L & M FILTERS

Present
"GUNSMOKE"

"Sins of the Fathers"

#30

SATURDAY - JANUARY 8, 1955 PRE-CUT 3:30 PM - 4:00 PM PST
SATURDAY, JANUARY 22, 1955 AIR 5:00 PM - 5:28:50 PM PST
SATURDAY - JANUARY 29, 1955 REPLAY 9:30 AM - 9:29:30 PM PST

DIRECTOR: NORMAN MACDONNELL SATURDAY - JANUARY 8, 1955

ASSOCIATE: FRANK PARIS
ENGINEER: BOB CHADWICK
SOUND: RAY KAMPER
MUSIC: REX KOURY
ANNOUNCER: GEORGE WALSH
AUTHOR: JOHN MESTON

CAST: 11:00 AM - 1:30 PM
ASSOCIATE: 2:30 PM - 3:30 PM
ENGINEER: 1:30 PM - 3:00 PM
SOUND: #1
MUSIC: 3:15 PM - 4:00 PM
STUDIO: AMPEX:

WILLIAM CONRAD as MATT DILLON

CHESTER ___________ Parley Baer
KITTY ___________ Georgie Ellis
DOC ___________ Howard McNeer
DOBBIE ___________ Harry Bartell
DAN ___________ Lawrence Dobkin
ROSE ___________ Lillian Buyeff
RODDIN ___________ Cletton Post
MAN ___________ Cletton Post
JONAS ___________ Joe DuVal
L & M FILTERS
Present
GUNSMOKE

SATURDAY, JANUARY 22, 1955      5:00-5:28:50 PM PST

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

2 MUSIC: HOLD UNDER ... TRACK 1

3 WALSH: GUNSMOKE...brought to you by L & M Filters. This is it!

4 L & M is best - stands out from all the rest!

5 MUSIC: FIGURE AND UNDER ... TRACK 2

6 WALSH: Around Dodge City and in the territory on West - there's

7 just one way to handle the killers and the spoilers -

8 and that's with a U. S. Marshal and the smell of -

9 GUNSMOKE!

10 MUSIC: THEME HITS: FULL BROAD SWEEP AND UNDER .. TRACK 3

11 WALSH: GUNSMOKE, starring William Conrad. The transcriptscribed

12 story of the violence that moved West with young America

13 -- and the story of a man who moved with it.

14 MUSIC: OUT

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

16 the first man they look for and the last they want to

17 meet. It's a chancey job - and it makes a man watchful

18 ...and a little lonely.

19 MUSIC: MAIN TITLE .. TRACK 4

JO
MATT: (FADE-IN) Morning, Doc. Chester.

DOC: Hello, Matt. We've been waiting for you, Mr. Dillon.

MATT: Something wrong?

CHESTER: It's Mr. Dobie... he's at the desk in the hotel there.

CHESTER: And he's real upset about something. He wants to see you.

MATT: All right. Wait here, I'll be right out.

DOC: All right, Matt.

CHESTER: Yes sir.

SOUND: MATT CROSSES TO DOOR... OPENS... ENTERS... CLOSE DOOR

DOBIE: (OFF) Marshal Dillon. I've sure been wanting to see you.

SOUND: MATT CROSSES TO DESK

MATT: What's the trouble, Mr. Dobie? You got a riot in here?

DOBIE: There'll be a riot if you don't get them people out of here, Marshal.

MATT: Who people?

DOBIE: The Daggits... that's who.

DOBIE: Big Dan Daggit, he calls himself. And he is big, too, Marshal.

DOBIE: I never heard of him.

CHESTER: Me, neither.

DOBIE: He's only been in Dodge since yesterday. He's one of them mountain men from on West. He's a hunter or something -- one of them real hairy fellas. Shouldn't be allowed around other white men.

MATT: Why not? What's he doing?

DOBIE: He's setting in my hotel. I let him in before he told me.
MATT: Before he told you what?

DOBIE: It's better you see for yourself, Marshal. That room's up at the top of the stairs.

MATT: Well...okay, Dobie, let's go.

DOBIE: It's true, ain't it, Marshal? I don't have to let nobody stay in my hotel.

