CHESTERFIELD CIGARETTES AS BROADCAST
Present
GUNSMOKE
"THE HANDCUFFS"

#10
SUNDAY, AUGUST 15, 1954  PRE-CUT  1:30 PM - 2:00 PM PDT
MONDAY, SEPTEMBER 6, 1954  AIR  6:00 PM - 6:30 PM PDT

DIRECTOR: NORMAN MACDONNELL  SUNDAY - AUGUST 15, 1954
ASSISTANT: FRANK PARIS  CAST:  9:00 AM - 11:30 AM
ENGINEERS: BOB CHADWICK  ASSISTANT:  12:30 PM - 1:30 PM
SOUND: RAY KEMPER  ENGINEER:  AND -
TOM HANLEY  SOUND:  11:30 AM - 1:00 PM
MUSIC: REX KOURY  STUDIO:  B
ANNCRS: GEORGE FENNEMAN  AMPLEX:  12:30 PM - 2:00 PM
GEORGE WALSH

AUTHOR: JOHN NESTON  MONDAY - SEPTEMBER 6, 1954
ASSISTANT:  3:30 PM - 6:00 PM
ENGINEERS:  4:00 PM - 5:00 PM
ANNCR:  
STUDIO:  #1

WILLIAM CONRAD as MATT DILLON

CHESTER ......................... Perley Beer
KITTY .......................... Georgie Ellis
DOC ............................. Howard McNear
BRAKE .......................... John Dehner
HANK ............................. Larry Dobkin
HUNTER .......................... Joe Forte
WIFE ............................ Irene Tedrow
SHERIFF ......................... Jack Kruschen

LL
MONDAY, SEPTEMBER 6, 1954 6:00 - 6:30 PM PST

SOUND: HORSE FADES ON TO FULL MIKE...ON CUE: RECORDED SHOT

MUSIC: HOLD UNDER - RECORDED - CUT 1 (6 SECONDS) DISC A

FENNEMAN: "GUNSMOKE" Brought to you by Chesterfield - America's most popular two-way cigarette. What a pair!

Chesterfield king-size at the new low price...

Chesterfield regular.

MUSIC: FIGURE AND UNDER --RECORDED - CUT 2 (4½ SECONDS) DISC A

WALSH: Around Dodge City and in the territory on West --

there's just one way to handle the killers and the spoilers -- and that's with a U.S. Marshal and the smell of -- "GUNSMOKE"!

MUSIC: THEME HITS: FULL BROAD SWEEP AND UNDER - RECORDED - CUT 3 (18 SEC.) DISC A

WALSH: "GUNSMOKE", starring William Conrad. The transcribed story of the violence that moved West with young America -- and the story of a man who moved with it.

(MUSIC OUT)

MATT: I'm that man...Matt Dillon...United States Marshal --

the first man they look for and the last they want to meet. It's a chancey job -- and it makes a man watchful...and a little lonely.

