DRAGNET - RADIO
"THE BIG BIBLE"
N.B.C. # CHESTERFIELD # (P.B.#15)
FOR BROADCAST: SEPTEMBER 28, 1954

MUSIc: SIGNATURE

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: Dragnet, brought to you by Chesterfield, America's most popular two way cigarette. Chesterfield, king-size at the new low price and Chesterfield regular.

MUSIc: UP AND FADE FOR 30

FENN: (EASILY) You're a detective sergeant. You're assigned to Homicide Detail. On the way back to your office you receive a call. It's about an attempted suicide. You're in the immediate vicinity. Your job ... check it out.

MUSIc: UP AND FADE FOR

(COMMERCIAL INSERT)
DRAGNET RADIO
September 28, 1954

FIRST COMMERCIAL

1 FENNEGAN: Why do you like in the world series? New York Giants -
   Cleveland Indians? I guess that question is on everybody's
   mind right about now. Of course, the series starts
   Wednesday at New York's famous Polo Grounds ... then the
   action shifts to Cleveland's great Municipal Stadium.
   You fans who've been to these great ball parks know
   they have one thing in common...the giant Chesterfield
   scoreboard signs which instantly flash the official
   scorer's decision - it's a hit! Yes sir, as the big
   signs say - Chesterfield's a hit with baseball fans
   everywhere - with millions of smokers around the country.
   It's America's most popular two-way cigarette. Whether
   you enjoy the world series at the ball park - on TV or
   radio - there's one thing for sure ... You'll enjoy it
   much more with Chesterfield. In the whole world, no
   cigarette satisfies like a Chesterfield. Buy Chesterfield
   king-size or Chesterfield regular ... both at the same
   price in most places. Get a carton today,
1 MUSIC: THEME
2 GIDNEY: Dragnet, the documented drama of an actual crime. For
3 the next thirty minutes, in cooperation with the Los
4 Angeles Police Department, you will travel step by step
5 on the side of the law through an actual case transcribed
6 from official police files. From beginning to end...
7 from crime to punishment... Dragnet is the story of
8 your police force in action.
9 MUSIC: UP TO SEMI BUTTON AND FADE ON SUSTAINED CHORD
10 SOUND: JOE AND FRANKS STEPS UP CONCRETE WALK, SLIGHT TRAFFIC IN
11 FAR DISTANCE.

12 JOE: It was Tuesday, March 24th. It was windy in Los Angeles.
13 My partner's Frank Smith. The boss is Captain Lohrman.
14 My name's Friday. We were answering an ambulance follow-up,
15 attempt suicide and it was 11:52 P.M. when we got to 2296
16 Whitworth Drive... (SOUND: DOOR BELL OFF).... the front
17 door.

19 BEAT:
20 FRANK: Place is sure lit up.
21 JOE: Uh huh.

22 BEAT:

23 JOE: Wanna get the bell again?
24 FRANK: Yeah.

25 SOUND: HE MOVES TO THE DOOR AND WE HEAR THE BELL RING OFF INSIDE

THE HOUSE
BEAT

SOUND: DOOR OPENS.

NORA: You the police?

JOE: Yes ma'am. This is Frank Smith. My name's Friday.

NORA: C'mon in.

SOUND: THE OFFICERS ENTER THE HOUSE. DOOR CLOSE BEHIND THEM.

NORA: He's in there. The study.

SOUND: JOE AND FRANK MOVE TO THE DOOR.

JOE: (AS HE MOVES) Who is he?

NORA: Karl Hamlin

JOE: You Mrs. Hamlin?

NORA: Yes.

SOUND: UNDER THE ABOVE, FRANK HAS TRIED THE DOOR AND FOUND IT LOCKED.

FRANK: Door's locked.

JOE: GRUNTS.

SOUND: JOE MOVES TO THE DOOR AND KNOCKS

JOE: (UP) Hamlin...Hamlin...C'mon open the door.

NORA: He has a gun...Said he was going to kill himself.

JOE: Yes ma'am. Is there another key to this door?

NORA: No.

JOE: (TO FRANK) Wanna give me a hand...we'll try to force it.

FRANK: Yeah.

SOUND: FRANK MOVES IN AND HE AND JOE TRY TO FORCE THE DOOR.

FRANK: Isn't gonna give.

JOE: Uh uh (NO).
1. JOE: Is there another way into the room?