MATT: I guess so. If you've got a good reason.

DOBIE: I got plenty of reason. Three men have moved out already.

MATT: Sounds to me like he must have a box of rattlesnakes with him.

DOBIE: It's worse'n that. This is his room here.

MATT: Isn't this a double room?

DOBIE: He needs it.

MATT: He needs the whole doggone prairie. And that's where he's going. Now you tell him, Marshall.

DOBIE: I got the U.S. Marshal with me this time, Daggitt.

DAN: Oh.

MATT: I'm Marshal Dillon, Daggitt. Dobie wanted me to come over here and meet you.

DAN: Come on in.

DOBIE: Hello.

MATT: Well, you were right about his being big, Dobie.

DAN: A man can't help being big.

MATT: No offense.
DAN: That's right. But they's been times I wished I was smaller. Not that I can't move as fast as any man. I'm easier to see...that's the only bad part.

MATT: Tell me, Daggitt...what's the trouble between you and Dobie? here?

DAN: It ain't my trouble, Marshal.

MATT: All right, Dobie, I guess you'd better explain -- there's nothing wrong here I can see.

DOBIE: It ain't him -- it's his wife.

MATT: What -

DAN: He don't like my wife cause she's a Indian, Marshal.

DOBIE: That's a lie. What do I care if she's an Indian?

MATT: I don't understand.

DOBIE: Where is she, Daggitt?

DAN: In the other room.

DOBIE: Well, bring her in here.

DAN: Dobie, you know what I could do to you with the fingers of this one hand...just the fingers.

DOBIE: Don't forget I got the Marshal with me.

DAN: I'll use the other hand on him, he starts ordering me around, too.

MATT: Now wait a minute -- this kind of talk isn't doing any good.

DAN: You're probably pretty good with that gun, Marshal -- but I've killed mountain lion with this knife. I ain't afraid of nothing alive and not many ghosts.

DOBIE: 'Ghosts' -- what a savage.

DAN: It ain't enough, Dobie. I didn't come here for a fight, Daggitt - I came to see what all this trouble's about, now.

And if it has something to do with your wife, tell me --
DAN: It has to do with Dobie -- not my wife.

DOBIE: That's a lie.

ROSE: (OFF) Dan....

DOBIE: There she is -- look, Marshal....

ROSE: (FADES ON) If it's me they're talking about, Dan, why didn't you call me?

DAN: It's nothing to do with you. They was trying to order me around -- at least he was -- Dobie there.

DOBIE: I only told you to get her in here, so's the Marshal could see her.

DAN: Well, now he's seen her. What's all the fuss about?

DOBIE: You're playing dumb, ain't you, Daggitt?

MATT: Wait a minute -- I don't think he is. —Will-you-say--question—Daggitt—

DAN: Not—from—him.

MATT: From—me. Where'd you and Mrs. Daggitt meet?

DAN: Near Denver.

MATT: Near Denver?

DAN: I'm a mountain men, Marshal. I never been on the prairie before.

MATT: But what were you doing near Denver, Mrs. Daggitt? complete ry

ROSE: I was sent there four years ago to get an education. My father was a chief, Marshal.

DOBIE: A chief! What chief?

ROSE: His name was Yellow Horse.

MATT: Yellow Horse!

DOBIE: That's worse! That's the worst yet!

DAN: I don't understand either of you men. What're you talking about?
Dobie could tell that your wife was a Kiowa from the
way she dressed.

She's gotta come from some tribe, don't she?

Being the daughter of Yellow Horse makes it even worse.

on raids through the country near here. Yellow Horse led
them. Until he was killed.

You never told me that. Is that true?

I only heard my father was dead. They told me nothing
else.

Well, what difference it make? You wasn't on them raids.

The feeling's still high against Kiowas around here,

Deggitt. But you're right -- she had nothing to do with
them.

A Kiowa's a Kiowa. We won't stand for them in Dodge.

Don't be a fool, Dobie. How can you blame her for what
somebody else did?

I blame that whole tribe -- and especially her father.

And I won't stand for her being here. She's probably
as murdering as he was.

Hold it, Deggitt. I'd like to apologize to Mrs. Deggitt
for bothering her.

