FIRST COMMERCIAL

1. FENN: Put a smile in your smoking. Next time you buy cigarettes.

2 - STOP - REMEMBER THIS - IT'S TODAY'S BIGGEST CIGARETTE NEWS.

3. GIBNEY: Chesteld is made the modern way - with Accu-Ray.

4. FENN: The Accu-Ray controller is the greatest improvement in cigarette making in years. And it's a CHESTERFIELD exclusive. This amazing "Quality Detectivettelectronically checks and controls the making of your Chesterfield - giving a uniformity and smoking quality never possible before. So buy Chesterfield today. For the first time, you get a perfect smoke column from end to end.

5. GIBNEY: From the first puff to the last puff, Chesterfield is better.

6. FENN: From the first puff to the last puff, your Chesterfield smokes cooler.

7. GIBNEY: A perfect smoke column - from end to end.

8. WOODBLOCK: TRIPE FIGURE ` THEY SATISFY.
DRAGNET
MAY 24, 1955
SECOND COMMERCIAL 17/35

MUSIC: HARP UP AND OUT

GIRL: Put a smile in your smoking!

FENN: Next time you buy cigarettes...Stop...Remember this...

In the whole wide world, no cigarette satisfies like Chesterfield.

GIRL: Put a smile in your smoking!

MUSIC: VIBRA HARP STINGS

FENN: Instantly, you'll smile your approval of Chesterfield smoothness.

GIRL: So smooth... so satisfying! 18/00

MUSIC: STINGS OUT

FENN: You want them mild. We make them mild! Mild and mellow with the smooth and refreshing taste of the right combination of the world's best tobaccos. So next time you buy cigarettes....

GROUP: (SHOUT) STOP! 18/12

WOODBLOCK: TRIPLET FIGURE

GROUP: START SMOKING WITH A SMILE WITH CHESTERFIELD

(SING) SMILING ALL THE WHILE WITH CHESTERFIELD

PUT A SMILE IN YOUR SMOKING - JUST GIVE 'EM A TRY

LIGHT UP A CHESTERFIELD!

WOODBLOCK: TRIPLET FIGURE

GROUP: THEY SATISFY!

LG 0189893
DRAGNET
MAY 24, 1955

CLOSING COMMERCIAL

1 WEBB: When you try Chesterfields, you'll discover - as I
did long ago - that Chesterfield has the special
smoothness, the mildness, the good refreshing taste it
takes to really satisfy a smoker. So put a smile in
your smoking. Remember -- in the whole wide world, no
cigarette satisfies like Chesterfield.
HITCHHIKE --- L & M FILTERS

1 L & M JINGLE: THIS IS IT
2 L & M FILTERS
3 IT STANDS OUT
4 FROM ALL THE REST
5 MIRACLE TIP
6 MUCH MORE FLAVOR
7 L & M'S GOT EVERYTHING
8 IT'S THE BEST
9 ANNCR: And L & M is sweeping the country!
10 The pure white miracle tip draws easy -
11 Lets you enjoy all the taste. Buy L & M
12 Notice how mild they are! L & M Filters -
13 America's best filter tip cigarette?
CROSS PLUG

ANNCR: TV's award winning newscaster, John Daly, appears on
the "Mr. Citizen" show this week to salute "Mr. Citizen".
Don't miss it. Check your local TV listings for time
and station.
FENN: Hear Dragnet next week, same time same station.

301670
"THE BIG SIEGE"

CAST

SERGEANT JOE FRIDAY .................................................. JACK WEBB
OFFICER FRANK SMITH .................................................. BEN ALEXANDER
LIEUTENANT STONER .................................................... STACEY HARRIS
JIM ................................................................. HERB ELLIS
SARAH ..................................................... VIRGINIA GREGG
NADINE ..................................................... VIRGINIA GREGG
CAPTAIN DONAHUE .................................................. WALTER SANDE
OFFICER PAT MURPHY .................................................. JACK KRUSCHEN
CAROLINE BUSH ....................................................... JUNE WHITLEY
FENN: (COLD) Chesterfield brings you Dragnet.

MUSIC: HARP AND UP

GIRL: Put a smile in your smoking.

GIBNEY: Buy Chesterfield. So smooth ... so satisfying...

Chesterfield.

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: UP AND FADE FOR:

FENN: (EASILY) You're a detective sergeant. You're assigned
to Robbery Detail. A masked gunman has robbed a bank in
your city. From his method of operation, you know he's
dangerous. Your job...get him.

MUSIC: UP AND FADE FOR:

(COMMERCIAL INSERT)
I MUSIC: THEME

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

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

10 SOUND: JOE'S STEPS ON HARD SURFACE, SLIGHT ECHO AND CORRIDOR

B.G. STEPS ARE FAST

12 JOE: It was Wednesday, May 4th. It was warm in Los Angeles.
We were working the day watch out of Robbery Detail. My
partner's Frank Smith. The boss is Chief of Detectives,
Thad Brown. My name's Friday. It was 12:36 P.M. when I
got the call and it took me 8 minutes to get back to the
city hall ... (SOUND: JOE OPENS THE DOOR AND PUSHES IT
BACK WHILE STILL WALKING) ...Robbery Squadroom.

13 WEST: JOE CONTINUES TO WALK INTO THE ROOM. IN THE B.G., WE HEAR

19 PHONES RINGING, DOORS OPENING AND CLOSING AND THE BABBLE
OF CONVERSATION.

22 FRANK: (LITTLE OFF) Joe?

23 JOE: Yeah.
FRANK: Back here.

SOUND: JOE WALKS TO FRANK.

JOE: What's the matter?

FRANK: Bank job and slugging. We gotta roll on it.

JOE: Where?

FRANK: Corner of Melrose and Fountain.