2. NORA: No. This is the only door.

3. FRANK: How 'bout windows.

4. NORA: What?

5. FRANK: Any windows leading into it?

6. NORA: Yes...off the front porch.

7. SOUND: JOE AND FRANK WITH NORA START TO MOVE TO THE DOOR.

8. NORA: (AS SHE FOLLOWS THEM) Came in here drunk. Caused a scene.

9. SOUND: FRONT DOOR OPENS AND JOE AND FRANK WALK OUT. OUTSIDE B.G.

10. JOE: This the window?

11. NORA: Yes.

12. SOUND: JOE MOVES TO THE WINDOW.

13. FRANK: (LITTLE OFF) Can you see anything?

14. JOE: (LOOKING) No. You got your flash?

15. FRANK: Yeah...here y'go.

16. SOUND: JOE FLIPS THE FLASHLIGHT ON.

17. JOE: (AS HE LOOKS) I can see him on the floor.

18. NORA: (OFF) Can't you do something...he might still be alive.

19. SOUND: JOE TRIES THE WINDOW SCREEN.

20. JOE: Screen's locked.

21. FRANK: You got somethin' to cut it with?

22. JOE: Just a minute.

23. SOUND: JOE TAKES A BUNCH OF KEYS FROM HIS POCKET.

24. JOE: Try these keys.

25. SOUND: JOE PUNCHES A HOLE IN THE SCREEN WITH THE KEYS. SCREEN TEARING.
1 JOE: Thats got it.
2 SOUND: JOE UNDOES LATCH. SCREEN SWUNG OUT.
3 FRANK: Okay...See if you can get the window open.
4 JOE: (AS HE REACHES) Yeah.
5 SOUND: HE TRIES TO RAISE THE WINDOW.
6 JOE: Gonna have to break it.
7 NORA: I don't care...Long as you get to him.
8 SOUND: JOE TAKES HIS GUN FROM HIS HOLSTER.
9 JOE: Wanna hold the light, Frank?
10 FRANK: (MOVING IN) Yeah.
11 JOE: Better stand back, ma'am.
12 NORA: Just hurry, please...hurry.
13 BEAT:
14 SOUND: JOE BREAKS THE GLASS ON THE WINDOW. SLIGHT TINKLE. HE
15 DOES NOT SMASH THE ENTIRE PANE.
16 FRANK: (LITTLE OFF) Can you reach the latch from there?
17 JOE: (REACHING) I think so.
18 SOUND: HE UNDOES THE LATCH.
19 JOE: Yeah...got it.
20 FRANK: I can give you a hand.
21 SOUND: THE WINDOW SLIDES OPEN. UNDER THIS, WE HEAR THE SIREN OF
22 THE AMBULANCE FADING IN.
23 NORA: Can you see if he's still alive?
24 JOE: Just a minute...we'll have to get into the room, first.
25 SOUND: HE CLIMBS INTO THE WINDOW.
1 FRANK: (AS JOE CLIMBES) Watch your step there.
2 JOE: (CLIMBING) Yeah.
3 SOUND: JOE GETS THROUGH THE WINDOW.
4 JOE: Here...lemme help you.
5 SOUND: FRANK COMES INTO THE ROOM. THE SOUND OF THE AMBULANCE IS
6 VERY CLOSE.
7 JOE: As soon as the ambulance get's here...will you show the
8 attendant how to get in?
9 NORA: Yes. Can you tell if he's alive yet?
10 JOE: No ma'am.
11 SOUND: THE AMBULANCE PULLS TO A STOP IN FRONT OF THE HOUSE.
12 UNDER THE FOLLOWING DIALOGUE, WE HEAR THE OPENING AND
13 SLAMMING OF CAR DOORS OFF MIKE.
14 JOE: Wanna get the door? I'll check the victim?
15 FRANK: (MOVING) Yeah.
16 SOUND: BOTH OFFICERS MOVE.
17 FRANK: (LITTLE OFF, AT THE DOOR) How 'bout it?
18 JOE: Better have the attendant look at him.
19 FRANK: Uh huh.
20 SOUND: JOE MOVES TO THE DOOR.
21 FRANK: Take a look at this. No wonder we couldn't force the door.
22 JOE: Yeah.
23 SOUND: HE MOVES A CHAIR.
24 JOE: Chair under the knob.
25 FRANK: Locked and bolted.
26 SOUND: FRANK UNDOES BOTH OF THEM.
FRANK: (AS HE WORKS) Musta wanted privacy real bad.

JOE: Looks like he's got it now.

SOUND: WE HEAR FOOTSTEPS APPROACHING THE DOOR FROM THE OUTSIDE

OF THE HALL UNDER THE ABOVE. JOE OPENS THE DOOR.

NORA: (FAADING IN) That's the room. Right there.

ATTEN: Yes ma'am.

SOUND: THE ATTENDANT FADES ON MIKE.

ATTEN: Hi.

NORA: (STARTING TO CRY) He's dead...Karl's dead.

JOE: You want to wait there, ma'am.

NORA: (CRIES) I didn't think he'd really do it.

SOUND: JOE WALKS WITH THE ATTENDANT TO THE BODY. HE PUTS HIS BAG

DOWN AND TAKES STETHASCOPE OUT OF IT.

JOE: How 'bout it?

ATTEN: Just a minute.

ATTEN: Nothin'. He's dead.

NORA: FROM THE DOOR STARTS TO BREAK

ATTEN: This his wife?

JOE: Yeah.

SOUND: THE ATTENDANT WALKS TO THE WOMAN.

ATTEN: I'm sorry to have to do this, but there are a couple of

things I've got to know.

NORA: Go ahead.

ATTEN: You want to give me his full name?