"Apologize"!

Let's get out of here, Dobie...now.

No. You come here to throw them out, and you're going
to do it.
1 MATT: Dobie -- I guess I'm a little like Dan Daggitt -- I don't like taking
here
take orders very well either.

2 DOBIE: (BEAT) All right, Marshal. If the law won't help me...

3 MATT: The law won't help you. And don't you try anything else.

4 Now come on...we're getting out of here.

5 MUSIC: FIRST ACT CURTAIN
(FIRST COMMERCIAL)

MUSIC: JINGLE

THIS IS IT .... L & M FILTERS
IT STANDS OUT FROM ALL THE REST!
MIRACLE TIP ... MUCH MORE FLAVOR
L & M'S GOT EVERYTHING
IT'S THE BEST!

WALSH: Yes, L & M is best - stands out from all the rest!
(PAUSE) L & M stands out for flavor (THREE ECHOES)
Flavor .... Flavor .... Flavor ...

GIRL: The miracle tip draws easy. You enjoy all the taste.

WALSH: L & M stands out for effective filtration. (THREE ECHOES) Filtration .... filtration ... filtration ...

GIRL: No filter compares with L & M's pure, white miracle tip.

WALSH: L & M's got everything!

GIRL: It's America's best filter-tip cigarette.

MUSIC: SECOND ACT OPENING

SV
CHESTER: Mr. Dillon....

MATT: Yeah, what is it, Chester?

CHESTER: Would you mind stopping in to Mr. Jonas' store here?

It won't take but a minute or two.

MATT: You going to spend your betting money on clothes again, Chester?

CHESTER: Oh no sir. I mean... Mr. Dillon, I need a little string tie... for Sundays kinda. They don't cost more'n a quarter.

MATT: Allright. In that case, I'll go with you.

CHESTER: Why, there's Miss Kitty. (UP) Hi, Miss Kitty.

KITTY: (OFF) Hello, Chester.

CHESTER: The ties are hanging back over there, Mr. Dillon. (FADES)

MATT: I won't be long.

SOUND: MATT WALKS OVER TO KITTY

MATT: You're as bad as Chester, Kitty -- always buying clothes.

KITTY: As Chester? Matt, if Chester's always buying clothes, how come ever since I've known him, he's worn that same pair of striped pants. I guess.

MATT: Well, he's careful with them. He never gets them torn, I guess.
1 KITTY: He'd have to go to bed if he ever did.
2 MATT: Where's Mr. Jonas?
3 KITTY: Out back. He's showing Dan Daggitt and his wife
4 something.
5 MATT: Are they here?
6 KITTY: Sure. He introduced me to them. Big Dan Daggitt -- like
7 you said last night, Matt, he earned the name. He's a
8 buffalo, that man.
9 MATT: Yeah...he is.
10 KITTY: His wife's name is Rose. He said you couldn't pronounce
11 it in Indian, so he made it English. She's a beautiful
12 little thing.
13 MATT: She's prettier than most women around here.
14 KITTY: Thanks.
15 MATT: Now, Kitty.
16 KITTY: No..you're right -- she really is. I guess Dan Daggitt
17 can't be all brute or a girl like that would never have
18 married him.
19 MATT: It's too bad Dobie over at the Dodge House can't see it
20 your way, Kitty.
21 KITTY: Dobie's just not thinking very straight.
22 SOUND: DOOR OPENS OFF...BELL..CLOSE..FS ENTER
23 RODIN: (OFF) Where's Jones?
24 MATT: (UP) He's out back, Rodin.
25 RODIN: Oh, hello, Marshie. I didn't recognize you. Ah, here he
26 comes...
27 SOUND: RODIN WALKS ACROSS TO JONAS ET ALL
"How do I CAST: \"YOU LIKE IT, ROSE?\" ROSE: \"IT'S FINE, MR. JONAS' ... STUFF LIKE THAT" 2 KITTY: Who's that, Matt? 3 MATT: His name's Rodin. He works over at one of the stables. 4 KITTY: Oh, that explains why he's too poor ever to come into the Long Branch. 5 RODIN: (AT COUNTER, MAYBE FIFTEEN FEET FROM OTHERS) (UP) Jonas... 6 ..hey, Jonas... 7 JONAS: (UP) I'll be right with you, Rodin. 8 RODIN: I'm in a hurry. 9 JONAS: Won't be a minute. 10 RODIN: Well, I ain't waiting while you sell beads to her. Say-- wait a minute -- What's she doing in here anyway? 11 MATT: /Stay here, Kitty. 12 SOUND: MATT WALKS SLOWLY CLOSER AND STOPS AS: 13 JONAS: She's got as much right to be here as you have, Rodin. 14 RODIN: A Kiow women...!? You gone crazy... 15 JONAS: No. 16 RODIN: Then throw her out of here. Or I will. 17 DAN: (COMES CLOSER TO RODIN) (GENTLY THROUGHOUT) The women's my wife, mister. 18 RODIN: Your wife....! Your wife....? 19 DAN: You'll have to throw me out, too. 20 RODIN: Now look here...I...I didn't mean nothing. then 21 DAN: If you don't mean nothing, don't talk. 22 RODIN: Sure...sure...what do I care? It's your business. I don't care.
DAN: Even if you do care, you shouldn't say nothing about it out loud.

