



CHESTERFIELD #99 NBC #267

DIRECTOR.....JACK WEBB

WRITER.....JOHN ROBINSON  
& EARL SCHLEY

MUSIC.....WALTER SCHUMANN

SCRIPT.....JEAN MILES

SOUND.....BUD TOLLEFSON &  
WAYNE KENWORTHY

ENGINEER.....RAOUL MURPHY

ANNCR #1.....GEORGE PENNEMAN

ANNCR #2.....HAL GIBNEY, NBC

CASE....."THE BIG BIBLE"

REHEARSAL SCHEDULE:

RECORDING: SUNDAY, SEPTEMBER 26, 1954 "A"

CAST AND SOUND:..12:00N-2:30 P.M.

EDITING.....T.B.A.

SCORING.....T.B.A.

ORCHESTRA.....

ANNOUNCES:.....(COMMERCIAL)

BROADCAST....6:00-6:30 P.M. -- STUDIO "J" -- BY T.R.

RELEASE DATE:.....SEPTEMBER 28, 1954

SPONSOR.....CHESTERFIELD CIGARETTES

AGENCY.....CUNNINGHAM-WALSH

COMMERCIAL SUPERVISOR, PENE PETERSON

TECHNICAL ADVISORS.....

SGT. MARTY WYNN.....L.A.P.D.

SGT. VANCE BRASHER.....L.A.P.D.

CAPT. JACK DONOHUE:.....L.A.P.D.

AGENCY

CUT TO TIME

"THE BIG BIBLE"

C A S T

SERGEANT JOE FRIDAY.....JACK WEBB  
OFFICER FRANK SMITH.....BEN ALEXANDER  
NORA.....VIRGINIA GREGG  
JESSIE.....LILLIAN POWELL  
RAY PINKER.....OLAN SOULE  
ATTENDANT.....HERB ELLIS

DRAGNET - RADIO

"THE BIG BIBLE"

N.B.C. # CHESTERFIELD # (P.B.#15)

FOR BROADCAST: SEPTEMBER 28, 1954

1 MUSIC: SIGNATURE

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

5 MUSIC: DRUM ROLL UNDER 15

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

9 MUSIC: UP AND FADE FOR 30

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

14 MUSIC: UP AND FADE FOR 43

(COMMERCIAL INSERT)

DRAGNET RADIO  
September 28, 1954

FIRST COMMERCIAL

48

1 FENNEMAN: Who do you like in the world series? New York Giants -  
2 Cleveland Indians? I guess that question is on everybody's  
3 mind right about now. Of course, the series starts  
4 Wednesday at New York's famous Polo Grounds ... then the  
5 action shifts to Cleveland's great Municipal Stadium.  
6 You fans who've been to these great ball parks know  
7 they have one thing in common....the giant Chesterfield  
8 scoreboard signs which instantly flash the official  
9 scorer's decision - it's a hit! Yessir, as the big  
10 signs say - Chesterfield's a hit with baseball fans  
11 everywhere - with millions of smokers around the country.  
12 It's America's most popular two-way cigarette. Whether  
13 you enjoy the world series at the ball park - on TV or  
14 radio - there's one thing for sure ... You'll enjoy it  
15 much more with Chesterfield. In the whole world, no  
16 cigarette satisfies like a Chesterfield. Buy Chesterfield  
17 king-size or Chesterfield regular ... both at the same  
18 price in most places. Get a carton today.

60  
115  
1130  
1150

1 MUSIC: THEME

2 GIBNEY: Dragnet, the documented drama of an actual crime. For  
3 the next thrity 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 BULTON 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 We were working the night watch out of Homicide Detail.  
14 My partner's Frank Smith. The boss is Captain Lohrman.  
15 My name's Friday. We were answering an ambulance follow-up,  
16 attempt suicide and it was 11:52 P.M. when we got to 2296  
17 Whitworth Drive....(SOUND: DOOR BELL OFF) ... the front  
18 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  
26 THE HOUSE