NORA: Karl Lawrence Hamlin.
1 ATTEN: Age?
2 NORA: 43.
3 ATTEN: He live here?
4 NORA: No. We had a house over on Bronson. 947. Do you have to
go through all this?
5 ATTEN: That's all Mrs. Hamlin. I can get the rest of it later.
6 JOE: Frank?
7 FRANK: Yeah?
8 JOE: You wanna finish up here?
9 FRANK: Yeah...sure.
10 SOUNDS: JOE WALKS TO THE DOOR AND OUT INTO THE HALL.
11 NORA: It's all so wrong. Karl dead...all wrong.
12 JOE: Yes ma'am. Is there anything we can get for you?
13 NORA: No.
14 JOE: You want to go into the other room and sit down?
15 SOUNDS: THEY WALK INTO THE LIVING ROOM.
16 JOE: Would you like us to call your doctor for you?
17 NORA: I've already called him for my mother. He's on the way
over.
18 JOE: Where is she now?
19 NORA: In the back bedroom. She's laying down. This whole thing's
been a shock for her.
20 JOE: Uh huh.
1 NORA: When I talked to him, he said for me to give her one of the
pills he's prescribed. Supposed to make her sleep.

2 JOE: Yes ma'am.

3 NORA: You gonna have to talk to her?

4 JOE: We probably will.

5 NORA: I hope you won't have to do it tonight. This whole thing's
been a terrible shock to her. She's not too well anyway.

6 JOE: We'll try to avoid upsetting her.

7 NORA: I'd appreciate it more than I could tell you.

8 JOE: All right, Mrs. Hamlin. There are a few questions we've
got to ask. If you feel up to answering them,

9 NORA: Might as well get it over with. What do you want to know?

10 JOE: You want to tell us what happened?


12 JOE: Is there anyone else living here?

13 NORA: My mother and myself.

14 JOE: Uh huh. Who was here when the shooting took place?

15 NORA: No. We're separated.

16 JOE: Is there anyone else living here?

17 NORA: No. Just the two of us.

18 JOE: Uh-huh. What time did Mr. Hamlin get here?

19 NORA: (BLOWS HER NOSE) I'm not sure. I was asleep.
JOE: You weren't expecting him then?

NORA: No. Last time I saw him I told him to leave me alone. Said I'd get a court order if I had to.

JOE: Uh huh.

NORA: We've been separated about a week this time.

JOE: This isn't the first time?

NORA: No, there've been other times. This was the worse. I told him I was finished. That I didn't want anything more to do with him.

JOE: Uh huh.

NORA: He's been calling. Here...Where I work...Most of the time he was drunk. Kept asking for a reconciliation. Sayin' how sorry he was and askin' me to take him back.

JOE: Yeah.

NORA: I'm not blamin' it all on him. I know some of it was my fault. (BLOWS HER NOSE)

JOE: You want to go on?

NORA: He called me this afternoon. Said he had to see me. Had it all worked out so we could get back together again.

JOE: Uh huh.

NORA: I told him I didn't want to see him. Said for him to stay away.

JOE: Yeah.

NORA: I came home and told my mother about it. Said Karl might show up. That if he did, I didn't want to see him.

JOE: Uh huh.
NORA: I kinda half expected him to show up, but he didn't. I went to bed after the ten thirty news. Mother stayed up to read.

JOE: Yeah

NORA: The first I knew there was anything wrong, was when I heard the shot. I got up and came right down stairs.

JOE: Uh huh

NORA: Mother was standing in front of the study door. She told me that Karl was inside. That he'd shot himself.

JOE: Yeah

NORA: I tried to call him. First I thought he was playing some kind of a joke.

JOE: Yeah

NORA: My mother said she'd heard Karl fall down in the room. I called you right away.

SOUND: OFF MIKE THE DOOR TO THE STUDY OPENS, FRANK WALKS ON MIKE.

FRANK: (LITTLE OFF) Joe.

JOE: (TURNING) Yeah?

SOUND: JOE MOVES TO FRANK) What've you got?

FRANK: DOA Slip. I'll put in a call to the photo lab...coroner.

JOE: Okay.

FRANK: I checked the gun...38 revolver. One shot fired.

JOE: Fits with the story I got from his wife.

FRANK: Uh huh. I'll put in the calls.

SOUND: THE TWO OFFICERS MOVE TO NORA.
1 FRANK: Wonder if I could use your phone, Mrs. Hamlin.
2 NORA: What?
3 FRANK: Like to use your phone.
4 NORA: Oh yes...it's in the hall. Table there.
5 FRANK: Thank you.
6 SOUND: FRANK MOVES FROM THE ROOM.
7 JOE: Did your mother tell you what happened?
8 NORA: Yes. In a way.
9 JOE: What do you mean?
10 NORA: She's over 70 Sergeant Friday, thing like this isn't easy
to go through at that age.
11 JOE: Uh huh.
12 NORA: She didn't come right out with a story. Just little things.
13 I kind of pieced it together.
14 JOE: I see.
15 NORA: From what I can figure, Karl got here about 11:30. He
pushed his way into the house and said he wanted to see me.
17 JOE: Uh huh
19 NORA: My mother said I was asleep. Told him to get out or she'd
call the police.
21 JOE: Yeah.
22 NORA: That's when he pulled the gun. Told her that if he couldn't
see me, he'd kill himself. Said that'd show her what she'd
done.
25 JOE: What'd he mean by that?
My mother and Karl didn't get along. He always said that she caused the trouble between us. Told me a couple of times that if she'd keep her nose out of our business, we might be able to get along.

Course there wasn't any truth to it. Mother didn't have anything to do with our breaking up. If Karl'd stayed sober, stopped running around, there might have been a way. But he wouldn't.