RODIN: I ain't saying nothing. I gotta go now. (FADES) I gotta go.

SOUND: HE WALKS TO DOOR...EXITS UNDER:

DAN: Hello, Marshal...I didn't know you was here.

MATT: Well, it looks like you handled that pretty well, Daggitt.

DAN: I can't fight every man in the world.

MATT: No...you can't.

DAN: And I don't aim to..long as they don't push me too far.

MATT: Dobie leaving you alone?

DAN: Oh, he's doing a lot of talking around -- trying to stir up trouble. But before it comes, we'll probably be gone and -- back to Coloredo./ The mountains.

MATT: But Oh....

DAN: / Marshal/ you come see us sometime the next day or so.

MATT: Rose'd kinds like that.......

DAN: Thank you, Daggitt...

MATT: / It'd be a pleasure, Daggitt ....

MUSIC: BRIDGE

CHESTER: Where's Doc this morning, Mr. Dillon? I been up to his office twice and he ain't there.

MATT: He was called out to the Duke place last night.

CHESTER: Somebody sick?

MATT: Doc doesn't get many social calls, Chester.

CHESTER: Well, I was calling on him socially.

MATT: He'll appreciate that. But, I think I'll go up to the Dodge House and make a call on Jim Dobie.
CHESTER: More trouble, Mr. Dillon?

MATT: There will be if somebody doesn't stop him. He's been talking to everybody who'll listen about how he's been talking to everybody who'll listen to him about Rose Deggitt being Yellow Horse's daughter, and how they oughts run her out of town.

CHESTER: It's like he's looking for help, isn't it?

MATT: Yeah.

CHESTER: He oughts know better then that... a man like Dobie.

MATT: That's what I'm going to try to explain to him, Chester.

SOUND: DOOR OPENS...PS ENTER


DAN: -{FADES-ON}--It's-me,-Chester.

MATT: Hello, Deggitt.

DAN: Marshal, I'm kinds worried.

MATT: What's the matter?

DAN: It's Rose. I can't find her nowhere.

MATT: You can't find her...?

DAN: Well, I ain't seen her since about four O'clock this morning. I feel like a fool-coming here and telling you that... - - -

MATT: Deggitt, I don't think you would come here if you weren't real worried. -------------------------------

DAN: No, well. / Maybe you and Chester'll help me look for her. I been everywhere... of course we'll help you. / Where'd you see her last?

DAN: It's ain't-like-Rose-to-go-off-like-that.-Especially here,-with-all-the-talk-people are-making.-She wouldn't do-that.-I'm-getting-worried,-Marshal.
MATT: Where'd you see her last?

DAN: In our room. I told you -- I woke up real early and I couldn't get back to sleep. So I got dressed and went out on the street and walked around. I didn't want to bother Rose.

MATT: I wasn't gone more'n an hour, Marshall. I shouldn't never of left her.

DAN: Did you ask them at the hotel? Did anybody see her leave?