1 BEAT

2 ~~SOUND: DOOR OPENS.~~

3 NORA: You the police?

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

5 NORA: C'mon in.

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

7 NORA: He's in there. The study.

8 ~~SOUND: JOE AND FRANK MOVE TO THE DOOR.~~

9 JOE: (AS HE MOVES) Who is he?

10 NORA: Karl Hamlin

11 JOE: You Mrs. Hamlin?

12 NORA: Yes. 3/10

13 ~~SOUND: UNDER THE ABOVE, FRANK HAS TRIED THE DOOR AND FOUND IT~~

14 ~~LOCKED.~~

15 FRANK: Door's locked.

16 JOE: GRUNTS.

17 ~~SOUND: JOE MOVES TO THE DOOR AND KNOCKS~~

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

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

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

21 NORA: No. 3/15

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

23 FRANK: Yeah.

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

25 FRANK: Isn't gonna give.

26 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? 3/30
- 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? 3/45
- 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: Y'got somethin' to cut it with?
- 22 JOE: Just a minute. 4/00
- 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
- 26 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. 4/15

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. 4/30

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 CLIMBES INTO THE WINDOW.



1 FRANK: (AS JOE CLIMBES) Watch your step there.  
2 JOE: (CLIMBING) Yeah.  
3 SOUND: JOE GET 'S 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. 4/45  
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. 5/100  
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.

1 FRANK: (AS HE WORKS) Musta wanted privacy real bad.  
2 JOE: Looks like he's got it now. 5/15  
3 SOUND: WE HEAR FOOTSTEPS APPROACHING THE DOOR FROM THE OUTSIDE  
4 OF THE HALL UNDER THE ABOVE. JOE OPENS THE DOOR.  
5 NORA: (FADING IN) That's the room. Right there.  
6 ATTEN: Yes ma'am.  
7 SOUND: THE ATTENDANT FADES ON MIKE.  
8 ATTEN: Hi.  
9 NORA: (STARTING TO CRY) He's dead...Karl's dead.  
10 JOE: You want to wait there, ma'am. 5/30  
11 NORA: (CRIES) I didn't think he'd really do it.  
12 SOUND: JOE WALKS WITH THE ATTENDANT TO THE BODY. HE PUTS HIS BAG  
13 DOWN AND TAKES STETHASCOPE OUT OF IT.  
14 JOE: How 'bout it?  
15 ATTEN: Just a minute.  
16 BEAT:  
17 ATTEN: Nothin'. He's dead.  
18 NORA: FROM THE DOOR STARTS TO BREAK  
19 ATTEN: This his wife?  
20 JOE: Yeah.  
21 SOUND: THE ATTENDANT WALKS TO THE WOMAN.  
22 ATTEN: I'm sorry to have to do this, but there are a couple of  
23 things I've got to know. 5/45  
24 NORA: Go ahead.  
25 ATTEN: You want to give me his full name?  
26 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  
5 go through all this?  
6 ATTEN: That's all Mrs. Hamlin. I can get the rest of it later.  
7 JOE: Frank? 6/00  
8 FRANK: Yeah?  
9 JOE: You wanna finish up here?  
10 FRANK: Yeah...sure.  
11 SOUND: JOE WALKS TO THE DOOR AND OUT INTO THE HALL.  
12 NORA: It's all so wrong. Karl dead...all wrong.  
13 JOE: Yes ma'am. Is there anything we can get for you?  
14 NORA: No. 6/15  
15 JOE: You want to go into the other room and sit down?  
16 SOUND: THEY WALK INTO THE LIVING ROOM.  
17 JOE: Would you like us to call your doctor for you?  
18 NORA: I've already called him for my mother. He's on the way  
19 over.  
20 JOE: Where is she now?  
21 NORA: In the back bedroom. She's laying down. This whole thing's  
22 been a shock for her.  
23 JOE: Uh huh. 6/30

1 NORA: When I talked to him, he said for me to give her one of the  
2 pills he's prescribed. Supposed to make her sleep.  
3 JOE: Yes ma'am.  
4 NORA: You gonna have to talk to her?  
5 JOE: We probably will. 6/45  
6 NORA: I hope you won't have to do it tonight. This whole thing's  
7 been a terrible shock to her. She's not too well anyway.  
8 JOE: We'll try to avoid upsetting her.  
9 NORA: I'd appreciate it more than I could tell you.  
10 JOE: All right, Mrs. Hamlin. There are a few questions we've  
11 got to ask. If you feel up to answering them.  
12 NORA: Might as well get it over with. What do you want to know?  
13 JOE: You want to tell us what happened? 7/00  
14 NORA: Well, Karl came over tonight. Drunk. Caused a big scene.  
15 JOE: Your husband doesn't live here?  
16 NORA: No. We're separated.  
17 JOE: Uh huh. Who was here when the shooting took place?  
18 NORA: My mother and myself.  
19 JOE: Is there anyone else living here?  
20 NORA: No. Just the two of us. 7/15  
21 JOE: Uh-huh. What time did Mr. Hamlin got here?  
22 NORA: (BLOWS HER NOSE) I'm not sure. I was asleep.