After he showed her the gun, Mother was afraid he was gonna shoot her. I don't think she really believed that about him killing himself.

She told me, he cursed at her and then went into the study and looked the door. Right after that, he shot himself.

Did your mother try and stop him?

I don't know. She didn't say.

Wonder if it'd be possible for us to talk to her?

You have to?

Yes ma'am.

I'll go see.

UNDER THE ABOVE, FRANK HAS WALKED ONTO THE SCENE.

The crew's on the way.

There gonna be more policemen out here?
1 JOE: Yes ma'am. We'll try to make it as brief as possible.
2 NORA: I'd appreciate it.
3 JOE: We'll do what we can.
4 NORA: I'll go get my mother.
5 SOUND: SHE EXITS THE ROOM. OFF MIKE DOOR OPEN AND CLOSE.
6 FRANK: She give you the story?
7 JOE: As much as she knew.
8 FRANK: What d'ya mean?
9 JOE: She wasn't in the room at the time. Mother saw it happen.
10 FRANK: Oh.
11 JOE: You turn anything in the other room?
12 FRANK: Uh uh (NO) No note.
13 JOE: Way Mrs. Hamilton says, there wouldn't be time for him to.
14 .have written one...
15 FRANK: Uh huh.
16 JOE: Soon as we get a statement from her mother, and the coroner
17 gets here we can shove off.
18 FRANK: Yeah.
19 SOUND: OFF MIKE THE DOOR OPENS, WE HEAR TWO SETS OF STEPS COME
20 INTO THE ROOM.
21 NORA: FADING IN) You can sit over here, Mother.
22 JESSIE: Yes dear.
23 SOUND: NORA STEERS HER MOTHER TO A CHAIR. THE OLD LADY SITS DOWN
24 NORA: These men want to ask you some questions.
25 SOUND: JOE AND FRANK MOVE TO HER.
NORA: This is my mother...Mrs. Gaylor...Sergeant Friday...this is Officer Smith.

FRANK & JOE: Hello...how are you ma'am. etc.

JESSIE: How d'ya do.

JOE: We'll try to make this as brief as possible, Mrs. Gaylor

Coupla questions, we've got to ask.

JESSIE: You go right ahead.

NORA: If you get tired, Mother...you tell 'em and they'll stop.

JESSIE: Yes dear.

JOE: What time did your son-in law get here tonight?

JESSIE: I'm not sure...I think it was about 11:30.

JOE: Uh huh.

JESSIE: Nora told me Mr. Hamlin might be comin' over...but that time of night...you'd hardly expect anybody to come callin.

JOE: No ma'am.

JESSIE: He did. He always was doin' something no body else did.

He think he just sat around and tried to figure things to do, that was different.

JOE: Yes ma'am.

JESSIE: Like tonight. He came in drunk. Yelled about how he wanted to have a showdown. I didn't know what he was talkin' about.

JOE: Uh huh.

JESSIE: Started to yell at me. Told me how the split-up was my fault. Started to curse at me.
JOE: Uh huh.

JESSIE: I'm 73 Mr. Friday. I've seen a lot of things...met a lot of people. Isn't anybody who can talk to me like that, I told Mr. Hamlin. Told him to get out of the house. That's when he pulled this gun out of his pocket.

JOE: Yes ma'am.

JESSIE: Had it right in his coat. Outside pocket.

JOE: Uh huh.

JESSIE: I told him...I said...Mr. Hamlin...you just stop this foolishness and get out of here...that's what I said to him.

FRANK: Yes ma'am.

JESSIE: He just looked at me and said "Yeah...you'd like that wouldn't you." Those are the exact words. Then he told me how he was gonna kill himself to show me.

JOE: Uh huh.

JESSIE: I thought it was some kind of dramatics. Mr. Hamlin was that kind y'know. Always play actin' a round.

JOE: Yes ma'am.

JESSIE: Not this time. Next thing I know...he run into the study and locked the door. After that there was the shot and I heard him fall down. Right then's when Nora came into the room.

JOE: All right, Mrs. Gaylor. I think we've got all the information we need.

JESSIE: Okay if I go to bed then, huh?

JOE: Yes ma'am.
1  JESSIE:  G'nite then, You wanna help me Dear?
2  NORA:  Yes mother, I'll be right with you.
3  SOUND:  JESSIE STANDS UP
4  JESSIE:  I'll be waitin' for you.
5  SOUND:  SHE TURNS AND WALKS TO THE DOOR.
6  JESSIE:  (OFF) Mr. Friday?
7  JOE:  Yes?
8  JESSIE:  Anything more you want to know about Mr. Hamlin...I'll tell you.
9  JOE:  I don't think there'll be anything else.
10 JESSIE: If there is...I'll tell you.
11 JOE:  All right, Mrs. Gaylor.
12 JESSIE: I'll be in my room, Nora.
13 NORA:  All right mother, I'll be right there.
14 SOUND:  JESSIE EXITS THE ROOM AND CLOSES THE DOOR BEHIND HER.
15 NORA:  She's taking this a lot better than I thought she would.
16 JOE:  Uh huh, Mrs. Hamlin?
17 NORA:  Yes?
18 JOE:  Did your husband ever talk about suicide before?
19 NORA:  Yes...several times. Just this last week. I thought he was being dramatic again. I didn't pay much attention to him. It was so hard to tell if he was drunk or if he really meant something.
20 JOE:  Hu huh.
21 NORA:  All the years we were married, I don't think he was ever really serious.
JOE: You got it wrong.

