CHESTERFIELD #105 NBC #265
DIRECTOR........JACK WEBB
WRITERS........JOHN ROBINSON
& EARL SCHLEY
MUSIC...........WALTER SCHUMANN
SCRIPT...........JEAN MILES
SOUND...........BUD TOLLEFSON & WAYNE KENWORTHY
ENGINEER........PAUL MURPHY
ANNCR #1.........GEORGE FENNEMAN
ANNCR #2.........HAL GIBNEY, NBC
CASE............"THE BIG DOG"

REHEARSAL SCHEDULE:
RECORDING: SUNDAY, NOVEMBER 7, 1954 "A"
CAST AND SOUND: 12:00 P.M. - 2:30 P.M.
EDITING........T.B.A.
SCORING........T.B.A.
ORCHESTRA........
ANNOUNCERS........(COMMERCIAL)
BROADCAST........6:00-6:30 P.M. - STUDIO "J" -- BY T.R.

RELEASE DATE........NOVEMBER 16, 1954
SPONSOR........CHESTERFIELD CIGARETTES
AGENCY...........CUNNINGHAM-WALSH
COMMERCIAL SUPERVISION........PETE PETERSON
TECHNICAL ADVISORS:
SOT. MARTY WINN...........L.A.P.D.
SOT. VANCE BRASHER...........L.A.P.D.
CAPT. JACK DONOHUE...........L.A.P.D.

Cut a Time!
CAST

SERGEANT JOE FRIDAY..................................................JACK WEBB
OFFICER FRANK SMITH.................................................BEN ALEXANDER
OFFICER LLOYD PENN..................................................HERB ELLIS
PETER COLLINS..........................................................VIC RODMAN
AGNES PRITCHARD.....................................................VIRGINIA GREGG
BENTLEY MOCKER.......................................................RALPH MOODY
DAVEY.................................................................BILLY CHAPIN
THE BIG DOG
N.B.C #105 CHESTERFIELD #264
FOR BROADCAST: NOVEMBER 9, 1954

1 MUSIC: SIGNATURE

2 FENN: (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, brought to you by Chesterfield. This is the best - Chesterfield....and the time to change - today.

8 MUSIC: UP AND FADE FOR

9 FENN: (EASILY) You're a detective sergeant. You're assigned to Homicide detail. An elderly man is threatening an entire neighborhood with a shotgun. He says he's going to use it to kill a man. Your job....take it away from him.

13 MUSIC: UP AND FADE FOR

(COMMERCIAL INSERT)
DRAGNET RADIO
November 16, 1954

FIRST COMMERCIAL

1 PENN: All of us smoke for relaxation - for comfort - for
2 satisfaction ... And in the whole world, no cigarette
3 satisfies like a Chesterfield. You smoke with the greatest
4 possible pleasure when your cigarette is Chesterfield.
5 GIBNEY: Only Chesterfield gives you the right combination of the
6 world's best tobaccos ... tobaccos that are highest in
7 quality - low in nicotine. Best for you.
8 PENN: Get a carton of Chesterfields. Chesterfield regular -
9 Chesterfield king-size ... Both at the same price in
10 most places. It's America's most popular two-way
11 cigarette:
12 MUSIC: JINGLE

13 IN REGULAR OR KING-SIZE
14 YOU CAN GET 'EM EITHER WAY
15 THE BEST SMOKE EVER MADE'
16 THE CHESTERFIELD YOU BUY TODAY.
17 SMOKERS COAST-TO-COAST ARE CHANGING
18 IT'S A CINCH TO DO,
19 HERE'S ALL YOU HAVE TO SAY TO GET
20 THE ONE THAT'S BEST FOR YOU.
21 CHESTERFIELDS FOR ME
22 CHESTERFIELDS FOR ME
23 YOU JUST SAY ... IT'S CHESTERFIELDS FOR ME.