MUSIC: MAIN TITLE - RECORDED - CUT 4 (21 SECONDS) DISC A

LL
1 SOUND: STREET BG...FS FADE ON BOARDWALK

2 BRAKE: (SLIGHTLY OFF) You...

3 SOUND: FS COME CLOSER

4 BRAKE: You there --

5 CHESTER: (DROWSY) Oh ... you talking to me?

6 BRAKE: What's it look like I'm doing?

7 CHESTER: Guess I almost fell asleep setting here. Hot today, ain't it?

9 BRAKE: I didn't come to Dodge to talk about the weather.

10 CHESTER: Stranger here, aint you?

11 BRAKE: I'm looking for the Sheriff. Where do I find him?

12 CHESTER: You won't find him.

13 BRAKE: What -?

14 CHESTER: There aint no Sheriff in Dodge. But maybe I can help you -- I'm Chester Proudfoot.

15 BRAKE: Well, I'm real pleased to know you, Chester. Now if you'll quit lying to me...

18 CHESTER: I ain't lying. But if you're looking for the law, there's a U.S. Marshal here.

20 BRAKE: U.S. Marshal? That's even better. Where is he?

21 CHESTER: Inside. (GETS UP) Follow me.

22 SOUND: FS TO DOOR...OPEN

23 CHESTER: This fella here's looking for the Law, Mr. Dillon.

24 MATT: (OFF) Come in.

25 SOUND: FS ENTER...CLOSE DOOR...FS

26 BRAKE: (CROSSES TO DESK) You the U.S. Marshal?
GUNSMOKE -2-

1 MATT: That's right.

2 BRAKE: Well, my name's Brake, Marshal. I'm from Mingo.

3 CHESTER: Mingo? That's way north of here, ain't it?

4 BRAKE: 'Couple of hundred miles. And I rode all the way down here on the tail of a man called Hank Springer. I thought he'd come to jump the Santa Fe for St. Louis but I tracked him right into that place up the street there...

5 the Dodge House. He's got him a room and he's holed up in it.

6 MATT: That so...

7 BRAKE: I almost caught him this morning. Leastwise, I got close enough to put a bullet in his leg, but it didn't stop him. He's dangerous, Marshal... and I want your help taking him.

8 MATT: You do, huh? What do you want him for, Brake?

9 BRAKE: Murder.

10 MATT: Oh...?

11 BRAKE: He killed a fella called Dobie up on his ranch near Mingo. (GETS PAPER OUT) Here, Marshal... I got a warrant for him. (HANDS IT OVER) See...

12 MATT: (TAKES IT... LOOKS) So you're a Deputy...

13 BRAKE: That's what the Sheriff made me. He wanted somebody to go after Hank Springer and I took the job.

14 MATT: Well, that's one way of doing it. Why didn't the Sheriff come after him himself?

15 BRAKE: He didn't want the bother, I guess. Anyway, he's going to give me fifty dollars when I get back with Hank - dead or alive.

16 MATT: So the Sheriff up at Mingo'll pay somebody -- most anybody -- fifty dollars to do his work for him.

MG
BRAKE: That's his business, Marshal.

MATT: Well, then go arrest this Hank Springer. You've got a warrant...you're a Deputy.

BRAKE: No...he's laying up in that room armed and hurt, and he ain't going to take easy. You're a U.S. Marshal and you got to help me.

MATT: (GETS UP) Maybe there'll be less trouble if I do. Chester... go get Doc Adams. One man's already been shot.

MUSIC: BRIDGE

SOUND: FS DOWN CORRIDOR

MATT: What room's he in, Brake?

BRAKE: The second door down there -- fourteen.

MATT: Doc -

DOC: I'm here, Matt.

MATT: You'd better stay where you are. We won't need you till the shooting's over.

DOC: I'll wait.

MATT: You stay back, too, Chester.

CHESTER: Yes sir.

SOUND: FS TO DOOR AND STOP

MATT: All right, Brake. Sing out -- let's make sure it's your man Springer in there.

SOUND: KNOCK ON DOOR

BRAKE: (UP) Hank...Hank Springer. We got you trapped...come on out.

HANK: (INSIDE) Who's that?

BRAKE: It's Bill Brake...from Mingo. I been deputized to take you back.

HANK: What for, Brake?
You know darned well what for -- for murdering Dobie.

I didn't murder Dobie nor nobody else.

Then why'd you run?

I heard the Sheriff was going to try to stick me with it.

Now go away and leave me alone, or I will kill somebody.

Wait a minute, Brake. (UP) Springer -- this is Matt Dillon. I'm a U.S. Marshal. I want to talk to you.

A Marshal, huh? What're you doing there?

I brought a doctor along to take that bullet out of your leg as soon as you open this door.

No... and don't you try opening that door neither.

Listen to me -- fighting the law won't help you, but if you didn't kill Dobie, all you have to do is go back and prove where you were when it happened.

I didn't kill him. I swear I didn't.