SOUND: UNDER THE ABOVE, WE HEAR STEPS PADING IN.

JOE: Anybody else on it?

FRANK: Yeah. J.J. and Murph went out.

JOE: Uh huh. Well, let's go.

STONER: (PADING IN) Friday...Smith.

JOE: Yeah, Lieutenant.

STONER: You two gonna cover the bank hold-up?

JOE: Yeah. We were just leaving.

STONER: Donahoe called in. He's out with J.J. and Murph.

JOE: (GRUNTS)

STONER: They got it covered out there. Skipper wants you to tag Georgia Street and talk to the guard. See if you can get any information outta him.

FRANK: Okay.

JOE: What's the name?
STONER: I haven't got it. There's a uniformed man with him. Old guy's in pretty bad shape.

JOE: Yeah?

STONER: When the thief left the bank, the guard tried to stop him.

FRANK: (GRUNTS)

STONER: Hold-up man pulled a gun. Miss-fired. He pistol whipped the guard.

JOE: Uh huh.

STONER: He's in critical condition. We just got word that you can talk to him if you get right over there. Better make it fast.

JOE: Right.

STONER: Good luck.

JOE: Yeah.

STONER: We gotta come up with an identification. We got to get it in a hurry. The guy's still runnin'. Matter of time before somebody gets in his way.

JOE: Uh huh.

STONER: We can't count on it next time.

JOE: Huh?

STONER: The gun jamming.

(END SCENE 1)
1 JOE: 12:47 P.M. Frank and I left the city hall and drove over
2 to Georgia Street receiving hospital. It took us 5 and a
3 half minutes traveling code three. We went up to the
4 third floor and met the officer who'd been with the guard.
5 SOUND: GEORGIA STREET B.G. COUPLE OF STEPS ON HARD SURFACE
6 JIM: You're from central?
7 JOE: Yeah. Friday and Smith.
8 FRANK: Like to see the victim.
9 JIM: Y'missed him.
10 JOE: What d'ya mean?
11 JIM: He died five minutes ago.
12 (END SCENE 2)
JOE: We checked with the doctor in attendance and found that the victim had said nothing to aid in identifying the suspect. We returned to the office. A local broadcast and an A.P.B. had been gotten out on the man, carrying his description. A crew from the crime lab had gone over the premises of the bank without gaining any new information. The clerks and tellers had been brought to the city hall to check the mugg books. Everything possible was being done to apprehend the bank guard's killer but without being able to identify him, the job was almost impossible. At 2:48 P.M. we got a call from Captain Donahoe.

SOUND: SQUADROOM B.G.

FRANK: (INTO THE PHONE) Yeah, skipper. Uh huh. No...they're in the mugg room now. Not yet. Yeah. What...wait a minute...(TO JOE)...Toss me the paper will you, Joe?

SOUND: JOE SLIDES A PAD OVER TO FRANK

JOE: Here y'go.

FRANK: Go ahead, Skipper. (HE WRITES) Yeah...uh huh. I got it. We'll run a check right away. Yeah...soon's we find out. Right. G'bye.

SOUND: HE HANGS UP THE PHONE

JOE: What've you got?
FRANK: Checked around the neighborhood. Found a newsboy who saw the suspect leave the bank.

JOE: Yeah.

FRANK: Kid got the license number.

(JOE IMMEDIATELY CHECKED WITH THE DEPARTMENT OF MOTOR VEHICLES, AND WITH OUR VEHICLE RECORDS. IT TOOK US TWO MINUTES TO GET THE INFORMATION.)

JOE: It turned out that way.

Yeah...wanna give the address. Uh huh. Okay. We'll run it out.

SOUND: SCUADROOM B.G.

JOE: (ON THE PHONE) We figured it'd turn out that way.

Yeah...wanna give the address. Uh huh. Okay. We'll run it out.

SOUND: HE HANGS UP THE PHONE.

FRANK: How 'bout it?

JOE: Car was stolen a week ago.

(END SCENE 4)
A team of men went out to talk to the owner of the automobile. Additional broadcasts were gotten out on the stolen car, carrying the license number and the make and model description. In the event the car was found abandoned it was to be staked out, and we were to be notified. Roadblocks were set up in the area adjacent to the bank and all vehicles were checked. Captain Donahoe came in from the scene and a meeting was held between him and Chief of Detectives, Thad Brown. At the time, 25 officers from Robbery Division were trying to find a lead to the identity of the thief. We knew what he looked like... what kind of a car he was driving. We knew what kind of a gun he had and how much money he'd stolen, but we didn't know who he was or where to find him. The night dragged on. At 1:26 A.M. we got our first break in the case.

SOUND: NIGHT NOISES IN THE CITY HALL. DOOR OPEN

SARAH: (LITTLE OFF) Excuse me.

JOE: (UP) Yes ma'am.

SOUND: SARAH WALKS ON MIKE

SARAH: I'm one of the bank tellers.

JOE: Yes ma'am.

SARAH: The officer who was with us went out to bring in some coffee.

JOE: Uh huh.

SARAH: He said if we found anything to come in here.
JOE: That's right.

SARAH: Well...we have. All of us agree. We're real sure.

JOE: Well, what is it?

SARAH: The hold-up man...we've found his picture.

(END SCENE 5)

JOE: The suspect was identified as Thomas "Bud" Kerry. W.M.A. 26 years. According to his package, he'd been arrested the first time when he was sixteen. He'd served a total of five and a half years in state institutions. We checked with Fred Galloway of the Adult Authority and found that there was an outstanding warrant on Kerry for Parole violation. Additional broadcasts were gotten out carrying his name and description. Officers in the field were notified of the latest developments. While other teams of men covered Kerry's known hangouts and friends, Frank and I left the office and drove out to see his mother. She lived in a run down apartment house on the east side of town. The building was dark when we got there.