LG 0186342
MUSIC: THEME

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

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

9 SOUND: JOE AND FRANK'S STEPS ON SIDEWALK, SLIGHT OUTDOOR B.G.

10 JOE: It was Tuesday, June 15th. It was hot in Los Angeles. We
11 were working the day watch out of Homicide Detail. My
12 partner's Frank Smith. The boss is Captain Lohrman. My
13 name's Friday. We were on our way out from the office
14 and it was 11:46 A.M. when we got to unit 1-F-14.....
15 (SOUND: CAR DOOR OPEN) ....the police car standing by.

16 SOUND: JOE SLIDES INTO THE CAR

17 LLOYD: Hi Joe.

18 JOE: Lloyd...what've you got?
19 LLOYD: You can see the sign.
20 FRANK: Uh huh. (READING)...I will not live in the same
21 neighborhood with a dog poisoner. Looks like he painted
22 it himself.

23 LLOYD: Near as we can figure...he did.
24 FRANK: How'd you get the complaint?
I LLOYD: Came in..."see the man". When we got here the guy was
sitting up there with the shotgun. Told us to leave him
alone. We figured maybe you'd be a little better equipped
to handle it.

JOE: Might not work out that way...but we'll give it a try.

LLOYD: Anything we can do to help out?

JOE: Just be here.

LLOYD: Right.

SOUND: JOE & FRANK LEAVE THE CAR AND TAKE A COUPLE OF STEPS

ACROSS THE SIDEWALK, THEY STOP.

PETER: (SIMPLY - OFF) You make a move for a gun, and I'll have
to kill you.

JOE: You want to tell us why you're doing this?

PETER: My business.

JOE: That gun makes it ours.

PETER: You think that if you want to. Doesn't make any difference
to me. I didn't ask you out here.

JOE: Yeah...well, now that we made the trip, don't you figure
you oughta tell us?

PETER: No.

FRANK: Anything to do with that sign?

PETER: Might have...yeah.

FRANK: Better tell us about it.

PETER: I don't see how it's gonna help.

JOE: Y'won't know unless you try.

PETER: All right. Tell you what. You come up here by the porch.

We'll talk.

SOUND: JOE AND FRANK START TO MOVE UP THE WALK.
1 PETER: (CONTINUING) Make it slow. Don't try to be smart. I can
hit both of you with one shot from here.
2 JOE: Yeah.
3 PETER: Might not kill you, but it'd make you pretty sick.
4 SOUND: JOE AND FRANK WALK
5 PETER: (CONTINUING) That's good. Hold it right there.
6 SOUND: THE OFFICERS STOP
7 PETER: (CONTINUING) Now... just stand still. My dog. Had her
fourteen years and somebody killed her.
8 JOE: That's not much of a reason to sit out here and threaten
everyone who walks by your house.
9 PETER: Is for me.
10 JOE: Why?
11 PETER: 'Cause I know they'll show up.
12 JOE: Who?
13 PETER: Whoever done it. They'll walk down the street, and when
they do... I'm gonna get him.
14 JOE: You know we're not gonna let you do that.
15 PETER: I don't see that there's much you can do to stop me.
16 JOE: If you know who killed your dog, why don't you come
downtown and make a complaint?
17 PETER: Evidence.
18 JOE: Huh?
19 PETER: Gotta have evidence.
20 JOE: You must have a lot of it to be ready to kill a man.
21 PETER: We'll see.
JOE: Who do you think poisoned your dog?

PETER: I don't know. But he'll be by.

JOE: Anybody live in the house with you?

PETER: No.

JOE: There's no one inside?

PETER: I told you. Ain't nobody. Used to be Queenie. But not now.

PETER PICKS UP A PICTURE OF QUEENIE WHICH IS ON THE TABLE NEXT TO HIM.

PETER: This is a picture of her. Beautiful.

JOE: I'm gonna tell you something, sir.

PETER: What?

JOE: You can sit there and think you've got this thing under control. You haven't.

PETER: Is that right?

JOE: Yes, sir.

PETER: Maybe you better take another look. I've got the gun.