Ah - that liar.

Shut up, Brake. Springer, if you didn't do it, stop acting like you did. ... Nothing's going to happen to you if you're innocent. They can't hang you without proving you did it.

Well - maybe you're right, Marshal.

Of course I'm right.

One thing, though. I won't go back in handcuffs. What?

I won't go back in handcuffs.

But there's a warrant out for you. You're going back under arrest.

Not like no chained up dog. That's the one thing I couldn't stand.

I'll die fighting first.

Brake... you can take this man back without handcuffing him, can't you?

Well... sure - sure, I can.
1 MATT:  Springer, Brake he won't handcuff you.
2 HANK:  Let's hear him say it.
3 MATT:  Tell him, Brake.
4 BRAKE:  I won't handcuff you, Hank.
5 HANK:  That a promise?
6 BRAKE:  That's a promise.
7 HANK:  You swear...
8 BRAKE:  I give my word.
9 HANK:  (PAUSE) You said you got a Doctor with you, Marshal?
10 MATT:  He's standing right here, Springer.
11 HANK:  Okay.
12 SOUND:  UNLOCK DOOR...AND OPEN
13 MATT:  All right, Springer -- put your hands out that door...
14 empty.
15 HANK:  I aint going to fight, Marshal.
16 BRAKE:  Hold your gun on him, Marshal. He might try something yet.
17 MATT:  Get out of the way, Brake. Okay --
18 SOUND:  MATT ENTERS ROOM
19 MATT:  I'll take your gun, Springer.
20 HANK:  Yes siree, Marshal.
21 MATT:  (TAKES) Now go lie down on the bed. (UP) Doc...come on in here.
22 DOC:  (OFF) Coming, Matt.
23 SOUND:  HANK TO BED...LIES DOWN...DOC ENTERS AND TO BED
24 DOC:  (AT BED) You take those pants off, young fella, and let me have a look at that leg. Harris, I'll help you.
25 MATT:  Here's his gun, Brake.
26 MG
BRAKE:  (TAKES IT) Sure — I didn't think he'd have the guts to use it.

DOC:  Matt...

SOUND:  MATT TO BED

MATT:  How's it look, Doc?

DOC:  There's no bullet in him. It went right through the flesh...here...and out here -- I'll just clean it up a little, and take a few stitches.

BRAKE:  How soon'll I be able to travel, Doc?

DOC:  Well, he oughta wait a couple of days.

BRAKE:  A couple of days? I want to get back to Mingo.

DOC:  This man'll leave when I say he's ready. And not before.

BRAKE:  He's my prisoner, ain't he?

MATT:  You heard him, Brake. And another thing -- you made a promise you wouldn't put handcuffs on him. See that you keep it.

BRAKE:  Why, sure, Marshal. Course I will.

MATT CROSSES TO DOOR

MATT:  Chester...

CHESTER:  Yes sir.

MATT:  I'll be at the OK Stable for a couple of hours. I told Kitty I'd look at a horse she's thinking of buying.

CHESTER:  Okay sir.

MATT:  You'd better keep an eye on things here for awhile. You know where to find me, if there's any trouble.

MUSIC:  FIRST ACT CURTAIN
Almost 100 years ago, Charles Kingsley wrote that tobacco is..."a lone man's companion - a bachelor's friend - a hungry man's food - a sad man's cordial - a wakeful man's sleep - and a chilly man's fire". These words describe what Chesterfield means to millions of smokers today. You and I smoke for relaxation, for comfort, for satisfaction...and in the whole wide world, no cigarette satisfies like a Chesterfield. Only Chesterfield has the right combination of the world's best tobaccos...highest in quality - low in nicotine.. Best for you. Buy 'em king-size at the new low price - or regular. Get a carton of Chesterfields today!

SECOND ACT OPENING
1  **SOUND:**  HORSES FS FADE ON....STOP....

2  **KITTY:**  (OFF) What do you think of him, Matt?