SOUND: OUTDOOR NIGHT NOISES. IN THE FAR B.G. WE HEAR THE SOUND OF SWITCH ENGINES WORKING.
1 FRANK: (AS HE LOOKS) Here it is...number 5.
2 JOE: GRUNTS.
3 SOUND: THEY OPEN A DOOR AND WALK INTO THE BUILDING. THERE IS NO 
CARPET ON THE FLOOR. IN ONE OF THE ROOMS, WE HEAR 
4 A RADIO PLAYING AN R&B TUNE.
5 FRANK: (AS THEY WALK) Watch your step.
6 JOE: (GRUNTS) They oughta put a light in here.
7 SOUND: THE STEPS CONTINUE FOR A BEAT.
8 JOE: This should be it.
9 FRANK: Yeah.
10 SOUND: JOE KNOCKS ON THE DOOR
11 JOE: (AS HE DOES) Take it easy...Kerry might be here.
12 FRANK: GRUNTS.
13 BEAT
14 SOUND: ANOTHER KNOCK.
15 BEAT
16 NADINE: (OFF, BEHIND THE DOOR. SLEEPY) Who is it?
17 SOUND: ANOTHER DOOR KNOCK 
18 BEAT
19 NADINE: Who is it?
1. JOE: C'mon...open the door.

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

3. THE CHAIN SCRAPE AGAINST THE WOOD.

4. NADINE: Who are you...what d'ya want?

5. JOE: Police officers. We want to talk to you.

6. NADINE: I got nothin' for the cops. Get outta here and leave

7. me alone.

8. FRANK: C'mon, Mrs. Kerry...open up.

9. NADINE: I ain't Mrs. Kerry no more. Now go away.

10. JOE: We can do it two ways. You can talk to us here or we

11. go downtown.

BEAT

12. NADINE: What's it about?

13. JOE: Your son.

BEAT

14. SOUND: SHE SWINGS THE DOOR SHUT AND UNDOES THE CHAIN. THEN SHE

15. OPENS THE DOOR AND STEPS BACK.

16. NADINE: C'mon in.

17. SOUND: THEY ENTER THE ROOM. FRANK STARTS OFF MIKE.

18. NADINE: (AS HE LEAVES) Where's he goin'?

19. JOE: We wanna check.

20. NADINE: For what? There ain't nothin here. One lousey room.

21. That's it.
JOE: Yes ma'am.

SOUND: OFF MIKE, WE HEAR FRANK PULL A CURTAIN BACK. THEN WALK INTO AN ALCOVE.

NADINE: (UP, TO FRANK) It's the kitchen. (BEAT) Better take a look in the stove. Might be somethin' there.

SOUND: FRANK WALKS BACK ON MIKE.

FRANK: (FADING IN) Place is clean.

NADINE: That's not true either. (TO JOE) Now...what d'ya want?

JOE: Have you seen your son?

NADINE: He in trouble again?

JOE: We'd like to talk to him.

NADINE: What's he done now?

FRANK: You know where he is?

NADINE: No.

JOE: D'ya know where we can find him?

NADINE: I haven't seen him for a couple months. Might as well be dead.

JOE: He isn't.

NADINE: Don't make any difference to me one way or the other.

FRANK: You know where he lives?

NADINE: It ain't here.
1 JOE: That's not an answer.
2 NADINE: The question don't fit either. Look....I'll tell you.
3 I'm his mother. A long time ago...I gave him to the
4 world. I've had trouble ever since.
5 BEAT
6 SOUND: IN THE B.G. WE HEAR THE RADIO BLARING.
7 NADINE: Gallager again...fell asleep with the radio on.
8 FRANK: Have you any idea where we can find your son?
9 NADINE: No.
10 JOE: Has he any close friends?
11 NADINE: Maybe. If he has, I don't know.
12 JOE: How 'bout girls?
13 NADINE: What about 'em?
14 JOE: Has Tom got one?
15 NADINE: Last time I saw him he had a couple. Both of 'em married.
16 Same as always....he couldn't do anything the easy way.
17 If there wasn't a problem......He'd make one.
18 JOE: Uh huh.
19 FRANK: Is there anyplace he'd go if he was in trouble?
20 NADINE: What kind?
21 FRANK: Ma'am?
1 NADINE: What kind of trouble? What's he done this time?
2 FRANK: Be better if we talk to him about it.
3 NADINE: Yeah. Always that way. Talk to him. Won't do any good.
4 I tried for a lotta years. Didn't do any good.
5 JOE: (GRUNTS)
6 NADINE: Y'know why?
7 JOE: What?
8 NADINE: Y'know why it don't do any good?
9 JOE: Go ahead.
10 NADINE: Because he don't listen. Y'can stand right in front of
11 him and scream the top of your head right off, and he
don't hear you.
12 JOE: Uh huh.
13 NADINE: When he was little... first time I caught him stealin' ....
14 I talked. All day and all night. For a week, I talked.
15 He stood there and looked at me. When it was over.....
16 y'know what he did? Y'know?
17 JOE: No ma'am.
18 NADINE: Did it again. Everytime he turned around...he stole
19 somethin'. I tried it all. Beatin's....yellin' ... all
20 of it. I tried it all.
21 JOE: Uh huh.
His father walked out when Bud was 6. Left us by ourselves. I did everything I could to bring him up right. Read the books... saw the minister. Even had the relief people talk to him. (BEAT) He just wouldn't listen. (BEAT)

That time when he was 16. When they first picked him up. I thought that might do it. Y'know... being in jail. The judge and court. I prayed it'd work and he'd change. Yeah.

 Didn't. Couple days later... he was right back.

Did you tell his probation officer about it?

Bud was 5 - 10 when he was 16. Weighed a hundred and 70 pounds. If I'da opened my mouth, he'da hit me.

