH: It's not gonna prove anything. Not a thing.
16 JOE: Let me see 'em.
17 VINE: Go ahead, Honey. If you don't go along with 'em they bring out the rubber hose.
18 FRAN: Somebody missed with you a long time ago.
19 JOE: (GENTLY) C'mon, Miss Pilgrim. Let me see your arms.
20 BEAT
21 KATH: Alright...here.
22 BEAT
23 FRAN: How 'bout it, Joe?
24 "NOTE"
25 JOE: Take a look.
26 SOUND: FRANK MOVES IN TO SEE.
1 FRANK: (LOOKING) Yeah.
2 JOE: Fresh needle marks.
3 (END SCENE 3)
4 JOE: We called the Narcotics Division and asked them to come out and go over the room in an attempt to find a trace of narcotics. We put in a call to the office and Irene Gardner came out and took the Pilgram girl into custody. A stakeout was set up on the apartment to apprehend the other suspect, Lewis Conklin. Frank and I took Vince Beal to the office and questioned him for over an hour but he failed to come up with his source of supply for heroin. He was turned over to officers from Narcotics Detail and booked in at the main jail on suspicion of violation of the State Narcotic Act, a felony. A call had been put in to the father of Kathyrn Pilgram and at 9:37 P.M. he arrived at the office.

17 SOUND: DOOR OPEN. SQUADROOM B.G.
18 PILGRAM: (LITTLE OFF) Friday and Smith...where are they?
19 JOE: I'm Joe Friday. What can I do?
20 PILG: I'm Robert Pilgram. I want my daughter.
21 JOE: She's downstairs right now. A doctor's taking care of her.
22 PILG: What for?
23 JOE: She's pretty sick, Mr. Pilgram.
24 PILG: Sick? What's the matter. You've got no right to give her any kind of medication without my approval.
1 JOE: We couldn't reach you.
2 PILG: How hard did you try?
3 JOE: We called your home and your place of business. We got
4 no answer. Our doctor thought it best to give the girl
5 something.
6 PILG: What's wrong with her? What're you doing to her?
7 JOE: Your daughter's a narcotic addict, Mr. Pilgram.
8 PILG: That's a lie. You get her up here right now. Hear me...
9 you get on that phone and have her brought to this office
10 now. I'm taking her home.
11 JOE: Afraid not.
12 PILG: Who're you to tell me what's going to happen. I pay your
13 salary officer. Don't you forget it. If you don't get
14 on that phone and have my daughter brought up here right
15 now, I'll make some calls and you'll be pounding a beat
16 in the tulies. I've got a lot of friends in this town.
17 JOE: And you've got a daughter who's hooked bad.
18 PILG: Has she told you that?
19 JOE: No sir. But all the tests point that way. She's got
20 needle marks on her arm.
21 PILG: Well, you better get out and find a lawyer fast because
22 I'm gonna pull that tin badge right off you.
23 JOE: That right.
24 PILG: You bet it is.
25 SOUND: HE WALKS TO A PHONE. PICKS UP THE RECEIVER
PILG: How do I get a line?

JOE: Dial nine.

SOUND: PILGRAM DIALS NINE THEN 7 NUMBERS. BEAT

PILG: Hello, Jack? This is Bob Pilgram. I'm down at the police station. Yeah. Kathy's here. The cops says she's a hophead. I want you to tell 'em. Here........

(TO JOE)... You talk to him.

SOUND: JOE MOVES TO THE PHONE.

JOE (INTO PHONE) This is Sergeant Friday... who am I speaking to? Uh huh. Yes sir. Yes sir. Well, we did find hypodermic marks. I see. All right sir... we'll be checking with you.

SOUND: HE HANGS UP THE PHONE.

PILG: Now you'll get my daughter?

JOE: I'll have her sent right up.

SOUND: HE STARTS TO MOVE TO THE DOOR.

JOE: You want to come out in the hall, Frank.

FRANK: Sure.

SOUND: THE TWO OFFICERS WALK OUT INTO THE HALL AND CLOSE THE DOOR BEHIND THEM.

FRANK: Who'd he call?

JOE: Their family doctor. We might not have a case.

FRANK: What's wrong?

JOE: Doctor says he's been treating the girl for the past six months.

FRANK: Yeah.

JOE: Been giving her hypodermic injections.