JOE: Might be that way. But there're a hundred more that're gonna keep you from committing a murder.

PETER: That's a hard word to use, isn't it?

JOE: That's what you're figurin' to do.

PETER: How do you think you're gonna stop me?

JOE: You bring that gun up into firing position and we'll show you.

(PAUSE)

PETER: All I'm tryin' to do is pay back somethin'. I don't want to hurt anybody else.

FRANK: Why don't you tell us who you think poisoned your dog and why. We might be able to do something for you.

PETER: 'Cause I don't think it'd help.
I: Why don't you try?
2: She was poisoned. I saw her come home. Saw her crawl right up that walk. On her stomach...draggin' her hind legs.
3: Yeah.
4: You wouldn't understand what she meant to me. She was like a person. Someone to talk to...She was a lotta company. (PICKS UP BOOK) This book here...written by a man who knew. He understood.

5: Sir?
6: This man knew about dogs. Odd McIntyre.
7: What's that, sir?
8: O.O. McIntyre. I want you to listen. This'll explain what I'm doin' here.

9: HE OPENS THE BOOK

10: (CONTINUING:- READING) "Brothers and sisters, I bid you beware of giving your hearts to a dog to tear! So wrote Kipling in an excellent elegiac. I happen to be a dog lover who does not believe in that warning. Eight of the happiest years of my life were spent in the almost constant companionship of a devoted dog. When he was taken from me, cruelly but with merciful swiftness, it was a terrific heart-wrench. For two days I grieved inconsolably. For weeks I walked the streets at night, trying to get hold of myself. Yet now, when Time has dulled the pain, I can truthfully say that the joy and understanding my dog brought into my life more than compensated for the sorrow of his passing.

(MORE)
1 PETER: (CONTINUING) For my dog taught me many things as
enduring as the ages. Outside of the Divine relationship
and the human, I know of no influence so ennobling as
our relationship with a dog. My dog’s name was Junior.
He was a Boston bulldog, weighing twenty-four pounds,
with a blazed muzzle, white collar, and feet tipped with
white. His coat was the glossy brown of an autumn leaf.
He had a lovable lop ear that perked with quizzical
abandon. He was full of joyous life and never outgrew
his prankishness. I picked him up in a Fifth Avenue dog
shop in much the same manner that one buys a trinket.
I thought he was ‘cute looking’. He was then four weeks
old and trotted sideways with mock seriousness.

(MORE)
I took him home in my overcoat pocket. From that day on, for eight years, he played a big part in my life. He came to understand me better than most of my human associates did. He knew his time for play and my time for work. He did not trespass. For six years he never varied five minutes, at the stroke of five o'clock in the evening, in coming to me with his rubber ball in his mouth, squatting at my feet, tail wagging, and whining softly. That was his hour for a romp. He demanded his hour. One of my great faults had always been a lack of punctuality. I was distressingly derelict in keeping appointments, and this had strained many of my friendships—but I was always on the dot to keep the romping appointment with Junior! One day I got to thinking about this, and the result was that I became more careful, when it came to punctuality. Surely I should show humans as much consideration as I showed my dog. For several years, Junior and his mistress and I used to walk around the gravel path of the Central Park reservoir in New York at dusk, after his romp. At such times I would permit him to frolic and roll in the grass, unleashed and unchained. He loved to scramble after pigeons and other birds, but would come back when I called him. One evening, however, he disappeared in a clump of bushes and refused to come out at my call and whistles. I followed him, and found him squatting beside a stray dog that had been injured by a passing automobile. We called the Bide-a-Wee Home, and the hurt creature was removed to it. As we continued our walk that evening, Junior soon forgot the incident, but as for me, I had some moments of serious introspection.
PETER: How often, I asked myself, had I stopped along the roadside to comfort the stricken and forlorn? He was a remarkably healthy dog. He had none of the sicknesses of puppyhood -- distemper and the like. I believed this was due to our care of him, who was fed twice a day, at noon and at midnight, we always kept him just a little bit hungry. Most of his food consisted of prepared puppy biscuits, with now and then a variation of chopped vegetables. Potatoes and sweets were denied him.