NORA: Huh?

JOE: He was this time.

(END SCENE 1)

JOE: 1:14 A.M., the photographer got to the house and took pictures of the room. The coroner removed the body to the county morgue and at 2:37 A.M., Frank and I left the house. We went back to the office and filled out the 3 point & point 1 form listing the death of Karl Martin Hamlin as a suicide. Frank called the coroner's office to find when we could get the results of the autopsy. They told us that we'd have the necessary information late that afternoon. 3:15 A.M. We signed out of the office and went home. At 10:15 that morning, we got a call from Ray Pinker at the Crime Lab. He asked us to come right over.

SOUND: CRIME LAB B.G.

RAY: We were running a routine check this morning... came up with a couple things I think you'd like to know.

JOE: What've you got Ray?

RAY: Take a look.

SOUND: RAY MOVES TO THE SCALES

RAY: This is a bullet we fired from the gun found in the victim's hand.

JOE: Yeah.

SOUND: RAY DROPS THE SLUG ON THE SCALES

BEAT
RAY: (LOOKING AT THE SCALES) You can see there...weighs a
hundred and thirty grains.

FRANK: (LOOKING AT THE SCALE) Uh huh

SOUND: RAY MOVES TO PICK UP ANOTHER BULLET

RAY: This is the bullet that killed the man. Take a look.

JOE: Outta shape.

RAY: Uh huh, You see anything else?

JOE: No...look all right to me.

FRANK: Yeah. What're you buildin' Ray?

RAY: Well, I checked this one pretty carefully. Made sure that
all of it was here...y'know...that none of the lead had
been sheared off by bone tissue.

JOE: Yeah.

RAY: None missing...it's complete.

JOE: Uh huh.

RAY: Now...take a look.

SOUND: HE TAKES THE ONE BULLET FROM THE SCALES AND DROPS THE NEW
ONE ON.

RAY: Lemme put this one on the scales. (HE DOES) Check it
yourself.

SOUND: JOE MOVES IN AND LOOKS AT THE SCALE

JOE: Ninety-five grains.

RAY: Yeah. 35 grains difference. Let me show you something else
here...I figured the length of both bullets. They don't
check out either.

JOE: Yeah...well, what's it mean, Ray?
RAY: Bullet that killed Hamlin is at 380. It's a European calibration.

JOE: Uh huh.

RAY: Gun he had in his hand is a .38 revolver.

FRANK: Yeah.

RAY: 380's automatic ammunition.

JOE: Yeah.

RAY: This fella Hamlin pulled a pretty neat trick.

FRANK: What d'ya mean?

RAY: He killed himself with a bullet that couldn't possibly be fired from the gun he was holding.

FRANK: Somethin' sure out of place.

RAY: Yeah. Might as well tear up the forms you filled out on this one. No suicide.

JOE: Uh huh.

RAY: You gotta find a murder gun.

(END SCENE 2)

(END ACT 1)

GIBNEY: You are listening to Dragnet, the authentic story of your police force in action.
1 FENN: Today, one-way cigarettes... one size, that is, are 
2 almost obsolete, because they just don't give 
3 smokers what they want. Either way, you'll like 
4 Chesterfield best... It's America's most popular two-
5 way cigarette, because only Chesterfield gives you the 
6 right combination of the world's best tobaccos...
7 tobaccos that are highest in quality - low in nicotine.
8... Best for you. You and I smoke for relaxation, 
9 for comfort, for satisfaction- and in the whole wide 
10 world, no cigarette satisfies like a Chesterfield.
11 You smoke with the greatest possible pleasure when 
12 your cigarette is Chesterfield. Yes, these six 
13 words... highest in quality - low in nicotine... mean 
14 Chesterfield is best for you. Get a carton of 
15 Chesterfields, Chesterfield regular - Chesterfield 
16 king-size ... Both at the same price in most places. 
17 This is the best - Chesterfield! And the time to 
18 change... today!
JOE: 11:12 A.M. Frank and I along with Ray Pinker left the crime lab and drove out to see Nora Hamlin. From the physical evidence on hand, the way the door had been locked and the fact that the windows had been bolted from the inside, it appeared unlikely that anyone could have left the room after Karl Hamlin had been shot. Yet from the information we'd gotten from Pinker, there had to be another gun involved in the killing. 11:24 A.M. we got to the house on Whitmore Drive.

SOUND: OUTDOOR B.G. BEAT DOOR OPEN

NORA: Morning...I didn't expect to see you back so soon. Y'want to come in?

JOE: Yes ma'am.

SOUND: THE THREE OF THEM WALK INTO THE HOUSE, DOOR CLOSE BEHIND

JOE: Mrs. Hamlin...this is Mr. Pinker from our crime lab. Ray...

NORA: Nice to know you Mr. Pinker.

RAY: How d'ya do.

NORA: Are there some more questions you have to ask?

JOE: Yes ma'am. I wonder if we could take a look at the study?

NORA: Sure. Didn't the men who were here last night get what they needed?

JOE: We'd like to check it again.