That's a pretty hard thing to say.

It's harder to live with. All the time... all the tears...

I'm tired of crying. I'm tired of workin'. I'm tired of bein' alive. (BEAT) I used to pray for him. Ask God to make him come outta it. Be a good man. I prayed and prayed. Then I figured I was prayin' for the wrong thing. So I changed.

Yes ma' am.
NADINE: I know him. I know how he thinks and what he'll do. He's mean. From the souls of his feet he's mean.

JOE: (GRUNTS)

NADINE: I still pray. Maybe you're the one to do it.

JOE: What's that?

NADINE: Kill him.

(END SCENE 6)

JOE: Frank and I arranged for a stakeout on the building and then drove back to the city hall. Captain Donahoe and Chief Brown were directing the search from the Robbery Office. The morning papers had carried the story and we were receiving calls from citizens who'd seen Kerry. From the report, it was believed he'd gotten out of the blockade area and was heading for the San Fernando Valley. Road blocks were thrown up on the streets leading off the freeway and additional men were called in from the Valley division to aid in the search. 7:42 A.M. it had been 19 hours since Kerry had held up the bank. In that time, the entire facilities of the police and department had been devoted to his capture. Lieut. Dave Terry from the Sheriff's office had joined Captain Donahoe and was co-ordinating their activities with ours. 7:45 A.M.

Frank got back with some hot coffee. /\ SOUND: SQUADROOM B.G.; STEPS FADING ON MIKE, SLIGHT CLINK OF COFFEE CUPS.
1 FRANK: Here...take one of these will you, Joe?
2 SOUND: JOE MOVES AND TAKES ONE OF THE CUPS.
3 JOE: Yeah.
4 FRANK: Thanks. Where's Stoner?
5 JOE: Donahoe's office.
6 FRANK: Brought a cup for him.
7 JOE: (GRUNTS)
8 FRANK: (DRINKING THE COFFEE) Watch it...hot.
9 JOE: Yeah. (HE DRINKS)
10 FRANK: Long night.
11 JOE: Uh huh.
12 FRANK: Anything new?
13 JOE: No. Got a report Kerry was seen at the Vineland Cut-off.
14 FRANK: Check out?
15 JOE: Don't know yet.
16 SOUND: UNDER THE ABOVE, THE DOOR OPENS TO DONAHOE'S OFFICE AND
17 STONER FADES ON MIKE.
18 FRANK: Got some coffee for you Stoner.
19 STONER: (FADING ON) Thanks.
20 SOUND: HE REACHES THE TABLE AND TAKES A DRINK OF THE COFFEE.
21 STONER: Good.
JOE: Anything happen?

STONER: Yeah. We got him pinned down.

JOE: Where?

STONER: Valley.

FRANK: Lotta ground.

STONER: We just got a call. Kerry pulled into a gas station on Riverside. Attendant recognized him. Tried to stall.

Kerry got wise and started to leave.

JOE: Yeah.

STONER: Kerry pulled a gun shot the man up pretty bad.

JOE: Kill him?

STONER: No. They got him to Valley Emergency.

FRANK: What about Kerry?

STONER: Still loose.

SOUND: DOOR OPENS OFF MIKE.

DONAHOE: (OFF) Stoner?

STONER: Yeah Skipper.

SOUND: DONAHOE WALKS ON MIKE

DONAHOE: Friday...Smith.

JOE & FRANK: Hi.

DONAHOE: We got him.
JOE: Where?

DONAHOE: Broke into a house on Woodman. Couple of motorcycle officers got him pinned down.

JOE: Let's go.

DONAHOE: Joe.

JOE: Yeah.

DONAHOE: Tag the business office. Check out everything in the racks.

JOE: (GRUNTS)

DONAHOE: Go with him, Frank. We'll need gas shells and masks. Barricade and penetration. Better take a box of doubleoughts for the shotguns and plenty of 45's.

FRANK: Right.

JOE: You be there?

DONAHOE: Leavin' now.

STONER: I'll go with Joe and Frank.

DONAHOE: Okay.

SOUND: DONAHOE FADES OFF.

JOE: Let's go.

SOUND: UNDER THE FOLLOWING, WE HEAR THEM EXIT INTO THE HALL AND WALK RAPIDLY DOWN THE CORRIDOR.

FRANK: Gettin' rougher.
STONER: Yeah. Wonder about the house he's picked.

JOE: What d'ya mean?

STONER: Who's in it...what kinda place it is.

JOE: Doesn't make a lot of difference. We still got the same job.

STONER: Huh?

JOE: Get him out.

(END SCENE 7)

JOE: We left the city hall and drove out to the valley, code 3.

By the time we'd gotten there, several other officers from Central Robbery Division and the Valley Division were on the scene. We talked with Sergeant Pat Murphy of our office.

SOUND: STREET B.G. QUIET RESIDENTIAL NEIGHBORHOOD. DOGS BARKING ETC. NO CARS PASSING.

STONER: What d'ya know about the place?

PAT: Six rooms. Here...lemme lay it out for you.

SOUND: HE TAKES A PIECE OF PAPER FROM HIS POCKET.

PAT: Y'got a pencil?

JOE: Here's a pen.

PAT: Thanks.

SOUND: HE CLICKS THE PEN AND UNDER THE FOLLOWING, WE HEAR HIM DRAW THE PLAN.
PAT: House is built in the shape of a "U".

JOE: Uh huh.

STONE: (GRUNTS) -- TOGETHER

FRANK: Yeah.

PAT: Living room runs along the front...dining room is here on the corner.

JOE: Yeah.

PAT: Kitchen is here...and a back door.

JOE: Any cover there?

PAT: Officers that found him are watchin' it.

JOE: Uh huh.