3  **MATT:**  He's a good horse, Kitty.

4  **SOUND:**  MATT DISMOUNTS...FS TO KITTY
KITTY: You think I should buy him? Is that all you've got to say?
MATT: Not for forty dollars.
KITTY: What's wrong with him?
MATT: Nothing I can see.
KITTY: But he's not worth forty dollars.
MATT: You can buy a lot of horse for that much money, Kitty.
KITTY: I like this one.
JOE: Hello, Marshal.
MATT: Hello, John. Look, you don't get time to ride very often. Why don't you rent a horse when you want one?
KITTY: Because I want to own a horse. What's the point of working if you can't own something now and then.
MATT: Okay, Kitty. Start at twenty-five and don't give them a dollar more than thirty.
KITTY: You mean I've got to get into one of those horse trading affairs where you spend the whole day sitting on your heels, scratching at the dirt with a straw, and trying to think of a million ways to avoid coming right out with what you're really there for? No, thanks -- I can make ten dollars faster than that.

MATT: All right, Kitty. I'll try to make the deal for you.

KITTY: No, wait after all I'm a woman. Maybe I can get them a little confused...you know. I'll bet I can buy that horse for twenty dollars.

MATT: It oughta be against the law...but...go ahead, Kitty try it.

KITTY: I believe I will.

SOUND: FS FADE ON

KITTY: Hey, Chester...what do you think of my horse?
CHESTER: (FADES ON) Fine, Miss Kitty, fine. But I don't have
time to look at him now.

MATT: What's the matter, Chester?

CHESTER: It's Hank Springer, Mr. Dillon. You see...I went
downstairs to cool myself off with a couple of beers, and
when I got back to his room he was gone.

MATT: Gone?

CHESTER: Yes sir. Doc had already left, and I was only away for
about a hour. I had a feeling something was going to
happen...

MATT: Where's Brake? Wasn't he watching him?

CHESTER: That's the terrible part of it, sir -- Brake's there
all right. But he's dead.

MATT: What -

CHESTER: I took a good look at him, Mr. Dillon. There's no bullet
hole in him, but his neck's all...well, Hank Springer
choked him to death with his bare hands, that's what.

MATT: And No wonder he wanted Brake to promise not to handcuff him.

CHESTER: Another thing, Mr. Dillon -- when I asked the clerk, he
remembered seeing him run out and grab a horse from the
hitching rail.

MATT: Well, he got a good start on us...See you when we get
back, Kitty.

MUSIC: IN AND UNDER

MATT: There was no telling how good a horse Hank Springer had
stolen from the hitching rail, but Chester and I had
mounts we'd trained for this sort of ride, and about dusk
the sign on his trail told us we were getting closer to
him.

(MORE)
MATT: And, it was just after dark when we spotted a campfire in a cottonwood grove. We slowed down as we rode toward it.

SOUND: HORSES FSS

CHESTER: Those trees would make a good ambush, Mr. Dillon.

MATT: Yeah.

CHESTER: I don't see nobody around that fire.

MATT: Let's spread out a little, Chester.

CHESTER: Okay, sir.

SOUND: CHESTER RIDES OFF

MATT: That's far enough.

SOUND: MATT RIDES ON A FEW PACES AND THEN RIFLE SHOT FROM TREES AND BULLET WHISTLES PAST HIM

MATT: Start shooting, Chester. He can't get both of us....

SOUND: THEY BOTH TAKE IT UP FOR A COUPLE OF SHOTS...

HUNTER: (OFF) I give up...I ain't shooting no more.

MATT: (UP) Then throw down your gun and move up to the fire where we can see you.

HUNTER: I am...I'm doing it...I got my hands up.

MATT: Ride in, Chester. But keep separated.

CHESTER: There he is...I can see him.

SOUND: MATT RIDES UP TO FIRE...CHESTER'S HORSE JOINS HIM....

HUNTER: Don't shoot me, I didn't know who it was.