NORA: Uh huh...well, you know where it is.
1 FRANK: How's your mother feeling this morning?
2 NORA: She had a good sleep. The doctor gave her a sedative.
3 She's still in bed.
4 JOE: Well, we'll try not to disturb her.
5 NORA: Well, you go ahead with what you have to do. I'm trying to
6 get the house in order. If there's anything you want...
7 I'll be across the hall.
8 JOE: Thank you.
9 FRANK: Thanks.
10 SOUND: NORA LEAVES THE SCENE.
11 JOE: Over here, Ray.
12 SOUND: THE THREE OF THEM MOVE TO THE DOOR
13 FRANK: I'll get the door.
14 SOUND: FRANK OPENS THE DOOR THE THREE OF THEM WALK INTO THE
15 STUDY
16 JOE: This is where we found him. You can see there where we had
17 to break the window to get in.
18 SOUND: RAY TAKES A COUPLE OF STEPS OFF MIKE
19 RAY: (LITTLE OFF) Uh huh.
20 JOE: Frank? 
21 FRANK: Yeah.
22 JOE: You got that sketch you made last night?
23 FRANK: Yeah...(HE FUMBLES IN HIS POCKET)
24 SOUND: PAPER RATTLE AS FRANK TAKES THE SKETCH FROM HIS POCKET
25 FRANK: Here it is. You wanna take a look, Ray?
26 RAY: (FADING IN) Yeah.
FRANK: Y'can see...the body was about (HE MOVES) here. Feet were
...about here. 17/30

SOUND: FRANK MOVES AROUND AS HE DESCRIBED SKETCH

FRANK: That's about right, isn't it Joe?

JOE: Yeah. He was right next to the chair here.

FRANK: Uh huh. That's the way I got it here. Just about on a
perfect line between the floorlamp there and the chair.

RAY: (LOOKING) Uh huh. What about the gun?

JOE: In his right hand. 17/45

RAY: Was the gun in his hand when you found him?

JOE: Yeah. Pictures from the photo lab'll bear that out.

RAY: Sure is out in left field.

JOE: What d'ya mean.

RAY: I talked to Doc Newbar when he sent the bullet over. Way
he described the wound, it's pretty tough to buy that a
right handed man could shoot himself so the slug would end
up where it did.

JOE: What d'ya mean?

RAY: Bullet entered just to the right of the center of his
chest...about here (INDICATES)

FRANK: Uh huh.

RAY: Came to rest under the right arm...here (INDICATES) Line
of travel is way off.

JOE: Sure woulda been an easier way to do it.
RAY: Yeah. What about the door when you found it?

JOE: We'll show you how it was locked.

SOUND: FOLLOW ACTION. THEY WALK TO THE DOOR

JOE: Wanna'hand me that chair, Frank?

FRANK: (REACHING) Yeah...here y'go.

JOE: Thanks. The key was turned...(HE TURNS KEY)...Bolt was thrown...(HE THROWS BOLT)...and then this chair was propped up under the knob.

RAY: Uh huh. How 'bout the key? Was it still in the lock?

JOE: Yeah.

RAY: Sure looks like he meant the door to stay shut.

JOE: Way we figured it.

SOUND: RAY WALKS OFF MIKE AND LOOKS AT THE WALLS.

RAY: Place looks pretty solid. Plaster walls. Not much chance of anybody gettin' through them.

JOE: Uh huh.

RAY: You check the bookcases?

FRANK: What d'ya mean?

RAY: Any of them pull away from the wall?

FRANK: I looked at 'em last night. They all seem solid enough.

RAY: (OFF LOOKING) Uh huh.

JOE: What d'ya think Ray?