(END SCENE 4)

(ENDING ACT 1)
GIENEA: You are listening to Dragnet, the authentic story of your police force in action.
Tobacco has been one of man's basic pleasures for over 400 years. And the Chesterfields you smoke today are the best cigarettes ever made. And when I say that I mean ... Chesterfield regular .... I mean Chesterfield king-size. Remember, this is the cigarette that's tested and approved by thirty years of scientific tobacco research. The cigarette that gives you proof of highest quality .... low nicotine ... the taste you want ... the mildness you want. The cigarette that has an established good record with smokers proven by test after test. Yes, friends, the Chesterfields you smoke today are the best cigarettes ever made. So, join the thousands now changing to Chesterfield. Regular or king-size ... always say - Chesterfields for me.
JOE: With the doctor's statement, there was nothing we could do but release the girl to her father pending further investigation. The parents of the teen-ager who’d written us the first letter, came to the office and she was released to them. At 11:40 P.M. that night, we got word that the other suspect had returned to the apartment and had been taken into custody. He was identified as Lewis Conklin, age 28. He was taken to the main jail and booked on the same charges as Vincent Beal. Their apartment was gone over but no trace of narcotics was found. We questioned both suspects again but they failed to cooperate with us. Frank and I checked out of the office and went home. The following morning, we drove out to see the doctor who had told me he was treating the Pilgrim girl. He said the girl was underweight and highly nervous and that he’d been giving her vitamin injections. We got in touch with various medical organizations in the city and found that he was a doctor of high standards whose word could be accepted. Thursday, February 11th at 10:24 A.M. we checked the car belonging to Vincent Beal. In the trunk, we found an expensive leather jacket. It looked too expensive to be worn by a man who had the reputation of never holding a job. We took the jacket to the crime lab and had it checked. From a cleaning tag, we got the name of a cleaner who’d serviced the jacket.
JOE: We contacted him and he remembered the jacket as having been among several stolen from his store. With this information, we went back to the main jail and had the Conklin boy brought from his cell. He told us that the jacket belonged to Vincent Beal. He was brought into the interview room.

FRANK: This leather jacket belong to you Vince?

VINCE: No...I never saw it before.

JOE: Conklin says it's yours.

VINCE: I dunno...maybe it is. What difference does it make?

JOE: Take a look...we wanna know.

SOUND: JOE PUSHES THE JACKET OVER TO HIM.

VINCE: (LOOKS AT THE JACKET) Yeah...it's mine.

JOE: Where'd you get it?

VINCE: Where'd you think? I bought it. You know someplace you can get these without buyin' 'em?

JOE: Yeah. Same place you picked this one up.

VINCE: What's that suppose to mean?

FRANK: You know a man named Ted Hartman?

VINCE: Who?

FRANK: Ted Hartman?

VINCE: Never heard of him.

JOE: He knows you.

VINCE: Maybe he's got a better memory that me.

JOE: He says you used to work for him.

VINCE: That right?

JOE: Yeah...now how 'bout it.
VINCE: Maybe I did. I had a lot of jobs.

FRANK: A cleaner says you worked for him a couple of weeks last December.

VINCE: That's a long time ago.

JOE: He says this jacket was stolen from him.

VINCE: Where do I fit?

JOE: He thinks you stole it.

VINCE: He's crazy.

FRANK: He's sure enough to make a complaint.

VINCE: They'll laugh him out of court.

JOE: Conklin says it's yours.

VINCE: I told you...I bought it.

FRANK: Conklin wants no part of a burglary rap.

SOUND: Beat

VINCE: What's he told you?

JOE: Maybe we oughta got your side of it.

VINCE: What'd he tell you. I gotta right to know.

SOUND: Beat

VINCE: He's gonna make a beef like that on me...I got a right to know what he's said.

JOE: He wants no part of it...lays it all on you.

SOUND: Beat

VINCE: He's no good. I had him figured for a guy I could trust.

FRANK: What d'ya mean?

VINCE: I thought he told you all about it?
1 JOE: We wanna hear it from you. Lots of times, stories get mixed up. We want to get it right.

2 VINCE: We knocked the place... but it was both of us. Lew was in on it all the way.

3 JOE: Go ahead.

4 VINCE: We were scratchin' for "H". Had it real bad. We needed some way out. I thought about the cleanin' place.

5 JOE: We were scratchin' for "H". Had it real bad. We needed some way out. I thought about the cleanin' place.

6 VINCE: Figured we could score good. We did alright. Took care of three of us for a long time.

7 JOE: You, Conklin and the Pilgrim girl?

8 VINCE: That's it.

9 FRANK: What were you shootin'?

10 VINCE: Me and Lew kept it down. The Pilgrim kid built up fast. She was juicin' five caps a day. I shoulda listened to Lew. He kept tellin' me to drop her. Leave her alone.

11 JOE: Yeah.

12 VINCE: Wasn't anything between us. Just for laughs then all of a sudden she was hooked bad. We had to do somethin'. We stole the jackets so we could keep her supplied. Five caps a day. That's a lot of "H". I tried to break her down. I tried to cut her habit. I did what I could.

13 FRANK: You can see that can't you. I did everything I could.

14 VINCE: You can see, that can't you. I did everything I could.

15 JOE: How much was that?

(END SCENE 5)
5:23 P.M. Frank and I, along with Police woman Irene Gardner, drove out to the Pilgram residence. We went up to the front porch and rang the bell.