PAT: There's a closet here...off a service porch.

STONE: Yeah.

PAT: Other side...Bedroom here...door...bath...another bedroom.

FRANK: Just the two doors?

PAT: Yeah...Front and the one off the kitchen.

JOE: Where'd you get the layout?

PAT: Talked to the woman next door. She's a friend of the family that owns the place. Been inside a lot.

JOE: Uh huh. Where are they?

PAT: The family?
JOE: Yeah.

PAT: Not sure. Neighbor says she thinks they're all out. The man goes to work at 6. Woman usually drives the kid to school about 7:30.

STONER: Who put out the call?

PAT: Motorcycle officers. They saw the car parked at the curb. Went to check it out. Kerry was inside. He made the house.

JOE: They try to get him out?

PAT: No. They weren't sure he was alone.

JOE: Uh huh. How'd you do?

PAT: We got here right after they did. Time we got to the curb...he started to shoot.

STONER: I've been able to talk to him?

PAT: No. Soon's we show the top of our heads, he tries to take it off.

JOE: Anybody been hurt?

PAT: I don't think so.

FRANK: What's he carrying?

PAT: Not sure. When he shot at us, I think it was a forty-five.

JOE: Sounded like it.

PAT: Uh-huh.
PATTY: Checked his car. There's a case of shotgun ammunition on
the back seat. Couple boxes gone.

FRANK: Uniformed officers see anything?

PATTY: Not good, they're not sure what he's carrying.

FRANK: Uh huh.

JOE: Why'd he pick this place?

PATTY: No reason. Just parked in front of it. Trouble started
and he looked for a place to hide.

JOE: You know anything about the people who own the house?

PATTY: Guy works in an aircraft factory. Woman's a housewife.

JOE: Uh huh.

STONER: Any chance of gettin' to him from the back of the house?

PATTY: It'd be rough. The shades are all pulled down. Hard to
tell where he is. We go in and he could be sittin' under
the window waitin' for us.

JOE: How 'bout the phone?

PATTY: We tried...he won't answer it.

STONER: That all of it?

PATTY: Much as we got. What d'ya want to do?

STONER: Give him a chance to walk out. It'll be his choice.

FRANK: Talk to him?
STONER: Yeah... give him a chance to open the door.

PAT: Gonna be hard... we haven't been able to get near the place.

STONER: Big thing's to make sure he's alone.

PAT: Far as we been able to tell he is. No movement inside.

STONER: Can't wait for that... let's get on it.

JOE: I'll try to talk to him.

PAT: Y'can't make it, Joe. He's in a box and he knows it.

JOE: Maybe that'll bring him out.

STONER: You wanna do it... go ahead.

JOE: Okay.

STONER: He makes a move... get out... fast.

JOE: I won't need practice.

FRANK: We'll give you cover.

SOUND: JOE STANDS UP.

JOE: Last time you heard from him... he was in the living room, Pat?

PAT: Yeah. Three windows on the left.

JOE: Okay.

SOUND: HE STARTS TO MOVE.

STONER: (LITTLE OFF) Easy, Joe.
JOE: Way to do it.

SOUND: HE WALKS CAUTIOUSLY, ON TURF, THE STEPS CONTINUE, B.G.
COMES UP SLIGHTLY AND THEN DROPS TO STET LEVEL, STEPS
STOP.

JOE: (UP) Kerry? (BEAT) Kerry!

PAUSE

SOUND: JOE MOVES A LITTLE CLOSER. WE HEAR BRUSH AS HE DOES.

JOE: Kerry.

PAUSE

JOE: C'mon, Kerry. Y'can't sit in there forever. Play it
smart. Walk outside and it'll be all right. Give us
all a break. (BEAT) Don't cause any more trouble. (BEAT)
How 'bout it....huh? (BEAT) Kerry?

PAUSE

SOUND: JOE MOVES A LITTLE CLOSER

JOE: You're makin' it rougher on yourself. (BEAT) You're
beatin' your head on a wall, Kerry. (BEAT) Y'can't win ...
Y'know that.

PAUSE

SOUND: JOE STARTS TO MOVE AGAIN AND THERE IS A CRASH OF GLASS OFF
MIKE. THE PANE FALLS TO THE PORCH AND ALMOST IMMEDIATELY
THERE IS THE SOUND OF A 45 FIRING FOUR TIMES.

JOE: EFFORT AS HE HITS THE GROUND.

STONER: (WITH THE SHOTS) Get outta there, Joe.
1 FRANK: (UP) Cover.

2 SOUND: STONER, FRANK, AND PAT START SHOOTING. WE HEAR OTHER
GLASS BREAK AS THE BULLETS SHATTER THE FRONT WINDOWS.

3 JOE GETS UP AND STARTS TO RUN. HE SLIDES TO A STOP.

4 COUPLE MORE SHOTS ON MIKE THEN STOP.

5 JOE: (OUT OF BREATH) That didn't work.

6 STONER: Clock ran out before you started.

7 FRANK: Kerry isn't gonna walk.

8 JOE: Uh uh (NO)

9 STONER: Well, he called it.

10 JOE: Yeah.

11 STONER: Get the gas guns.

12 (END SCENE 8)
The people living across the street and on each side of
the house were asked to leave their homes in the event
there would be any more shooting. The riot guns were
brought from the car and loaded with penetration gas
shells. Because of the physical layout of the house, it
was decided to shoot into the rear of the building and
try to drive the suspect toward the front of the place.
Officer Murphy along with Lieutenant Stoner went back to
the alley that ran along the rear of the property. The
two uniformed men covered the sides of the house and
Frank and I took up our stations in front of the building.
9:14 A.M.

SOUND: OUTDOOR B.G.

FRANK: How's the time?

JOE: They oughta be in position.