RAY: I dunno. Way that dop' looks...rest of the room...doesn't seem likely anybody could have shot him and then gone outside and locked the door.
1 JOE: Think they could have come in through the window?
2 RAY: You had to break it.
3 JOE: Yeah.
4 RAY: Way it's set up...you shouldn't have any trouble findin' a suspect.
5 JOE: What d'ya mean?
6 RAY: Find a bullet built like an envelope.
7 JOE: Pretty funny.
8 RAY: You didn't see a shell casing around last night did you?
9 JOE: Wasn't any reason to look for it.
10 RAY: Uh huh. No sign of one now...looks like the room's been cleaned.
11 FRANK: Yeah.
12 JOE: We better check with the Hamlin woman.
13 SOUND: THEY WALK TO THE DOOR. TAKE THE STUFF AWAY.
14 FRANK: (WORKING) Here...I'll get the chair.
15 SOUND: FRANK TAKES THE CHAIR. JOE UNDOES THE BOLT AND TURNS THE KEY. DOOR OPEN. STEPS OUT OF THE ROOM.
16 JOE: (UP) Mrs. Hamlin?...Mrs. Hamlin.
17 NORA: (OFF) Yes...just a minute.
18 SOUND: SHE FADES ON MIKE
19 NORA: Something you want?
20 JOE: Has anyone been in the study since we left last night?
21 NORA: I didn't know I wasn't supposed to. You didn't say anything about it.
1 JOE: Did you clean the room?
2 NORA: Yes. I told you...I was straightening up the house. I ran the vacuum in there.
3 RAY: Did you see an empty shell casing?
4 NORA: I don't know what you mean.
5 FRANK: Like this... (HE TAKES A CARTRIDGE FROM HIS BELT) The brass part on the bullet.
6 NORA: No...I didn't see anything like that.
7 RAY: Have you emptied the cleaner since you used it this morning?
8 NORA: No.
9 RAY: Wonder if we could see it?
10 NORA: (AFTER BEAT) Sure...I don't understand what this is all about but if you want to see the vacuum, I'll get it.
11 SOUND: SHE TAKES A COUPLE OF STEPS OFF MIKE
12 JOE: You want to tell me where it is? I'll get it for you?
13 NORA: No trouble...in the closet here in the hall.
14 SOUND: SHE OPENS THE CLOSET DOOR OFF MIKE
15 JOE: I'll give you a hand with it?
16 NORA: It's not heavy. You want the attachments too?
17 RAY: No ma'am...just the cleaner itself.
18 NORA: (FROM OFF) All right.
19 SOUND: SHE TAKES THE CLEANER OUT OF THE CLOSET AND BRINGS IT ON MIKE. SETS IT DOWN ON THE FLOOR.
20 NORA: What d'ya want that for?
1 RAY: All right if we use a piece of this newspaper?
2 NORA: Sure...go ahead. I guess you know what you're doin'.
3 RAY: This the way you take the dust bag out?
4 NORA: Yeah...just flip that little catch on the side there.
5 RAY: Uh huh.
6 SOUND: HE FLIPS THE CATCH AND LIFTS THE DUST BAG OUT
7 NORA: If you'll tell me what you're looking for...I might be able to help.
8 JOE: How 'bout it Ray?
9 BEAT
10 RAY: Yeah...here it is.
12 JOE: 380?
13 RAY: Yeah.
14 NORA: What's all that mean?
15 JOE: You have another gun in the house, Mrs. Hamlin?
16 NORA: No.
17 FRANK: You pretty sure about that?
18 NORA: Yes. What makes you think there might be another one?
19 JOE: How many shots did you hear last night, Mrs. Hamlin?
20 NORA: What do you mean?
21 JOE: How many shots did you hear?
22 NORA: One.
23 JOE: You're sure about that?
24 NORA: Yes. Why?
25 JOE: We've got reason to believe that there were two shots fired.
NORA: What difference does it make how many there were?

JOE: Pretty important.

NORA: Why is it important. My husband killed himself. I can't be sure how many I heard... one two three... a half a dozen. What difference does it make?

JOE: I'll try to explain it to you. Your husband was holding a 38 calibre revolver when we found him. But the bullet that killed him came from a 380 automatic.

NORA: I don't know what you're talking about. What're you trying to say?

JOE: Your husband didn't kill himself.

BEAT

NORA: You're not serious.

JOE: I'm afraid we are, ma'am.

BEAT

NORA: This whole thing is ridiculous.

JOE: But the evidence makes it true.

NORA: Who'd kill him? Who'd have a reason?

JOE: We'd like to know that too.

FRANK: Would you get your mother, please?

NORA: What do you want to talk to her about?

JOE: Would you get her please?

NORA: I'm not going to have her dragged into anything. She's had enough trouble... there's no reason for you to make any more.

JESSIE: (FROM OFF MIKE) Don't worry about it, Nora.
NORA: Mother...you shouldn't be out of bed.

JESS: I heard the talking. I been listening.

SOUND: SHE WALKS ON MIKE.

JESS: (TO RAY) I haven't seen you before. You a policeman too?

RAY: No ma'am. I'm Ray Pinker.


RAY: How are you.

SOUND: JESSIE TAKES A COUPLE OF STEPS.

JESS: Now what's all this about Mr. Hamlin not killin' himself?

JOE: That's right, Mrs Gaylor.

JESS: What makes you think it is?

JOE: Lotta things. Do you have a gun in the house?

JESS: Y'mean a pistol?

JOE: Yes ma'am.

JESS: Might. Why?

JOE: Where is it?

JESS: In the table there. Left hand drawer.

SOUND: FRANK STARTS TO MOVE.

FRANK: I'll get it.

SOUND: FRANK MOVES TO THE TABLE...OPENS DRAWER.

JOE: How 'bout it?

FRANK: 380.

JOE: That gun belong to you, Mrs. Gaylor?

JESS: Yes. My husband had it.

JOE: Uh huh.
JESS: All this talk about Mr. Hamlin. If he didn't kill himself...
...who d'ya think did?
JOE: That's what we're tryin' to find out.
JESS: Uh huh. But you got somebody you're lookin' at haven't you...somebody you figured did it?
JOE: This is your gun.
BEAT
JESS: Uh huh.
JOE: You're the only person who witnessed the shooting.
JESS: That's right.
JOE: Why don't you tell us about it?
BEAT:
JESS: Because if I did...you'd never believe it.
JOE: Try us.
JESS: All right. Mr. Hamlin came here last night...like I said. He was drunk. Came in and started yellin'. I was sittin' in that chair. Readin'. He started to curse at me.
JOE: Yeah.
JESS: I didn't pay him no mind. Told him to go away...that Nora was through with him. He wouldn't go.
FRANK: Yeah.
JESS: All of a sudden, he pulled out a gun and started wavin' it around. Said if I didn't get Nora...he'd kill himself.
I thought it was just some more of his play actin.
JOE: Yeah.
JESS: I didn't pay any attention to him. Figured when he was through, he'd go away; I went back to the book. Made him madder than ever.