CHESTER: (FADES ON) Why, that ain't Hank Springer, Mr. Dillon.

HUNTER: No - My name's Jones. I'm a buffalo hunter. I heard a horse out there, but I didn't know it was two of you...

I...I thought it was him coming back.
MATT: Who's him?

HUNTER: I don't know...I don't know who he was.

MATT: Let's get down, Chester.

SOUND: THEY DISMOUNT

MATT: Step over here, mister. Out of the firelight. I don't want to get shot at any more tonight.

SOUND: MATT TAKES A FEW STEPS...OTHERS FADE ON

HUNTER: (FADES ON) It was a mistake I tell you...I wouldn't've shot at you if I could a seen who it was. You can't blame me...not with a man like that running loose.

MATT: Look, mister, I'm a U.S. Marshal, and I'm on the trail of a murderer named Hank Springer. He's a young fella and he's got a bad leg. Is that the man you're talking about?

HUNTER: That's him...that's him, Marshal. And he's a murderer sure enough...why, he killed my partner not over a hour ago?

CHESTER: What?

HUNTER: My partner's body's laying in them bushes over there. I wrapped him up in his saddle blanket so's I can bury him tomorrow.

MATT: How'd it happen?
HUNTER: Well, we was cooking something to eat and that fella --- Springer, did you call him? --- he rode up and wanted to trade horses. What he was riding didn't look like much, and my partner said no. But Springer got down and said he'd take the horse anyway and my partner tried to stop him...and, well, he got shot that way. And now he's dead...

MATT: Springer rode north, didn't he?

HUNTER: Yes sir. (Points) Right out that way. And I'll tell you something... the horse he took ain't going to carry him far. That horse got his lungs frosted last winter.

MATT: Well, that'll help.

HUNTER: There's a cabin some five miles straight ahead the way he was going. He can't get no further'n that --- all them people got there's a balky old mule.

MATT: Good. I'm sorry about your partner, mister but we'll try to catch him before he kills anybody else. Come on, Chester.

MUSIC: BRIDGE

MATT: There was no moon that night and it was pitch dark, so we had to guess at riding straight. But we managed pretty well and in about an hour we saw the lights of a cabin off to our left. We rode over and left our horses a hundred yards from it and went the rest of the way on foot. We could hear voices inside, so we sneaked up to the window and squatted down and listened.
HANK: (INSIDE) I'm telling you, lady, I can't wait much longer. You sure you ain't lying to me...? 

WIFE: Then ain't no reason I should lie to you. 

CHESTER: (WHISPER) It's Hank Springer...Mr. Dillon...it's him right enough. 

MATT: Shhh... 

WIFE: My husband should've been back before this. But it won't do you no good when he does come -- you won't get far on that mule of ours. 

HANK: What's wrong with your mule? 

WIFE: Nothing...except for being ornery and stubborn. 

HANK: I'll get him over that fast enough. 

WIFE: You can have the mule, mister. I don't care about that. But don't hurt my husband...please.... 

HANK: I don't want to hurt nobody, ma'm. Less'n they get in my way...Like some has done lately. 

WIFE: You're an outlaw, ain't you? 

HANK: Never you mind. But when your husband walks in here, don't you give me away... 

WIFE: All I ask is you don't shoot him... 

MATT: THEY STEP BACK QUIETLY AWAY FROM THE WINDOW (LOW) Chester... come here. 

HANK: (FADES) I won't shoot him less'n he starts it. 

But I ain't going to get shot, neither. 

CHESTER: We better do something quick before her husband gets back, Mr. Dillon. 

MATT: I've got an idea, Chester. And if that woman's at all smart, it might work.
CHESTER: What, sir?

MATT: You get out there in front of the cabin, but far enough away so nobody can see you...and then yell for her.

CHESTER: Yell for her?

MATT: Pretend you're her husband. Tell her to come out and give you a hand with the mule.

CHESTER: But what'll I call her? I don't know her name.