(MORE)
He was exercised regularly and often. His only illness displayed the heroic courage that characterized him until his death. One evening his mistress and I came home after the theater, and when we opened the door we missed his welcoming rush and bark. We found him lying on the floor of the bathroom in a pool of blood. When I bent over him there was a feeble thump of his tail, as much as to say, 'Don't worry!' His eyes were glazing and I knew he was in a desperate state. We worked over him several hours, and finally, in a wobbly manner, he stood up, walked unsteadily to the bedroom and picked up his play ball, as if to say, 'See, I'm all right!' In a half-hour he had another hemorrhage. With uncanny instinct, he rushed into the tile bathroom, so as not to injure the carpet! Fortunately, he recovered quickly from his attack, and in two days seemed as well as ever. Dogs are unerring in reflecting the characters of their masters and mistress. To Junior I represented the play spirit -- the romp and flapdoodle. He was somewhat of a roughneck in his relations with me. But with his mistress he was always gentle and careful. One of the important lessons Junior taught me was to have more faith in my fellow beings. I had for years knocked about as a newspaper reporter and had acquired that veneer of cynicism that is typical of the craft. I had a rather 'smart-Alecky' attitude of 'having to be shown.' Now, I am the average human being -- as likely to err as the rest. But I found that with Junior, because of his implicit faith in me, I never attempted trickery!

(MORE)
PETER: I could not bear to abuse that rare confidence. And this set me to thinking that if we humans displayed the same faith in our fellows we should be less likely to have that confidence abused. I know it would be ridiculous to say that dogs know time, but I do know they sense it. I am a late sleeper. So was Junior, all his life. But at eleven o'clock each morning, he was up on my bed, gently licking my hand. I have been awakened by him scores of times in this fashion, and almost invariably have found it to be just eleven o'clock. I come to the final chapter of Junior's life with tears that are shed unashamed. As I have said, he was my constant companion for eight happy years, My longest absence from him was when I was in Europe, where the quarantine regulations are so strict that it is quite unfair and selfish to take a dog there.

(MORE)
Junior, like all good dogs, was faithful to the end. He died obeying my command—which made his loss all the more tragic to me. I left him after his evening romp and was away until shortly after midnight. Upon my return his greeting was, it seemed to me, especially joyous. It was so joyous, in fact, that it indirectly led to his death. Shortly before I arrived, a servant had taken him out for a walk. But he was so glad to see me and he loved so to go out late at night without a muzzle or a leash on that I humored him, and we went out again, together. At that hour there was very little traffic on Fifth Avenue, and Junior ran far ahead of me. He had been trained to wait at curbs when unleashed, until he received the command "Go," then he would race across the street like a flash. At the corner of Forty-fourth Street and Fifth Avenue I stepped to the curb, looked both ways for signs of traffic and, seeing none, shouted "Go!" Junior was off at a bound. At that instant, a party of reckless joy-riders in a heavy touring car swung wildly around the corner, and both wheels on one side passed over his body. There was a jeer of derision as the car shot northward—the tail-lights gleaming red in the night.
Junior staggered to his feet, and as I lifted him in my arms, he looked up with his soft pleading eyes, begging for the help I could not give. Hailing a taxicab, I hurried to my hotel, a few blocks away. But before I reached there, he had died — without even a whimper of pain. He lies buried today in the picturesque little dog cemetery on the sloping hills of Hartsdale, New York. Above him are the green grass, the whispering trees, and a stone carved with this inscription: "Junior -- Faithful to the end.