1 JOE: You weren't expecting him then?  
2 NORA: No. Last time I saw him I told him to leave me alone.  
3 Said I'd get a court order if I had to.  
4 JOE: Uh huh. 7/30  
5 NORA: We've been separated about a week this time.  
6 JOE: This isn't the first time?  
7 NORA: No, there've been other times. This was the worse. I  
8 told him I was finished. That I didn't want anything  
910 more to do with him.  
11 JOE: Uh huh  
12 NORA: He's been calling. Here...Where I work.. Most of the time  
13 he was drunk. Kept asking for a reconciliation. Sayin'  
14 how sorry he was and askin' me to take him back.  
15 JOE: Yeah  
16 NORA: I'm not blamin' it all on him. I know some of it was my  
17 fault. (BLOWS HER NOSE) 8/00  
18 JOE: You want to go on?  
19 NORA: He called me this afternoon. Said he had to see me. Had  
20 it all worked out so we could get back together again.  
21 JOE: Uh huh  
22 NORA: I told him I didn't want to see him. Said for him to stay  
23 away.  
24 JOE: Yeah  
25 NORA: I came home and told my mother about it. Said Karl might  
26 show up. That if he did, I didn't want to see him.  
27 JOE: Uh huh

8/15

-11-

1 NORA: I kinda half expected him to show up, but he didn't. I  
2 went to bed after the ten thirty news. Mother stayed up  
3 to read.  
4 JOE: Yeah  
5 NORA: The first I knew there was anything wrong, was when I heard  
6 the shot. I got up and came right down stairs.  
7 JOE: Uh huh  
8 NORA: Mother was standing in front of the study door. She told  
9 me that Karl was inside. That he'd shot himself.  
10 JOE: Yeah  
11 NORA: I tried to call him. First I thought he was playing some  
12 kind of a joke.  
13 JOE: Yeah  
14 NORA: My mother said she'd heard Karl fall down in the room. I  
15 called you right away.  
16 SOUND: OFF MIKE THE DOOR TO THE STUDY OPENS. FRANK WALKS ON MIKE.  
17 FRANK: (LITTLE OFF) Joe?  
18 JOE: (TURNING) Yeah?  
19 SOUND: JOE MOVES TO FRANK) What've you got?  
20 FRANK: DOA Slip. I'll put in a call to the photo lab...coroner.  
21 JOE: Okay.  
22 FRANK: I checked the gun...38 revolver. One shot fired.  
23 JOE: Fits with the story I got from his wife.  
24 FRANK: Uh huh. I'll put in the calls.  
25 SOUND: THE TWO OFFICERS MOVE TO NORA.

8/30

8/45

9/00

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  
11 to go through at that age. 9/15  
12 JOE: Uh huh.  

---

~~13 NORA: She didn't come right out with a story. Just little things.  
14 I kind of pieced it together.  
15 JOE: I see.  
16 NORA: From what I can figure, Karl got here about 11:30. He  
17 pushed his way into the house and said he wanted to see me.  
18 JOE: Uh huh  
19 NORA: My mother said I was asleep. Told him to get out or she'd  
20 call the police.  
21 JOE: Yeah.  
22 NORA: That's when he pulled the gun. Told her that if he couldn't  
23 see me, he'd kill himself. Said that'd show her what she'd  
24 done.  
25 JOE: What'd he mean by that?~~