FRANK: Uh huh.

JOE: Better get the gun ready.

FRANK: Yeah.

SOUND: FRANK WORKS THE ACTION ON A SAWED OFF SHOTGUN.

BEAT

FRANK: Think he'll give up?

JOE: Y'can toss a coin.

BEAT
1 FRANK: Oughta be layin' it in pretty quick.
2 JOE: GRUNTS.
3 SOUND: OFF MIKE, WE HEAR THE SOUND OF THE RIOT GUN FIRING.
4 JOE: (ALMOST WITH THE SHOT) There it goes.
5 SOUND: THERE IS ANOTHER SHOT.
6 BEAT
7 FRANK: We the house is divided... he could close the doors to
the back rooms and keep us goin' for a while.
8 JOE: Least we'll have an idea where he is in the house.
9 FRANK: Yeah.
10 SOUND: THERE IS ANOTHER SHOT FROM THE GAS GUN.
11 FRANK: Sure pourin' it in.
12 JOE: Uh huh.
13 BEAT
14 FRANK: Lousy stuff.
15 JOE: Huh?
16 FRANK: Tear gas. Lousy. Still remember it from the academy...
17 JOE: Yeah...
1  FRANK:  Cried for a week after...
2   JOE:  (GRUNTS)
3   "BEAT"
4  FRANK:  Lousy.
5   "BEAT"
6  FRANK:  Doesn't look like he's comin' out.
7   JOE:  (ON TOP OF THE ABOVE) Frank.
8  FRANK:  Huh?
9   JOE:  Front window...you see it?
10  FRANK:  No.
11  JOE:  Shade was pulled back. I saw somethin'.
12  FRANK:  (LOOKING) Kerry?
13  JOE:  Get to Stoner ... tell him to hold the guns.
14  FRANK:  Yeah.
15  JOE:  There's a woman in there with him.

(END SCENE 9)

(END ACT 1)

16 MUSIC: CURTAIN.

(COMMERCIAL INSERT)
Because of the possibility that there might be another person in the house, all shooting into the building was stopped. An immediate effort was made to identify the other person. The owner of the place, Edward Bush was contacted. He told us that he and his wife had left the house about the same time. She'd taken their son to a neighborhood school and then he thought she'd returned to the house. A check was made at the school and the youngster was found to be present. From all indications, Mrs. Bush was in the house with Kerry and was being held a hostage. 10:56 A.M. we met with Captain Donahoe and Lieutenant Stoner.

SOUND: OUTDOOR B.G. IN THE DISTANCE, WE HEAR THE SOUNDS OF BIRENS FADING IN LONG FADES AND THE CARS STOP WELL OFF MIKE.

DONAH: Any chance you were wrong, Joe?

JOE: I don't think so. Right after the guns went off, I thought I saw the woman at the front window. Looked like she was trying to get out.

DONAH: Uh huh.

FRANK: What d'ya want to do now, Skipper?

DONAH: Not much left. That woman's gotta get out of there before we can go after Kerry.

FRANK: (GRUNTS)
STONER: Best way to do that's to go in after her.

DONAH: Yeah.

JOE: What about usin' triple chasers.

DONAH: Yeah... might work.

JOE: If we go in the back way... we can drive Kerry toward the living room.

FRANK: What if he takes the woman with him?

JOE: Keep him busy enough and he won't.

DONAH: It figures that she's given him plenty of trouble by this time. It's gonna be rough for him to drag her along.

FRANK: Then it might work.

DONAH: Who's goin' in?

JOE: Frank and I can do it.

FRANK: You can give us the cover.

STONER: Where you gonna make it?

JOE: Which rooms did you hit, Stoner?

STONER: Back bedroom and the kitchen.

DONAH: That covers both sides of the house, then?

STONER: Yeah.

JOE: The gas holding?

STONER: Far as we can tell... it's still there.
JOE: Might be better then to go into the bedroom. Drive Kerry into the living room. Hope we pick up the woman on the way.

DONAH: All right. Y'got the masks?

STONER: I'll get 'em. Wanna give me a hand, Frank?

FRANK: Yeah.

SOUND: FRANK AND STONER FADE OFF MIKE.

DONAH: We'll give you all the cover we can, Joe.

JOE: Good.

DONAH: We can't shoot into the house, but we'll make Kerry think we are.

JOE: Okay.

DONAH: Once you got the woman, bring her out.

JOE: Uh huh.

DONAH: If Kerry goes into the living room, don't try to go after him. Let him sit for a while. We'll take care of the rest of it later.

JOE: Okay.

SOUND: FRANK AND STONER FADE BACK ON MIKE.

STONER: Here y'are, Joe.

SOUND: HE HANDS JOE A GAS MASK.

FRANK: Here's the triple chasers. Six of 'em oughta do, huh?

JOE: Yeah.

FRANK: I'll take a sawed-off. We should be able to handle him with that.
1 JOE: Yeah.
2 DONAH: I don't have to tell either one of you to take it easy.
3 JOE: No sir.
4 DONAH: We want that woman...but we want her alive...Anything comes up that gets in the way...pull out. Don't wait to ask questions.
5 JOE: Okay.
6 DONAH: All right...get on it.
7 JOE: Let's go, Frank.
8 FRANK: Yeah.
9 DONAH: Joe?
10 JOE: Yeah, Skipper?
11 DONAH: Kerry's rough...he's playing for keeps. You know he'll kill you if he gets the chance.
12 JOE: That makes it easy.
13 DONAH: Huh?
14 JOE: We won't give him one.

(END SCENE 10)
Frank and I went around to the back of the house and put on the gas masks. He loaded the shotgun and flipped off the safety. I checked the triple chasers. They're about the size of a beer can, and built like a hand grenade. Two seconds after the pin is pulled and the lever is released, the shell explodes into three parts. Each of them throws out a large quantity of tear gas. By using them, an officer can completely fill an area with gas almost instantly. A few minutes after we were in position, the covering gun fire started.