SOUND: PETER CLOSES THE BOOK
1 PETER: He was a great columnist, O. O. McIntyre.
2 JOE: Yessir.
3 PETER: Now, then...we'll all sit down and wait.
4 JOE: For what?
5 PETER: The man who poisoned Queenie.
6 JOE: You expectin' him?
7 PETER: He'll be by. Gonna do something different for you two.
8 JOE: What's that?
9 PETER: You won't have to look for the man who kills him.
10 LLOYD: (OFF) Friday, See you a minute.
11 SOUND: JOE TURNS AND WALKS, FRANK FOLLOWS HIM.
12 JOE: Yeah, Lloyd, what've you got?
13 LLOYD: We checked the old man through R. and I.
14 JOE: Find anything we can use?
15 LLOYD: No record.
16 JOE: How 'bout the neighborhood?
17 LLOYD: Perkins and Henry checked. Talked to the people on the street.
18 JOE: Yeah.
19 LLOYD: Near as we can find out, he's pretty near a hermit.
20 JOE: Doesn't have much to do with anybody.
21 FRANK: No close friends?
22 LLOYD: None that anybody knows about. He gets one piece of mail a month. Evidently some kind of a check.
JOE: Yeah.
LLOYD: We talked to the manager at the grocery down the street.
JOE: Collins does all his shopping there.
LLOYD: From an Insurance Company. Some kind of an annuity.
JOE: Nothin' else?
LLOYD: Rost of the book's empty.
JOE: (CRUNCH)
LLOYD: Where do we go from here?
JOE: Find some way to get that gun away from him.
LLOYD: Any ideas?
JOE: Fresh out. If we could find the poisoner, it'd give us a break.
LLOYD: If there is a poisoner.
JOE: I believe the old man. Anyway, it won't do any harm to shake the neighborhood. If we pick the guy up, maybe the old man'll settle down.
LLOYD: Big job.
JOE: It's a big gun.
(END SCENE 1)
JOE: 12:07 P.M. We contacted the office and made arrangements for additional cars to start a search of the area. It was an outside chance that the dog poisoner might still be in the neighborhood. The crowd on the sidewalk had gotten larger and the uniformed officers were having trouble keeping order. While I was talking to the office, a middle-aged woman broke through and ran toward the porch and Peter Collins.
SOUND: OUTDOOR B.G.
1 FRANK: Joe?
2 JOE: Yeah.
3 SOUND: JOE SLAMS THE MIKE INTO THE CRADLE AND STARTS TO RUN TOWARD THE WOMAN.
4 JOE: (AS HE RUNS) Let's go.
5 LLOYD: (LITTLE OFF) I'll get her Friday.
6 PETE: Leave her alone.
7 SOUND: JOE AND FRANK STOP RUNNING.
8 PETE: (STILL OFF) You heard me. Let her come up here.
9 JOE: (UP TO LLOYD) Do as he says.
10 LLOYD: (LITTLE OFF) Right.
11 SOUND: JOE AND FRANK TAKE A COUPLE OF STEPS AND THEN STOP...
12 PETE: (LITTLE OFF) Hi Agnes.
13 AGNES: (OFF) What're you thinkin' to do, Pete Collins?
14 PETE: Huh?
15 AGNES: What're you doin' to our street?
16 PETE: I don't know what you're tryin' to say.
17 AGNES: We were all sorry when Queenie died. Wasn't anybody on the street didn't want to do somethin'.
18 PETE: That's nine of you.
19 AGNES: You sit here with that gun, tryin' to turn this street into a shooting gallery and none of us are with you.
20 PETE: You know why I'm doin' it.
21 AGNES: That don't make it right. We had a meeting last night. All the people in the neighborhood. Tried to think what to do about gettin' you another dog.
PETER: I don't want no other dog.

AGNES: When we broke up last night, there wasn't one person on the street that wasn't behind you a hundred per cent. Not one. Then you come out with a hair-brained scheme like this. I've been on the phone all morning, Pete. Collins. Talked to everybody. I got a message from 'em. Somethin' they want me to say to you.

PETER: WHAT?

AGNES: Grow up. Put that gun away and grow up.

PETER: All right... then I'll give you somethin' to take back to them.