9/30

-13-

- 1 NORA: My mother and Karl didn't get alone. He always said that  
2 she caused the trouble between us. Told me a couple of  
3 times that if she'd keep her nose out of our business, we  
4 might be able to get along.
- 5 JOE: Uh huh.
- 6 NORA: Course there wasn't any truth to it. Mother didn't have  
7 anything to do with our breaking up. If Karl'd stayed  
8 sober...stopped running around, there might have been a  
9 way. But he wouldn't.
- 10 JOE: Yes ma'am.
- 11 NORA: After he showed her the gun, Mother was afraid he was gonna  
12 shoot her. I don't think she really believed that about  
13 him killing himself.
- 14 JOE: Uh huh.
- 15 NORA: She told me, he cursed at her and then went into the  
16 study and locked the door. Right after that, he shot  
17 himself.
- 18 JOE: Did your mother try and stop him?
- 19 NORA: I don't know. She didn't say.
- 20 JOE: Wonder if it'd be possible for us to talk to her?
- 21 NORA: You have to?
- 22 JOE: Yes ma'am.
- 23 BEAT
- 24 NORA: I'll go see.
- 25 SOUND: UNDER THE ABOVE, FRANK HAS WALKED ONTO THE SCENE.
- 26 FRANK: (FADING IN) The crew's on the way.
- 27 NORA: 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. Hamlin tells it, 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. 10/00
- 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.

1 NORA: This is my mother...Mrs. Gaylor...Sergeant Friday...this is  
2 Officer Smith.

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

4 JESSIE: How d'ya do.

5 JOE: We'll try to make this as brief as possible, Mrs. Gaylor  
6 Coupla questions, we've got to ask.

7 JESSIE: You go right ahead.

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

9 JESSIE: Yes dear.

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

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

12 JOE: Uh huh.

13 JESSIE: Nora told me Mr. Hamlin mighth be comin' over...but that  
14 time of night...you'd hardly expect anybody to come callin.  
15 Would you? 10/30

16 JOE: No ma'am.

17 JESSIE: He did. He always was doin' something no body else did.  
18 I think he just sat around and tried to figure things to  
19 do, that was different.

20 JOE: Yes ma'am.

21 JESSIE: Like tonight. He came in drunk. Yelled about how he  
22 wanted to have a showdown..I din't know what he was  
23 talkin' about. 10/45

24 JOE: Uh huh.

25 JESSIE: Started to yell at me. Told me how the split-up was my  
26 fault. Started to curse at me.

1 JOE: Uh huh.

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

7 JOE: Yes ma'am.

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

9 JOE: Uh huh.

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

13 FRANK: Yes ma'am.

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

17 JOE: Uh huh.

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

20 JOE: Yes ma'am.

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

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

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

28 JOE: Yes ma'am.

1 JESSIE: G'night 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  
9 tell you.  
10 JOE: I don't think there'll be anything else.  
11 JESSIE: If there is....I'll tell you.  
12 JOE: All right, Mrs. Gaylor.  
13 JESSIE: I'll be in my room, Nora.  
14 NORA: All right mother, I'll be right there.  
15 SOUND: JESSIE EXITS THE ROOM AND CLOSES THE DOOR BEHIND HER.  
16 NORA: She's taking this a lot better than I thought she  
17 would.  
18 JOE: Uh huh. Mrs. Hamlin?  
19 NORA: Yes?  
20 JOE: Did your husband ever talk about suicide before?  
21 NORA: Yes....several times. Just this last week. I thought  
22 he was being dramatic again. I didn't pay much  
23 attention to him. It was so hard to tell if he was  
24 drunk or if he really meant something.  
25 JOE: Hu huh.  
26 NORA: All the years we were married. I don't think he was  
27 ever really serious.

12/100

12/15

12/30

1 JOE: You got it wrong.

2 NORA: Huh?

3 JOE: He was this time.

4 (END SCENE 1)

5 JOE: 1:14 A. M. the photographer got to the house and took  
6 pictures of the room. The coroner removed the body to  
7 the county morgue and at 2:37 A. M. Frank and I left  
8 the house. We went back to the office and filled out  
9 the 3 point 11 point 1 form listing the death of  
10 Karl Martin Hamlin as a suicide. Frank called the  
11 coroner's office to find when we could get the  
12 results of the autopsy. They told us that we'd have  
13 the necessary information late that afternoon. 3:18  
14 A. M. We signed out of the office and went home. At  
15 10:15 that morning, we got a call from Ray Pinker at  
16 the Crime Lab. He asked us to come right over.