CHESTER: Well, where would she of gone that hour of the morning?

DAN: She wouldn't've gone nowhere, Chester. Not Rose. That's what I can't understand.

MATT: Well, start with the hotel. (GETS UP) Let's start looking for her. Come on.

SOUND: THEIR FS TO DOOR...OPEN...FS ONTO BOARDWALK

DAN: I'm sure do thank you, Marshall. And you, too, Chester.

CHESTER: We'll find her. Don't worry. Hey, that's Doc's buggy coming there.

MATT: Yeah. It must be.

CHESTER: Look -- he's got somebody with him.

SOUND: HORSE AND BUGGY FADE ON

DAN: That's Rose. That's Rose in that buggy.

SOUND: BUGGY PULLS UP...THEY RUN OUT

DAN: Rose...Rose, what're you going there?

ROSE: (IN BUGGY) Hello, Dan.

DAN: Well, get down. Here...I'll take you.

SOUND: HE LIFTS HER DOWN

ROSE: You'll have to carry me, Dan.
DAN: Where you been? What happened to your feet?

DOC: (IN BUGGY) Chester -

CHESTER: What, Doc?

DOC: Do me a favor take this buggy, will you?

CHESTER: Sure I will, Doc. (MOVES) Let me get down here -

DOC: And you, Deggitt -- take Rose into the Marshal's office.

She shouldn't be on the street out here.

DAN: We'll go.

SOUND: HE WALKS OFF...FADES-TO-FADE-ON

DOC: (FADES-ON) She told me about her husband, Matt, but she didn't tell me he was that big. Come on, let's follow them.

SOUND: THEY WALK TO OFFICE, UNDER:

MATT: /I'll let her tell you that.

DOC: I'll let her tell you that.

SOUND: THEY ENTER OFFICE..CROSS TO DAGGITTS

DAN: (FADES ON) You sit right there, Rose.

ROSE: (SITS) I'm all right, Den. Doc - this is my husband, Den.

DOC: I kinda gathered that, Rose. Glad to know you, Den.

DAN: Good thing you come along, Doc.

DOC: You feel up to telling the whole story, Rose? I expect the Marshal here'll be interested too.

ROSE: /All right.

DOC: And then I went you o come up to my office with me.
1. ROSE: Yes, Doc.
   -Sure, Doc.-
2. MATT: Has she been hurt?
3. DOC: Go ahead, Rose -- tell them ...
4. ROSE: Well, early this morning I woke up when somebody tied a bandana over my face -- of course, I knew it wasn't Dan...
5. DAN: I never should've left you alone --
6. ROSE: That's foolish talk, Dan. It wasn't your fault.
7. DOC: Go on, Rose....
8. ROSE: Well, it was two men. They never said a word the whole time. They never talked once. But they had a big sack...
9. ef-same-kind-and they put me in that and carried me out the back way. And then they tied me onto a horse and led it way out into the prairie.
10. DOC: Why didn't you yell or something, Rose?
11. ROSE: Oh, I fought, but they were a lot stronger.
12. DOC: But why didn't you yell?
13. MATT: Indian women don't yell, Doc. Go on, Rose....
14. ROSE: So they finally stopped and took me off the horse and untied me. And then they took my shoes away and rode off. I finally got the blindfold off, and I walked and walked -- till I saw Doc's buggy coming. I couldn't have walked much farther.
15. DAN: Rose...Rose...
16. MATT: Wait a minute, Dan. Rose, you never saw those men...and you never heard their voices...?
ROSE: No. But I heard them walk. Everybody has a different walk.

MATT: Did you recognize either of them from hearing them walk?

ROSE: No. It wasn’t Dobie, or that man in the store.

DAN: We’ll find them, Rose. We’ll sit on the street and listen till we find them. And when we do I’ll cut them -- -- I’ll cut them awful before I kill them.

MATT: No, Daggitt. You let Rose find them, if she can -- and then I’ll take them.

DAN: They’re mine, Marshal. They’re just as much mine as Rose is mine. I wouldn’t let nobody else in the world touch them but me.

MATT: It’ll be murder.