AGNES: WHAT?

JOE: Take it easy with that gun, Collins.

PETER: You get outta here. Right now. You get outta here and tell your friends that I don't need 'em. None of 'em. You go tell 'em that, will you?

JOE: Let's go.

SOUND: JOE, FRANK, AGNES WALK TO THE CURB.

LLOYD: Joe?

JOE: (TURNING TO LLOYD) Yeah, Lloyd.

LLOYD: Just talked to the office. They're sendin' out more men, gas guns.

JOE: Anything on the poisoner?

LLOYD: No. Still lookin'.

JOE: (TO AGNES) What do you know about him?

AGNES: Lived next door for sixteen years.

JOE: He live alone all that time?
1 AGNES: Yeah, I think he was married before he moved here.
2 JOE: Uh-huh.
3 AGNES: All he had was that old dog. Just the two of 'em.
4 JOE: You have any idea who might've poisoned the dog?
5 AGNES: We'd all like the answer to that one.
6 JOE: Ma'am?
7 AGNES: Queenie's not the first one. Been thirteen others. Hardly
8 a dog on the block that hasn't gotten sick. We've done
9 about everything we could. Isn't easy.
10 JOE: What'd you mean?
11 AGNES: Way the Law is.
12 JOE: Huh?
13 AGNES: We checked into it.
14 JOE: Yeah.
15 AGNES: Way the Law reads, in order to prove poisoning, you've got
16 see the person throw the bait.
17 JOE: Yeah.
18 AGNES: Isn't none of us that've got the time to sit around on
19 the back fence and watch people walkin' down the alley.
20 JOE: Uh-huh.
21 AGNES: But even if you do see the person throw the bait. You can't
22 just go in and arrest 'em.
23 JOE: Go ahead
24 AGNES: Law says you gotta have part of the bait. That's hard to
25 do.
26 JOE: Yeah.
AGNES: Way they work it, nothin' happens until the poisoned bait gets down here... (INDICATES HER STOMACH) Stomach.

JOE: Uh-huh.

AGNES: By that time, it's too late to do anything. Poor animal's already startin' to die.

FRANK: Uh-huh.

AGNES: Makes it almost impossible.

JOE: You've been to the authorities, have you?

AGNES: Yeah S.P.C.A...Police. They've all done what they could.

DOGS keep right on dyin'. We've even thought of maybe hirin' somebody on our own Y'know sort of a special cop.

JOE: Uh-huh

AGNES: Seems a shame don't it?

JOE: Ma'am?

AGNES: Poor old man, how could anybody get low enough to poison his dog?

JOE: That's what he wants to know.

SOUND: UNDER THE ABOVE. A POLICE CAR PULLS TO THE CURB. CAR DOORS OPEN & CLOSE.

FRANK: (OFF) Friday?

SOUND: JOE TURNS

JOE: (TO AGNES) Excuse me.

AGNES: Yeah.

SOUND: JOE LEAVES WALKS OVER TO FRANK.

JOE: What've you got?
1 FRANK: His name's Bentley Mocker.
2 JOE: Yeah.
3 FRANK: Unit picked him up in an alley a couple of blocks over.
4 Carrying this.
5 SOUND: FRANK HANDS JOE A WRAPPED PACKAGE. JOE TAKES IT AND FOLDS THE PAPER BACK.
7 PETER: (OFF) That him? (BEAT) You catch him, that the man who poisoned queenie?
8 JOE: (UP) Put that gun down, Collins.
9 PETER: (OFF) I'm gonna kill him.
10 SOUND: WE HEAR THE GUN COCKED.
11 FRANK: How 'bout it Joe?
12 JOE: (UP) Collins. Put it down.
13 PETER: (OFF) No ... stand clear.
14 JOE: Get these people cutta here.
15 FRANK: Whatta we do?
16 JOE: No choice, now.
17 FRANK: Yeah.
18 JOE: We gotta shoot him.
19 (END SCENE 3)
20 (END ACT 1)
21 GIBNEY: You are listening to Dragnet, the authentic story of your police force in action.