MATT: Call her 'wife' or 'woman'...anything like that. It doesn't matter. She'll know it isn't her husband.

CHESTER: Where'll you be, sir?

MATT: Flat against the wall by the front door. He won't trust her to come out alone -- and when he comes out, I'll take him. Get going now....

CHESTER: Okay, sir.

SOUND: CHESTER'S FS FADE...MATT GOES TO FRONT DOOR

HANK: (INSIDE) While we're waiting, you might fix me some bread and meat to take along, ma'am.

WIFE: (INSIDE) Bread and meat! Pork fat and beans is all I've got around here, mister.

HANK: Well, I could eat some of that.

CHESTER: (OFF) Hey, wife...come on out here and give me a hand.

HANK: Who's that?

CHESTER: Woman -- get on out here, I said. This mule won't take another step.

HANK: It's your husband.
No...

Don't try to fool me. Open that door. No...wait...
put the light out first.

They move about inside...then come to door

Alright, now open it, or he'll think something's wrong.

They step out of cabin...and as Hank goes by Matt says

Hello and taps him on the skull with sixgun...he groans

and falls heavily....

Come on in, Chester.

Who're you? Where'd you come from?

I'm U.S. Marshal, ma'am -- you've got nothing
to worry about. Hank Springer has killed his last

man.

Chester's fade on

Who's this? I knew it wasn't Jack.

Worked fine, didn't it, Mr. Dillon?

He walked into it like a lamb to slaughter. Oh...
good evening, ma'am.

Hello.
1 MATT: Get his gun, Chester.

2 CHESTER: Yes sir. (MOVES)

3 MATT: Tell me, lady -- is your husband really coming back tonight?

4 WIFE: Yes, he is, Marshal.

5 MATT: Well, we'll spend the night here, if you'll let us. But I'd like to borrow that mule in the morning --

6 MATT: Hank Springer wanted to ride him up to Mingo, and I'm going to see that he does.

10 MUSIC: SECOND ACT CURTAIN
SECOND COMMERCIAL

FENNEMAN: There are more than sixty million cigarette smokers in America, who smoke many brands. In choosing your cigarette, be sure to remember this. You will like Chesterfield best because only Chesterfield has the right combination of the world's best tobaccos...highest in quality - low in nicotine. Best for you. You and I smoke for relaxation, for comfort, for satisfaction... and in the whole wide world, no cigarette satisfies like a Chesterfield. Yes, you'll get the greatest possible pleasure from a cigarette when you choose Chesterfield - the right combination of the world's best tobaccos - highest in quality - low in nicotine - therefore, best for you. Buy 'em king-size at the new low price - or regular. Get a carton of Chesterfields today!

MUSIC: THIRD ACT OPENING
We started out next morning, and it took us two days
to get to Mingo... but not so much because of the mule
as because of Hank Springer's leg. I was willing to
stop and let him ease it for a day or so, but he said
no, he'd rather get the ride over with. Beyond that,
however, he didn't say anything until we rode into
town. Mingo was a small place and out of the way of
the cattle trails, so it was as quiet and peaceful
as any frontier town could be.

There's the Sheriff's office across the street.
Okay.
No use to stop there, though.
Why not?
The Sheriff don't use it much. Most of the time he's
gambling over at the Golden Girl saloon.
That's it -- The Golden Girl -- down the street there. See.

Well, I'm not turning any prisoner over to a Sheriff
at a gambling table. You ride on ahead, Chester and
tell him to come outside.

I'll do it, sir.

CHESTER RIDES AHEAD.
MATT: Springer, while there's still time to tell me, there's something I'm sure curious about...
HANK: You can ask me, Marshal.
MATT: Why in the world did you head back up here?
HANK: To find Jim Powell.
MATT: Who's Jim Powell?
HANK: I suddenly figured it out, Marshal. It was him that killed Dobie.
MATT: Oh. Well, you can tell them that in court, I guess. Here we are. Let's get down.