17 SOUND: CRIME LAB B.G.

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

20 JOE: What've you got Ray?

21 RAY: Take a look.

22 SOUND: RAY MOVES TO THE SCALES

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

25 JOE: Yeah.

26 SOUND: RAY DROPS THE SLUG ON THE SCALES

27 BEAT

12/45

13/00

13/15

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

3 FRANK: (LOOKING AT THE SCALE) Uh huh

4 SOUND: RAY MOVES TO PICK UP ANOTHER BULLET

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

6 JOE: ~~Outta shape.~~  $13/30$

7 RAY: Uh huh. You see anything else?

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

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

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

13 JOE: Yeah.

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

15 JOE: Uh huh.

16 RAY: Now...take a look.  $13/45$

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

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

21 SOUND: JOE MOVES IN AND LOOKS AT THE SCALE

22 JOE: Ninety-five grains.

23 RAY: Yeah. 35 grains difference. Let me show you something else  
24 here...I figured the length of both bullets. They don't  
25 check out either.  $14/00$

26 JOE: Yeah...well, what's it mean, Ray?

1 RAY: Bullet that killed Hamlin is at 380. It's a European  
2 calibration.  
3 JOE: Uh huh.  
4 RAY: Gun he had in his hand is a .38 revolver.  
5 FRANK: Yeah.  
6 RAY: 380's automatic ammunition.  
7 JOE: Yeah.  
8 RAY: This fella Hamlin pulled a pretty neat trick.  
9 FRANK: What d'ya mean? *14/15*  
10 RAY: He ~~killed~~ himself with a bullet that couldn't possibly be  
11 fired from the gun he was holding.  
12 FRANK: Somethin' sure out of place.  
13 RAY: Yeah.. Might as well tear up the forms you filled out on  
14 this one. No suicide.  
15 JOE: Uh huh.  
16 RAY: You gotta find a murder gun. *14/30*  
17 (END SCENE 2)  
18 (END ACT 1)  
19 GIBNEY: You are listening to Dragnet, the authentic story of your  
20 police force in action.

(COMMERCIAL INSERT)

DRAGNET RADIO  
SEPTEMBER 28, 1954

SECOND COMMERCIAL: 14/44

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 15/00  
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, 15/15  
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 15/30  
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!

15/51



1 JOE: 11:12 A.M. Frank and I along with Ray Pinker left the  
2 crime lab and drove out to see Nora Hamlin. From the  
3 physical evidence on hand, the way the door had been locked  
4 and the fact that the windows had been bolted from the  
5 inside, it appeared unlikely that anyone could have left  
6 the room after Karl Hamlin had been shot. Yet from the  
7 information we'd gotten from Pinker, there had to be  
8 another gun involved in the killing. 11:24 A.M. we got to  
9 the house on Whitmore Drive. 16/15

10 SOUND: OUTDOOR B.G. BEAT DOOR OPEN

11 NORA: Morning...I didn't expect to see you back so soon. Y'want  
12 to come in? 16/30

13 JOE: Yes ma'am.

14 SOUND: THE THREE OF THEM WALK INTO THE HOUSE. DOOR CLOSE BEHIND  
15 THEM

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

18 NORA: Nice to know you Mr. Pinker.

19 RAY: How d'ya do.

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

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

22 NORA: Sure. Didn't the men who were here last night get what they  
23 needed? 16/45

24 JOE: We'd like to check it again.

25 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. 17/00  
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? 17/15  
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.

1 FRANK: Y'can see...the body was about (HE MOVES) Here. Feet were  
2 ...about here. 17/30

3 SOUND: FRANK MOVES AROUND AS HE DESCRIBED SKETCH

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

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

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

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

9 JOE: In his right hand. 17/45

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

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

12 RAY: Sure is out in left field.

13 JOE: What d'ya mean.

14 RAY: I talked to Doc Newbar when he sent the bullet over. Way  
15 he described the wound, it's pretty tough to buy that a  
16 right handed man could shoot himself so the slug would end  
17 up where it did. 18/00

18 JOE: What d'ya mean?

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

21 FRANK: Uh huh.

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

24 JOE: Sure woulda been an easier way to do it.

18/15

1 RAY: Yeah. ~~What~~ about the door when you found it?

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

3 SOUND: FOLLOW ACTION. THEY WALK TO THE DOOR

4 JOE: Wanna hand me that chair, Frank?

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

6 JOE: Thanks. The key was turned...(HE TURNS KEY)...Bolt was

7 thrown...(HE THROWS BOLT)...and then this chair was

8 propped up under the knob. 18/15

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

10 JOE: Yeah.

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

12 JOE: Way we figured it.

13 SOUND: RAY WALKS OFF MIKE AND LOOKS AT THE WALLS. 18/15

14 RAY: Place looks pretty solid, Plaster walls. Not much chance

15 of anybody gettin' through them.