SOUND: DOOR OPEN

PILG: Yeah. (RECOGNIZES JOE) ...What do you want?

JOE: Like to see your daughter.

PILG: You get out of here. You get out right now. I've had enough of this shoving around from you. It's about time you learned your place.

FRANK: Might be better if we came in,

PILG: Anything you got to say to me...You can say here. I don't want any cops in my house.

JOE: You want to get your daughter?

PILG: What for?

JOE: We're going to have to take her to Juvenile Hall.

PILG: You guys just don't give up do you. Want me to call my doctor again?

JOE: We talked to him this afternoon.

PILG: Then you know the story...now get outta here.

JOE: You want to get your daughter.

PILG: I got a gun inside. If you're still here when I come back...I'm gonna use it.

JOE: Now you listen here, mister. You been acting like a big man long enough. You can play the part of the outraged parent with your family, but don't try it with us.

PILG: I'm not gonna have you talk to me like that.
JOE: Not much you can do about it. We got the boy who's been supplying your daughter with narcotics. It's pretty plain that this home isn't the place for her.

PRO: She's a good girl. There's nothing wrong with her.

JOE: We didn't say there was.

PILL: Then why don't you leave her alone.

JOE: It's out of our hands now.

PILL: I can do you boys some good downtown. I've got friends.

JOE: You're gonna need 'em.

PILL: All right. You want to make a Federal case out of this. I'll fight you in every court in the country before I let you take my daughter away from me.

JOE: I'm gonna lay it out for you. Your daughter's a drug addict. She's sick. It's gonna cost the people of this state a lotta money to straighten out the mess you've gotten her into.

PILL: I'm her father and I love her.

JOE: You got a funny way of showin' it.

PILL: You've got no right to say that. No right at all. Who are you to set yourself up as a judge and jury.

JOE: Mister, I'm a cop. It's my job to try and see that kids don't get into trouble. That job's been handed to me by parents who are too lazy or too proud to take the job on themselves. You got a fine girl in there. A nice kid.

She's got all the breaks except somebody who thinks enough of her to do something for her.
PILG: Isn't anything she wants she doesn't have.

JOE: You let her run all over the town by herself. She gets in trouble and you haven't the courage to stand up to the fact that you flopped. You run out on the one chance you got to save that girl. To make her a decent human being again and give her a chance to be clean and right. She's sick and you haven't got the time to take care of her. You dump her in somebody else's lap because you're afraid of your reputation.

PILG: What about those two men who got her started. What're you gonna do with them? What about them... they're guilty. If it hadn't been for those two... this never would have happened.

JOE: They're gonna be taken care of... but without them... this probably would have happened. Maybe not now but it probably would have happened. You lay the blame any place you want but if you're honest... you'll take it back.

BEAT

PILG: What's gonna happen to her?

JOE: She'll be given medical attention... we'll do what we can.

PILG: I can afford to take care of her. I've got the money. I'll hire the best people. I want her to have the best.

JOE: That won't be necessary.

PILG: But she's mine. I'm her father. I've got the right to take care of her. I don't want to lose her.

JOE: Little late for that.
1 PILG: What?
2 JOE: You lost her goin' in.
3 MUSIC: SIGNATURE
The story you have just heard is true. The names were changed to protect the innocent.

On June 3rd, 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.

Now here is our star, Jack Webb.
CLOSING COMMERCIAL

1 FENNEGAN: Now, here is our star - Jack Webb.
2 WEBB: Thank you, George Fenneman. Earlier, George Fenneman
told you exactly why the Chesterfield you smoke today
is the best cigarette ever made ...... And best for
you. The rest is up to you. Get a carton or two for
yourself. Smoke them and you'll say - as we do - it's
Chesterfields for me.
Vincent Norman Beal and Lewis Shellman Conklin were tried and convicted of one count of burglary and additional charges of violation of the state narcotic act, a felony...and contributing to the delinquency of a minor. They received sentences as prescribed by law, Burglary is punishable by imprisonment for a period of not less than five years in the state prison. Kathryn Noreen Pilgram had a hearing in Juvenile court and made a ward of that court.

Watch an entirely different 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.

(PATIMA HITCH HIKE)
DRAGNET RADIO
APRIL 13, 1954

L & M HITCH-HIKE (M-85)

1 ANNCR: Filter cigarette smokers ... here is headline news!
Nation-wide demand for L & M Filters drops price! Now you save up to four cents a pack ... forty cents a carton.
Now, everyone can afford America's highest quality and best filter tip cigarette. Remember -- only L & M's have the miracle filter tip ... containing alpha cellulose.
You get much more flavor - much less nicotine. Buy L & M Filters - the distinctive monogram cigarette ....at the new low price L & M Filters.