SOUND: THEY PULL UP...DISMOUNT...TAKE A FEW STEPS AND STOP
HANK: Marshal, you think I'm lying, don't you, Marshal?
MATT: I don't know, Springer. But it doesn't matter much what I think, does it?
HANK: No...I guess not. But I can prove I didn't do it.
MATT: Then why'd you run in the first place?
HANK: I knew they was after me and I got scared. I shouldn't of, but I did. Well, here's the Sheriff...

SOUND: FS FADE ON
SHERIFF: Marshal Dillon -- I'm Sheriff Bradley.
MATT: Hello.
SHERIFF: Your man here told me all about what happened. I'll take charge of Hank Springer now.
HANK: Ain't you even going to say hello, Sheriff?
SHERIFF: I don't talk to no murdering Hank.
HANK: Not to a murderer, I ain't.

Oh.
SHERIFF: Hank, I don't care about that buffalo hunter, but killing Brake's a different matter... he was my Deputy.

HANK: If you hadn't picked a coward for a Deputy, I wouldn't've had to killed him.

SHERIFF: What do you mean -- a coward?

HANK: He was a coward and a liar both.

MATT: Wait a minute -- what're you saying, Hank?

HANK: Brake promised he wouldn't put handcuffs on me, he swore he wouldn't -- didn't he, Marshal?

MATT: He did.

HANK: Well, he got scared and he busted his word. I went crazy when he did that, Marshal, and I choked him and then I got the key and I took them handcuffs off and threw them away.

I had to run then...

SHERIFF: You're a fool, Hank. If you'd come back peaceful with Brake you'd be a free man right now.

HANK: (PAUSE) You mean you found out it was Jim Powell that killed Dobie.

SHERIFF: Course I did. Jim Powell got real drunk the other day and started bragging. Me and a couple of other fellas got him in jail and he confessed soon's he sobered up. I knew you didn't do it, Hank -- I knew it all along.

HANK: Then why were you saying I did? Why'd you come looking for me?

SHERIFF: Well, I... I...

HANK: You had to stick it on somebody didn't you? I should've figured that... knowing you.

SHERIFF: Aw, you're going to hang anyway. What difference it make?

CHESTER: Well, of all the...

HANK: You'll be glad to see me hang won't you, Sheriff?

SHERIFF: I never did like you, Hank, that's why I picked you in the first place.
1 MATT: Hank-
2 HANK: What, Marshal?
3 MATT: I've changed my mind.
4 HANK: About what?
5 MATT: About turning you over to this rotten, worthless Sheriff.
6 SHERIFF: Here-now - you can't talk like that....
7 MATT: Shut up. Hank hasn't committed any crime around here, so
8 I'm taking him back to Dodge for trial.
9 SHERIFF: -We- he's my prisoner - you can't cheat me out of him.
10 I got a right to him.
11 MATT: You've got nothing. And Sheriff or no Sheriff, I'll bend
12 a sixgun across your head if I hear any more out of you.
13 Well?
14 SHERIFF: -I-ain't-said-nothing-
15 MATT: Let's go, Hank.
16 HANK: Thanks, Marshal. I'd like that fine. But first, I'd like
17 to go over to the jail there and tell Jim Powell I don't
18 bear him no grudge for letting them chase me before he
19 talked./ He might feel bad about it...especially the
20 trouble I'm in now.
21 MATT: That's decent of you, Hank. It's your jail, Sheriff -- So
22 take him. We'll wait outside. Come on....
23 SOUND: THEY CROSS STREET UNDER:
24 HANK: You sure hate losing credit for bringing me to trial, don't
25 you, Sheriff?
26 MATT: That's enough, Hank. Stop needling him.
27 SHERIFF: I always did hate you, Hank Springer.
28 HANK: Yeah...and I always knew it.
29 MATT: Stop it, I said.

CB
HANK: Okay, Marshal.

SOUND: FS STOP

MATT: All right. Take him in, Sheriff. But don't be long -- I--

We got to get started for Dodge.