(COMMERCIAL INSERT)
 Planning a change to king-size? Your best buy is king-size Chesterfield. Of the three brands that have been leaders in this country for over thirty years - only Chesterfield is made in king-size, and only king-size Chesterfield gives you proof of highest quality - low nicotine ... with the taste you want and the mildness you want. A refreshing smoke every time.

In most stores, you pay the same price for king-size Chesterfield as you do for regular size cigarettes ... Yet, each king-size Chesterfield gives you up to six more puffs per cigarette.

One - two - three - four - five - six more puffs from every king-size Chesterfield .... one hundred twenty extra puffs per pack.

And in the whole wide world, no cigarette satisfies like a Chesterfield.

Buy Chesterfield and get the most for your money.
1 JOE: 12:24 P.M. In spite of the precautions, it began to
2 look as if we wouldn't be able to take Collin's gun
3 away from him without physical violence. As he raised
4 the shotgun and pointed it at Bentle Mocker, all of the
5 other officers in the vicinity were ready to stop him.
6 SOUND: OUTDOOR B.G.
7 JOE: Collins, you use that gun and I'll use mine. (BEAT)
8 put it down.
9 COLLINS: I'll shoot through you to get to him.
10 JOE: You're gonna have to.
11 Mocker: What's goin' on here ... you got no right to do this
12 to me...
13 JOE: How 'bout it...did you poison his dog?
14 Mocker: He's crazy. He'll kill me if he gets the chance.
15 JOE: Did you poison his dog?
16 Mocker: What if I did?
17 JOE: Just answer the question, mister.
18 Mocker: All right. I did. I poisoned him.
19 JOE: You been dropping poisoned meat all over this neighborhood
20 haven't you?
21 Mocker: They ain't anything you can do about it.
22 JOE: 14 dogs killed around here. Did you do it?
MOCKER: Pests that's all they are. Good riddance.

JOE: That's the way it looks to you, does it?

MOCKER: Sure...rootin' around in the yards...Barkin and howlin'.

No good, any of 'em.

JOE: You all through?

MOCKER: I could go on for hours about 'em. Had my way I'd get rid of 'em all.

JOE: Now I'm gonna tell you something. Those dogs meant a lot to the people who lost 'em. That old man sittin' up there on the porch... to him... that dog was a part of his life. What gives you the right to sneak around back alleys and sideyards and kill off a pet that belongs to a child or an old man?

MOCKER: I don't have to stand around here and listen to you.

JOE: No you don't. (JOE TURNS) Lloyd?

SOUND: LLOYD TAKES A STEP TO JOE.

LLOYD: Yeah.

JOE: Get him downtown.

MOCKER: What for? You got no law to hold me.

JOE: Maybe we can find one.

MOCKER: Way you talk... you'd think dogs are better'n humans.

JOE: In your case they are.
LLOYD: C'mon.

SOUND: LLOYD AND MCKER LEAVE. UNDER THE FOLLOWING WE HEAR THE
SOUND OF A POLICE CAR LEAVING.

JOE: Frank?

FRANK: Yeah?

JOE: Wanna tell 'em to stand by with the gas.

FRANK: Yeah...no other way.

JOE: I'll make one more try.

FRANK: (AS HE GOES) I'll bring up the heavy stuff.

JOE TAKES A COUPLE OF STEPS TO THE SIDEWALK LEADING TO
THE HOUSE.

JOE: (UP) All right, Collins. It's all over. Now I'll
tell you once more....Put that gun down.

PETER: Not until I get one chance at that poisoner.

JOE: He's gone. Last ti`...put it down.

PETER: I don't care anymore.

JOE: It's your choice...we've done all we can.

PETER: That man oughta die.

JOE: Put the gun down.

PETER: I don't care anymore. I'd just as soon shoot you.

JOE: It's all over. Put that gun down or we'll take it away
from you.