SOUND: OFF MIKE, WE HEAR THE SOUND OF GUNFIRE...OUTDOOR B.G.

PROD NOTE: UNDER THE FOLLOWING, ALL OF JOE'S AND FRANK'S LINES ARE MUFFLED AS IF THEY ARE WEARING GAS MASKS.

FRANK: That's it...let's go.

JOE: Yeah.

SOUND: THEY MOVE TO THE HOUSE. WE HEAR FOOTSTEPS ON TURF.

FRANK: Gonna toss one into the bedroom?

JOE: Better...make sure it's clear.

FRANK: Okay.

SOUND: JOE PULLS THE PIN OUT OF THE SHELL.

JOE: Watch it.

SOUND: JOE TOSSES THE SHELL INTO THE HOUSE. THERE IS AN EXPLOSION AND THE HISS OF GAS.
FRANK: Go ahead...I'll cover you.
JOE: Right.

SOUND: He climbs into the room. We hear his feet hit the floor.
JOE: Okay...come ahead.

SOUND: Frank enters the room. Couple of steps.
FRANK: Clean.
JOE: Yeah. Let's get the next room.

SOUND: They walk across the room.
JOE: This is the bathroom, isn't it?
FRANK: Should be.
JOE: You get the door...I'll toss the shell.
FRANK: Right.

SOUND: They move cautiously to the door and pause.
FRANK: Got the pin?
JOE: Just a minute.

SOUND: Joe pulls the pin on the shell.
JOE: Go ahead.

SOUND: After a beat, Frank snaps the door open.
JOE: Effort as he tosses the shell.

SOUND: Explosion. Then the hiss of gas.
JOE: Give it a second.

BEAT

JOE: Okay...let's go.

SOUND: THEY SNAP THE DOOR OPEN AND ENTER THE ROOM RAPIDLY.

FRANK: Empty.

JOE: Yeah. Bedroom next?

FRANK: Uh huh.

SOUND: THEY MOVE TO THE NEXT DOOR ON TILE SURFACE.

JOE: Hold it.

SOUND: HE PULLS ANOTHER PIN.

JOE: Okay.

SOUND: FRANK SNAPS THE DOOR OPEN.

JOE: EFFORT AS HE TOSSES THE SHELL INTO THE ROOM. THERE IS AN EXPLOSION, AND THEN THE HISS OF GAS.

BEAT

JOE: Let's go.

SOUND: THEY SNAP THE DOOR OPEN AND START TO ENTER THE ROOM.

FRANK: (FAST AS THEY GO INTO THE ROOM) Joe, it's Kerry.

SOUND: THERE ARE TWO SHOTS FROM OFF MIKE. FRANK FIRES THE SHOTGUN. ON TOP OF IT, WE HEAR A DOOR SLAM AND LOCK.

JOE: He's in the living room.
FRANK: Better get him.
SOUND: They start to move
JOE: Wait a minute.
FRANK: Huh?
JOE: On the bed....it's the woman.
SOUND: They move to the bed.
CAROLINE: Muffled coughs.
JOE: Better get her out of here.
FRANK: Yeah.
SOUND: They pick up the woman and carry her across the room.
FRANK: You make it?
JOE: I think so. Get that window....will you?
FRANK: Yeah.
SOUND: Frank picks up a chair and throws it through the window.
FRANK: Wait'll I get the shade.
SOUND: He tears the shade from the roller.
FRANK: I'll go first....take her on the outside.
JOE: Right.
SOUND: Frank starts to go out the window.
PAT: (Off Mike) Hold it right there, Kerry.
It's us. Murph. Smith and Friday. Give us a hand. We got the woman.

SOUND: Frank goes on through the window.

Pat: (Fading on) Here lemme help.

Frank: Okay, Joe.

Joe: Y'got her?

Frank: Yeah.

SOUND: Joe passes the woman through the window. Then follows himself. We hear him hit the turf outside.

Pat: Let's get her out of here.

Frank: Wait until I get this mask off.

SOUND: He strips the mask off.

Frank: (In the clear) You okay, Joe?

Joe: (Still in the mask) Wait a minute.

SOUND: He takes the mask off.

Joe: (In the clear) Yeah. How's the woman?

Pat: Seems to be alright. Y'wanna give me a hand gettin' this tape off?

Joe: Yeah.

SOUND: We hear them strip adhesive tape from Caroline's mouth.

Caroline: (Crying) Thank God you made it. I thought he was going to kill me. Every minute, I thought he was gonna kill me.
JOE: You're all right now Mrs. Bush. Take it easy.

CAROL: He's crazy. That man's crazy. If you hadn't have got me...he'da killed me sure. I know it.

JOE: All right, Mrs. Bush...let's get outta here.

SOUND: THEY MOVE AWAY FROM THE HOUSE.

CAROL: GRUNTS

DONAH: (FADING IN) Y'got her, huh?

JOE: Yeah skipper.

DONAH: You all right, Ma'am?

CAROL: Yes. Isn't his fault though. I've never seen anybody like that before.

DONAH: All right, Mrs. Bush. You wanna take her to the car, Murph?

PAT: Sure.

JOE: Just a minute, ma'am.

CAROL: What?

JOE: How many guns has Kerry got?

CAROL: Huh?

JOE: How many guns did you see?

CAROL: What difference does it make....

JOE: Quite a bit.

CAROL: I dunno...he's got that pistol...

JOE: Uh huh...we saw that. Anything else?
CAROL: Yeah, he's got a rifle too. A shotgun, I think.

DONAHO: Did you see it?

CAROL: He brought it into the house.