16 JOE: Uh huh.

17 RAY: You check the bookcases?

18 FRANK: What d'ya mean?

19 RAY: Any of them pull away from the wall?

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

21 RAY: (OFF LOOKING) Uh huh.

22 JOE: What d'ya think Ray? 19/00

23 RAY: I dunno. Way that ~~door~~ looks...rest of the room...doesn't

24 seem likely anybody could have shot him and then gone

25 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'  
5 a suspect.  
6 JOE: What d'ya mean? 19/15  
7 RAY: Find a ~~butler~~ built like an envelope.  
8 JOE: Pretty funny.  
9 RAY: You didn't see a shell casing around last night did you?  
10 JOE: Wasn't any reason to look for it.  
11 RAY: Uh huh. No sign of one now...looks like the room's been  
12 cleaned.  
13 FRANK: Yeah.  
14 JOE: We better check with the Hamlin woman.  
15 SOUND: THEY WALK TO THE DOOR. TAKE THE STUFF AWAY. 19/30  
16 FRANK: (WORKING) Here...I'll ~~get~~ the chair.  
17 SOUND: FRANK TAKES THE CHAIR. JOE UNDOES THE BOLT AND TURNS THE  
18 KEY. DOOR OPEN. STEPS OUT OF THE ROOM.  
19 JOE: (UP) Mrs. Hamlin?...Mrs. Hamlin.  
20 NORA: (OFF) Yes...just a minute.  
21 SOUND: SHE FADES ON MIKE 19/45  
22 NORA: Something you want?  
23 JOE: Has anyone been in the study since we left last night?  
24 NORA: I didn't know I wasn't supposed to. You didn't say anything  
25 about it.

1 JOE: Did you clean the room?

2 NORA: Yes. I told you....I was straightening up the house. I  
3 ran the vacuum in there.

4 RAY: Did you see an empty shell casing?

5 NORA: I don't know what you mean. *20/50*

6 FRANK: Like this....(HE TAKES A CARTRIDGE FROM HIS BELT) The  
7 brass part on the bullet.

8 NORA: No...I didn't see anything like that.

9 RAY: Have you emptied the cleaner since you used it this  
10 morning?

11 NORA: No.

12 RAY: Wonder if we could see it?

13 NORA: (AFTER BEAT) Sure...I don't understand what this is all  
14 about but if you want to see the vacuum, I'll get it.

15 SOUND: SHE TAKES A COUPLE OF STEPS OFF MIKE

16 JOE: You want to tell me where it is? I'll get it for you?

17 NORA: No trouble...in the closet here in the hall. *20/15*

18 SOUND: SHE OPENS THE CLOSET DOOR OFF MIKE

19 JOE: I'll give you a hand with it?

20 NORA: It's not heavy.. You want the attachments too?

21 RAY: No ma'am....just the cleaner itself.

22 NORA: (FROM OFF) All right.

23 SOUND: SHE TAKES THE CLEANER OUT OF THE CLOSET AND BRINGS IT ON  
24 MIKE. SETS IT DOWN ON THE FLOOR.

25 NORA: What d'ya want that for?

1 RAY: All right if we use a piece of this newspaper? 20/30

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

8 able to help.

9 JOE: How 'bout it Ray? 20/35

10 BEAT

11 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? 21/50

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

26 fired.

1 NORA: What difference does it make how many there were?  
2 JOE: Pretty important. *21/15*  
3 NORA: Why is it important. My husband killed himself. I can't  
4 be sure how many I heard...one two three...a half a  
5 dozen. What difference does it make?  
6 JOE: I'll try to explain it to you. Your husband was holding  
7 a 38 calibre revolver when we found him. But the bullet  
8 that killed him came from a 380 automatic. *21/30*  
9 NORA: I don't know what you're talking about. What're you  
10 trying to say?  
11 JOE: Your husband didn't kill himself.  
12 BEAT  
13 NORA: You're not serious.  
14 JOE: I'm afraid we are, ma'am.  
15 BEAT  
16 NORA: This whole thing is ridiculous. *21/45*  
17 JOE: But the evidence makes it true.  
18 NORA: Who'd kill him? Who'd have a reason?  
19 JOE: We'd like to know that too.  
20 FRANK: Would you get your mother, please?  
21 NORA: What do you want to talk to her about?  
22 JOE: Would you get her please?  
23 NORA: I'm not going to have her dragged into anything. She's  
24 had enough trouble...there's no reason for you to make  
25 any more.  
26 JESSIE: (FROM OFF MIKE) Don't worry about it, Nora.