JOE: Yeah.

JESS: He grabbed the book out of my hand and shot it. Shot right at it. Then he threw it into the fireplace.

FRANK: Uh huh.

JESS: Just all of a sudden somethin happened to me. I don't think I ever been so mad. I took the gun out of the table there and shot him. He got real scared and ran into the study. Closed the door behind him.

JOE: Yeah.

JESS: I heard him look the door and move somethin; up to the door.

RAY: Musta been the chair.

JESS: Yeah...I guess it was anyway...right after that, I heard him fall down. Right after that, Nora came into the room.

NORA (CRYING LIGHTLY) Why didn't you tell me Mother?

JESS: Wasn't any reason to. I had to think about it. What I'd done and what I had to do. [W]now that pill the doctor gave me last night?

NORA: Yeah.

JESS: Sleepin' pill wasn't it?

NORA: Yes.
JESS: Thought so. I spit it out. I'd have to stay away to think about things. I was gonna call you men this morning and tell you the truth. I really was. You believe that?

JOE: I guess so.

JESS: I really was. Just all of a sudden last night when he shot my book... I never been so mad. I really wanted to kill him.

JOE: You remember it all do you?

JESS: Yeah. One thing I oughta tell you.

JOE: What's that?

JESS: It's about that gun. It's got an awful easy trigger.

JOE: Y'don't have to pull it very hard to make it go off.

JESS: Maybe it was an accident. I don't know. I pointed the gun at him. And it went off. I'm not sure I really did it on purpose. But that don't make any difference.

JOE: You want to get a coat Mrs. Gaylor? We'll have to take you down town.

BEAT

JESS: Yes sir. I'll do it right away.

JOE: You wanna go with her Frank?

FRANK: Yeah.

SOUND: FRANK AND JESSIE FADE OFF MIKE

NORA: It is going to be all right?

JOE: We don't decide that.
NORA: But she told the truth, isn't that going to make a difference?

JOE: We'll put it down that way.

BEAT

JOE: You want to get the book, Ray. We'll need it.

RAY: Yeah.

SOUND: UNDER THE FOLLOWING WE HEAR RAY GO THROUGH THE FIREPLACE

NORA: She didn't say a word about it.

JOE: Uh huh. Story is still pretty hard to believe.

RAY: (FROM THE FIREPLACE) I damn Joe. Bein' like she is...

JOE: Yeah.

RAY: (FADING IN) Here's the book Hamlin shot. Slug's still in it...looks like a .38.

JOE: Uh huh.

RAY: Might make her mad enough to kill him.

JOE: Yeah.

NORA: What is it, Mr. Friday?

JOE: The Holy Bible.

MUSIC: SIGNATURE
1 FENN: The story you have just heard is true. The names were
2 changed to protect the innocent.
3 GIBNEY: On July 14th, trial was held in department 96,
4 Superior Court of the State of California, in and for
5 the county of Los Angeles. In a moment the results of
6 that trial.
7 FENN: Now, here is our star, Jack Webb.
8 WEBB: COMMERCIAL INSERT.
IRAGNET
September 28, 1954

CLOSING COMMERCIAL -- NO. 3

1 WEBB: Notied how many king-size smokers are changing to Chesterfield?
2
3 Everywhere king-size smokers are finding it out.....no other king-size cigarette
4 has Chesterfield quality -- tastes so good - or gives you such a refreshing
5 smoke. What a pair! Chesterfield
6 king-size.....Chesterfield regular.
7
8 They satisfy!
GIBNEY: Jessie Margaret Gaylor was examined by three psychiatrists appointed by the court and found to be insane during the commission of the crime. A sanity hearing was held and she was made a ward of the state and placed in the State Hospital at Mendocino for treatment.
COMMERCIAL - "THE HIG HITE"

1 FRED: (EASILY) You're a detective sergeant. You're assigned to homicide detail. On the way back to the office, you receive a call. It's about an attempted suicide.

2 You're in the immediate vicinity. Your job -- check it out. This week a group of men are meeting in New Orleans for the sixty-first annual conference of the international association of Chiefs of Police. Dragnet is pleased to extend best wishes to our top law enforcement officers and to thank them for the protection they give our homes and families. May their convention be an outstanding success. 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.
Ladies and gentlemen... I have some important news for your listening pleasure. GUNSMOKE - brought to you by L & M Filters will now be heard on Saturday night.

Chesterfield's Perry Como Show, featuring radio and TV's top tunes, will be heard Monday -- Wednesday and Friday nights. Consult your radio listings for the time.... That's GUNSMOKE and the COMO show.... both on another network.

28/15
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, ________

Owen Scott, Virginia Johnson.

Script by John Robinson, Earl Schley...Music by Walter Schumann...Hal Gibney speaking.

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. (BEAT)

Chesterfield has brought you Dragnet, transcribed, from Los Angeles.

(L & M HITCH HIKE)
LE FEVRE: L & M Filters are sweeping the country and the reason's simple. No filter compares with L & M's exclusive miracle tip for quality or for effectiveness. And notice how easy it draws. You get much more flavor - much less nicotine.

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