JOE: Where is it?

CAROL: What d'ya mean?

JOE: What part of the house is it in?

CAROL: Front room, I guess. That's where it was the last time I saw it.

DONAHO: Has he got any shells for it?

CAROL: A lot of 'em. Had his pockets full.

JOE: All right...thank you.

CAROL: You gonna get him now?

JOE: We're gonna try.

CAROL: You'll have to shoot him.

JOE: Ma'am?

CAROL: He told me so himself. Said you wouldn't get him alive.

JOE: Uh huh.

CAROL: Told me if you tried...he'd take a couple of you with him.

JOE: It isn't gonna change things.

CAROL: Ruh?

JOE: He's still goin'.

(END SCENE 11)
Mrs. Bush was taken to one of the neighborhood houses and we got ready to take the suspect into custody. The house was completely surrounded. All of the doors and windows were covered. Each man was instructed to shoot to kill in the event Kerry tried to escape, or made any effort to flee into the crowd. In a last attempt to get him out of the house without additional bloodshed, the bull horn was brought from the car and we tried to talk to him.

**SOUND:** OUTDOOR B.G. STEPS FADE IN.

**FRANK:** Here y'are.

**JOE:** Okay.

**DONAH:** Tell him this is the last time around, Joe. We're through playin' games.

**JOE:** Okay.

**SOUND:** HE SWITCHES THE HORN ON.

**BEAT**

**JOE:** (ON P.A. WE HEAR THE BOUNCE OF THE VOICE) Kerry? .... Kerry!! Give it up. Throw those guns out and follow 'em. (BEAT) All right...I'll tell you where you stand. (BEAT) Everyplace you look...there's a cop. (BEAT) They've all got orders to kill you if you try anything. (BEAT) You think you can sit in there and we can't touch you. You got it wrong. We'll blow the roof off if we have to.
DONAH: Tell him he's got ten seconds, Joe.

JOE: Okay.

DONAH: Count 'em off for him.

JOE: Okay.

DONAH: (UP) Stand by with the gas guns.

PAT: (OFF) Yes sir.

DONAH: Go ahead, Joe.

JOE: (INTO BULL HORN) Kerry... You're runnin' out of time.

(BEAT) You've got ten seconds to come out. (BEAT)

Throw the guns out and come after 'em. (BEAT) Ten

seconds, Kerry, that's all you've got. (BEAT) Nine...

eight ... seven ... six ... five ... four ... three ...

two ... one ... time's up.

DONAH: (UP) Throw 'em in.

SOUND: OFF MIKE, WE HEAR THE EXPLOSION OF GAS GUNS. GLASS

BREAKING OFF MIKE. SAME EFFECT AGAIN AND THEN AGAIN.

DONAH: Watch it.

JOE: Yeah.

FRANK: Here's a machine gun Joe.

JOE: Thanks.

SOUND: HE PUTS THE BULL HORN DOWN AND TAKES THE MACHINE GUN.
1 DONAH: Must have good lungs.
2 JOE: Yeah.
3 BEAT
4 DONAH: Toss some more in.
5 SOUND: TWO MORE SHOTS FROM THE GAS GUNS.
6 JOE: Gotta come out pretty quick.
7 DONAH: GRUNTS.
8 BEAT
9 DONAH一起; Here he comes.
10 JOE
11 FRANK
12 SOUND: GET THE SHOTGUN.
13 FRANK: Get him.
14 SOUND: OFF MIKE WE HEAR THE SOUND OF THE SHOTGUN SHOOTING.
15 ON MIKE, WE HEAR THE SOUND OF THE MACHINE GUN FIRING AND
16 THE SHOTGUNS BEING FIRED BY DONAHoe AND FRANK. THE
17 SHOTS STOP.
18 BEAT
19 DONAH: He's down.
20 JOE: Yeah.
21 SOUND: THEY START TO MOVE.
22 FRANK: Easy.
23 SOUND: THEY CONTINUE TO MOVE.
1 JOE: (UP) Kerry?....Kerry.
2 SOUND: STEPS CONTINUE.
3 DONAH: Not movin'.
4 SOUND: THE STEPS GO UP ONTO THE PORCH.
5 JOE: Push that gun away from you, Kerry. Push it away.
6 BEAT
7 JOE: Cover me.
8 FRANK: Yeah.
9 SOUND: JOE'S STEPS CAUTIOUSLY. THEN PAUSE.
10 BEAT
11 FRANK: (LITTLE OFF) How 'bout it?
12 JOE: It's okay.
13 SOUND: STEPS FADE ON MIKE.
14 JOE: Musta been dead when he hit the floor.
15 DONAH: (GRUNTS) We were lucky.
16 JOE: I dunno.
17 DONAH: What?
18 JOE: We had to kill him.
19 MUSIC: SIGNATURE
FENN: (EASILY) The story you have just heard is true. The
names were changed to protect the innocent.
GIBNEY: On Monday, May ninth, an inquest was held in the
coronor's office, in and for the County of Los Angeles,
State of California. In a moment, the results of that
inquest.
FENN: Now here is our star, Jack Webb.
WEBB: COMMERCIAL INSERT
GIBNEY: The coronor's jury found that the death of Thomas Herbert Kerry was caused by gunshot wounds resulting from an attempt to resist arrest. The officers involved were exonerated.
"THE BIG SIEGE"

1 MUSIC: THEME

2 MUSIC: THEME UNDER

3 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 Donahoe, Sgt. Marty Wynn, Sgt. Vance Brasher.

4 Heard tonight were: Ben Alexander,______________________

5 ____________________________

6 Script by John Robinson...Music by Walter Schumann....

7 Hal Gibney speaking.....

8 MUSIC: THEME UNDER....CONTINUES

9 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)

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

11 (L & M HITCH HIKE)