1 NORA: Mother...you shouldn't be out of bed. 22/100

2 JESS: I heard the talking. I been listening.

3 SOUND: SHE WALKS ON MIKE.

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

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

6 JESS: How d'ya do. Jessie Gaylor. Nora's mother.

7 RAY: How are you. 22/15

8 SOUND: JESSIE TAKES A COUPLE OF STEPS.

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

10 JOE: That's right, Mrs Gaylor.

11 JESS: What makes you think it is?

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

13 JESS: Y'mean a pistol?

14 JOE: Yes ma'am.

15 JESS: Might. Why?

16 JOE: Where is it?

17 JESS: In the table there. Left hand drawer.

18 SOUND: FRANK STARTS TO MOVE. 22/30

19 FRANK: I'll get it.

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

21 JOE: How 'bout it?

22 FRANK: 380.

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

24 JESS: Yes. My husband had it.

25 JOE: Uh huh.

1 JESS: All this talk about Mr. Hamilin. If he didn't kill himself  
2 ....who d'ya think did? 22/45

3 JOE: That's what we're tryin' to find out.

4 JESS: Uh huh. But you got somebody you're lookin' at haven't  
5 you...somebody you figured did it?

6 JOE: This is your gun.

7 BEAT

8 JESS: Uh huh.

9 JOE: You're the only person who witnessed the shooting.

10 JESS: That's right.

11 JOE: Why don't you tell us about it? 23/00

12 BEAT:

13 JESS: Because if I did...you'd never believe it.

14 JOE: Try us.

15 JESS: All right. Mr. Hamlin came here last night...like I said.

16 He was drunk. Came in and started yellin. I was sittin'

17 in that chair. Readin'. He started to curse at me.

18 JOE: Yeah. 23/15

19 JESS: I didn't pay him no mind. Told him to go away...that Nora  
20 was through with him. He wouldn't go.

21 FRANK: Yeah.

22 JESS: All of a sudden, he pulled out a gun and started wavin' it  
23 around. Said if I didn't get Nora...he'd kill himself.

24 I thought it was just some more of his play actin.

25 JOE: Yeah. 23/30

1 JESS: I didn't pay any attention to him. Figured when he was  
2 through, he'd go away, I went back to the book. Made  
3 him madder than ever.

4 JOE: Yeah.

5 JESS: He grabbed the book out of my hand and shot it.. Shot  
6 right at it. Then he ~~threw~~ it into the fireplace. 23/45

7 FRANK: Uh huh.

8 JESS: Just all of a sudden somethin happened to me. I don't  
9 think I've ever been so mad. I took the gun out of the  
10 table there and shot him. He got real scared and ran  
11 into the study. Closed the door behind him. 24/00

12 JOE: Yeah.

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

14 RAY: Musta been the chair.

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

17 NORA (CRYING LIGHTLY) Why didn't you tell me Mother? 24/15

18 JESS: Wasn't any reason to. I had to think about it. What I'd  
19 done and what I had to do. ~~I know that pill the doctor~~  
20 ~~gave me last night?~~

21 NORA: ~~Yeah.~~

22 JESS: ~~Sleepin' pill wasn't it?~~

23 NORA: ~~Yes.~~

24

1 JESS: ~~Thought so. I spit it out yknow. Had to stay away to~~  
2 ~~think about things.~~ I was gonna call you men this  
3 morning and tell you the truth. I really was. You believe  
4 that?  
5 JOE: I guess so.  
6 JESS: I really was. Just all of a sudden last night when he  
7 shot my book...I never been so mad. I really wanted to  
8 kill him.  
9 JOE: You remember it all do you?  
10 JESS: ~~Yeah. One thing I oughta tell you,~~  
11 JOE: ~~What's that?~~  
12 JESS: ~~It's about that gun. It's got an awful easy trigger,~~  
13 ~~Y'don't have to pull it very hard to make it go off.~~  
14 ~~Maybe it was an accident. I don't know. I pointed the~~  
15 ~~gun at him. And it went off. I'm not sure I really did~~  
16 ~~it on purpose. But that doesn't make any difference.~~  
17 JOE: You want to get a coat Mrs. Gaylor? We'll have to take you  
18 down town.  
19 BEAT  
20 JESS: Yes sir. I'll do it right away.  
21 JOE: You wanna go with her Frank?  
22 FRANK: Yeah.  
23 SOUND: FRANK AND JESSIE FADE OFF MIKE  
24 NORA: It is going to be all right?  
25 JOE: We don't decide that.