SHERIFF: Come on, Hank. But you walk in front of me...

SOUND: MATT AND CHESTER STOP...THEY WALK TO JAIL...OPEN DOOR...

ENTER...CLOSE DOOR UNDER:

CHESTER: Mr. Dillon, a Sheriff like that makes a man kind of

ashamed, don't it? I mean it makes people think the law

don't amount to much.

MATT: The law's bigger than any one man, Chester.

CHESTER: Yes sir. I guess so...

MATT: I've seen lawmen before that belonged on the other side.

They don't last long,

CHESTER: That Sheriff's lasted long enough already. I'm thinking.

SOUND: OFF SHOT...IN JAIL OFFICE

CHESTER: That come from the jail---

MATT: It sure did.

SOUND: THEY RUN UP TO DOOR...OPEN...ENTER

CHESTER: Hank, Mr. Dillon -- he's been shot.

MATT: Put that gun up, Sheriff.

SHERIFF: He...He started to run...

MATT: Run where? Into a cell...?

SHERIFF: No...He jumped me first...I had to shoot him.

SOUND: MATT WALKS TO BODY...BENDS DOWN FOR A MOMENT, THEN STANDS

UP

MATT: He's dead.

SHERIFF: That was his idea -- come in here and try to get away. He

wanted my gun.

CB
1 MATT: So he jumped you, huh?
2 SHERIFF: Yeah, he swung around and grabbed for my gun. I had to
3       shoot him.
4 MATT: In the back?
5 SHERIFF: I don't know where I shot him...what difference does it
6       make? I got a right to protect myself--you been
7       interfering around here too much--anyway--Marshal?
8 SOUND: MATT STEPS UP TO HIM.
9 MATT: Hand me your gun, Sheriff.
10 SHERIFF: What?..?
11 MATT: Your gun -- give it to me.
12 SHERIFF: You're forgetting I'm the Sheriff in this town, ain't you?
13 MATT: You're Sheriff...but I'm arresting you for murder.
14 SHERIFF: No....
15 MATT: No?
16 SHERIFF: Get away from me...
17 MATT: Sure...
18 SOUND: MATT CLOBBERS HIM...SHERIFF UNHINGES
19 CHESTER: He was about to draw, Mr. Dillon...
20 MATT: No he wasn't, Chester. But I wish he had. I'd rather
21       have ridden back to Dodge without him. He's going to
22       make mighty poor company.
23 MUSIC: CURTAIN
LEFEVRE: L & M goes king-size. Yes - L & M goes king-size. Now ...L & M is king-size as well as regular. Both have the same low price... both have the miracle tip for the effective filtration you need. Yes, it's the filter that counts... and L & M has the best. You get much more flavor.... much less nicotine.... a light and mild smoke. Yes, this is it! L & M Filters.... just what the doctor ordered. Buy a carton - king-size or regular.... both at the same low price... L & M Filters. Amé rica's highest quality and best filter tip cigarette.

MUSIC: THEME - RECORDED CUT 6 (8 SECONDS) DISC A
"GUNSMOKE", produced and directed by Norman Macdonnell
stars William Conrad as Matt Dillon, U.S. Marshal.
Tonight's story was specially written for "GUNSMOKE" by
John Meston, with music composed and conducted by Rex
Koury. Featured in the cast were: Lawrence Dobkin,
Jack Kruschen, John Dehner, Joe Forte and Irene Tedrow.
Parley Baer is Chester, Howard McNear is Doc and
Georgia Ellis is Kitty. Join us again next week, as
Matt Dillon, U.S. Marshal fights to bring law and order
out of the wild violence of the West in "GUNSMOKE"!
MUSIC: SWELL FOR (21 SECONDS)
Remember, next week at this same time Chesterfield will
bring you another transcribed story of the Western
Frontier on..."GUNSMOKE"! This is the CBS ... RADIO
NETWORK.
(29:30)