PAUSE:

FRANK: (OFF) Joe? (BEAT) Joe.

BEAT:

JOE TAKES A COUPLE OF STEPS BACK TO FRANK.
1 JOE: Yeah.
2 FRANK: Take a look.
3 JOE: What's the kid want?
4 FRANK: Note pinned to his coat.
5 SOUND: JOE STOOPS AND LOOKS AT THE NOTE
6 JOE: (READING) Policeman...maybe this will help?
7 SOUND: HE STANDS UP
8 JOE: We'll give it a try. (UP) Collins...boy here wants to
9 see you.
10 PETER: (OFF) I don't want to talk to anybody.
11 JOE: Might want to see him.
12 PETER: Who is it?
13 JOE: (TO DAVEY) What's your name son?
14 DAVEY: (UP) Davey.
15 JOE: (TO PETER) Davey.
16 PETER: (OFF) I know him...it's okay. Let him come up.
17 JOE: No...not as long as you have that gun.
18 SOUND: BEAT
19 JOE: How about it?
20 PETER: (OFF) All right.
21 JOE: Break it.
22 SOUND: PETER DOES
23 JOE: Now take the shells out.
24 SOUND: PETER DOES
25 JOE: Toss 'em out on the lawn.
26 SOUND: PETER DOES
1 JOE: Now drop the gun.

2 SOUND: PETER DROPS THE GUN AND WE HEAR IT FALL FROM THE PORCH

3 JOE: All right son...let's go.

4 SOUND: JOE AND DAVEY WALK TO THE PORCH. UP A COUPLE OF WOODEN STEPS AND THEN STOP.

5 PETER: What'd you wanna see me about Davey?

6 DAVEY: Ma said I should give you this note.

7 PETER: What's in it?

8 JOE: Quickest way to find out is to read it.

9 PETER: GRUNTS.

10 SOUND: PETER OPENS THE NOTE AND SPREADS THE PAPER OUT.

11 PETER: (READING) My dear Mr. Collins. As you well know all of your neighbors are dreadfully sorry you lost your Queenie. I know this one may never take her place but please give her the chance.... Oh yes ... it's a little girl. Your neighbor...Mrs. Tom Evans.

12 SOUND: BEAT

13 PETER: LET's see her.

14 DAVEY: Here...

15 SOUND: WE HEAR THE DOG WHIMPER.

16 PETER: It's a little girl. Just a puppy.

17 JOE: Yeah.
1 PETER: Queenie's collar doesn't fit too good.
2 JOE: Uh huh.
3 PETER: Think I'll have to get another one.
4 JOE: Don't worry about it.
5 PETER: Huh?
6 JOE: I think she'll grow into that one.
7 MUSIC: SIGNATURE.
8 PENN: (EASILY) The story you have just heard is true. The names were changed to protect the innocent.
DRAGNET RADIO
November 16, 1954

CLOSING COMMERCIAL

1 FENN: Now, here is our star - Jack Webb.
2 WEBB: Thank you, George Fenneman. You only get out of a
cigarette what goes into it. That's why Chesterfield is
my smoke. King-size or regular ... today's Chesterfield
is the best cigarette ever made. There's more in it ....
so you'll get more out of it. More mildness, more flavor,
more smoking pleasure every time you light up. I'd like
you to try Chesterfields in the size you prefer. You'll
find they're best for you.
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, ____________

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

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.
1 MUSIC: L & M JINGLE NO. 1
2 THIS IS IT ... L & M FILTERS
3 THIS IS IT ... LIGHT AND MILD
4 MUCH MORE FLAVOR ... L & M FILTERS
5 MUCH LESS NICOTINE ... LIGHT AND MILD.
6 ANNCR: Remember, it's the filter that counts and no filter
7 compares with L & M's miracle tip for quality or
8 effectiveness. You get much more flavor - much less
9 nicotine. Buy L & M ..... king-size or regular ....
10 both at the same low price. L & M .... light and mild.