7/5/00

1 NORA: But she told the truth, isn't that going to make a  
2 difference?

3 JOE: We'll put it down that way.

4 BEAT

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

6 RAY: Yeah.

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

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

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

10 ~~RAY: (FROM THE FIREPLACE) I dunno Joe. Bein' like she is...~~

11 ~~It could happen.~~

12 JOE: Yeah.

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

15 JOE: Uh huh.

16 RAY: Might make her mad enough to kill him.

17 JOE: Yeah.

18 NORA: What is it, Mr. Friday?

19 JOE: The Holy Bible.

20 MUSIC: SIGNATURE 7/5/30

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.

DRAGNET  
September 28, 1954

CLOSING COMMERCIAL -- NO. 3

1 WEBB: Noticed how many king-size smokers are  
2 changing to Chesterfield?  
3 Everywhere king-size smokers are finding  
4 it out.....no other king-size cigarette  
5 has Chesterfield quality -- tastes so  
6 good - or gives you such a refreshing  
7 smoke. What a pair! Chesterfield  
8 king-size.....Chesterfield regular.  
9 They satisfy!

25/55

26/00

26/10

TRIAL PAGE

1 GIBNEY: Jessie Margaret Gaylor was examined by three  
2 psychiatrists appointed by the court and found to be  
3 insane during the commission of the crime. A sanity  
4 hearing was held and she was made a ward of the state  
5 and placed in the State Hospital at Mendocino for  
6 treatment.

26/30

ICOP SPOT  
26/55



DRAGNET - RADIO  
9-28-54

COMMERCIAL - "THE BIG BIBLE"

1 FENN: (EASILY) ~~You're a detective sergeant. You're assigned~~  
2 ~~to homicide detail. On the way back to the office, you~~  
3 ~~receive a call. It's about an attempted suicide.~~  
4 ~~You're in the immediate vicinity. Your job -- check it~~  
5 ~~out.~~ This week a group of men are meeting in New  
6 Orleans for the sixty-first annual conference of the  
7 international association of Chiefs of Police. Dragnet  
8 is pleased to extend best wishes to our top law  
9 enforcement officers and to thank them for the  
10 protection they give our homes and families. May their  
11 convention be an outstanding success. Watch an entirely  
12 ~~different Dragnet case history each week on your local~~  
13 ~~NBC Television station. Please check your newspapers~~  
14 ~~for the day and time. (BEAT) Chesterfield has brought~~  
15 ~~you Dragnet, transcribed from Los Angeles.~~

26/55

DEAGNET RADIO  
SEPT. 28, 1954

28/10

1 FENNEMAN: Ladies and gentlemen ... ~~I have some important news~~  
2 ~~for your listening pleasure.~~ GUNSMOKE - brought to you  
3 by L & M Filters will now be heard on Saturday night.  
4 Chesterfield's Perry Como Show, featuring radio and  
5 TV's top tunes, will be heard Monday -- Wednesday and  
6 Friday nights. Consult your radio listings for the  
7 time.....That's GUNSMOKE and the COMO show....both on  
8 another network.

28/15

END PAGE

1 MUSIC: THEME

2 MUSIC: THEME UNDER

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

12 MUSIC: THEME UNDER...CONTINUES

13 FENN: Watch an entirely different Dragnet case history each  
14 week on your local NBC Television Station. Please check  
15 your newspapers for the day and time. (BEAT)  
16 Chesterfield has brought you Dragnet, transcribed, from  
17 Los Angeles.  
18 (L & M HITCH HIKE)

DRAGNET RADIO  
September 28, 1954

L & M HITCH-HIKE

28/17

1 LE FEVRE: L & M Filters are sweeping the country and the reason's  
2 simple. No filter compares with L & M's exclusive miracle  
3 tip for quality or for effectiveness. And notice how easy  
4 it draws. You get much more flavor - much less nicotine.  
5 Yes, only L & M gives you effective filtration and no  
6 other cigarette has it. Our statement of quality goes  
7 unchallenged. L & M is America's highest quality and best  
8 filter-tip cigarette. Buy L & Ms now king-size or regular  
9 .....both at the same low price.

28/30

28/55