DAN: Is that what you call it? Rose, Doc wants you in his office, you go along now. And then we’ll start listening -- it’s as good a way to hunt as any.

MUSIC: SECOND ACT CURTAIN
WALSH: L & M is best - stands out from all the rest. L & M's got everything!

GIRL: Everything?

WALSH: (NO BEAT) Everything!

GIRL: Best flavor?

WALSH: L & M stands out for flavor. The miracle tip draws easy - lets you enjoy all the taste!

GIRL: Best filter?

WALSH: L & M stands out for effective filtration. No filter compares with L & M's pure, white miracle tip for quality or effectiveness.

GIRL: Best tobaccos?

WALSH: Highest quality tobaccos ... low nicotine tobaccos ...

L & M tobaccos - light and mild. Every way, L & M is best - stands out from all the rest!

GIRL: They've got everything!

WALSH: King-size or regular ... L & M is America's best filter-tip cigarette.

MUSIC: THIRD ACT OPENING
For the next few days the Daggitts took up their post on the boardwalk halfway down Front Street. Rose'd sit there for hours, her head down, her eyes half-closed, listening to the footsteps of hundreds of men as they passed. And Big Dan Daggitt would stand at her side, his bowie knife in his belt, waiting with animal patience for a sign from his wife. But it didn't come, and I began to hope that for his sake the kidnappers had left the country, and nothing would happen... And then, the morning of the third day, Chester and I were loafing around on the porch of the General Store...

CHESTER: /Where's the Daggitts this morning, Mr. Dillon? They ain't over there where they usually are.
MATT: I guess they haven't started yet, Chester.
CHESTER: I swear Every man in Dodge must've walked past there by now.
MATT: All but two, maybe.

DOBIE: (FADES ON) Morning, Marshal...Chester.
CHESTER: Hello, Mr. Dobie.
MATT: Dobie.
DOBIE: I'm looking for the Daggitts, Marshal. You seen them?
MATT: No, I haven't, Dobie, but Dan Daggitt isn't taking things as easy as he was. If I were you, I'd stop looking right now.
DOBIE: Doc told me what happened, Marshal.
MATT: Well, Doc did, huh?
DOBIE: He knew nobody/else would. So he took it on himself.
MATT: What for?
For my own good -- the way he put it...

Well... did it do you any good, Dobie?

I've been a fool.

Mr. Dillon -- there's Rose now. In the street there.

She's got a shotgun. What's she doing?

It looks like she's following those two men.

She sure is. She's stopped them. She's got them say...

"They ain't making a move.

MAN: (FADES ON) How do you know it was us? And what if it was? I guess you ain't learned nothing. Maybe we'll have to say, Rose, why didn't you tell me? Why'd you kill them?

MATT: I'll take them.

ROSE: (HANDS IT OVER) It's empty, Marshal.

MATT: Why did you do it? I'd have arrested them.

Dan would've found a way to kill them, even if you had.

CHESTER: (OFF) They're dead, Mr. Dillon -- both of them.

MATT: Who are they, Chester?

Never saw them before in my life. Couple of strangers, I guess. I'll go get somebody to give me a hand.

DAN: (RUNS UP) Rose...Rose, was that them? (ON) Why didn't you tell me? What'd you run away for? Why'd you kill them?
They are the ones

ROSE: That's them, Dan.
DAN: How'd you know? Where'd you spot them?
ROSE: They walked past our table, while we were eating breakfast.
DAN: You said you was going up to our room.
ROSE: I did go. Long enough to get the shotgun.
DAN: Why didn't you tell me? Why'd you have to kill them?
ROSE: I couldn't see you hang for what happened to me, Dan.
DAN: I'd gladly hung for it. Anything's better'n your going to jail.
ROSE: I won't mind, Dan.
DAN: It'll kill you. I won't let it happen...it ain't right. Don't you try to take her, Marshal, don't you try.
MATT: I know how you feel, Daggitt, but I've got to arrest her.
DAN: You gonna put her in jail?
MATT: Not if you promise you'll stay in Dodge. Rose has got to stand trial.
DAN: What'll they do to her?
MATT: Well, I don't think there's a judge in Kansas who'd convict a woman who did what Rose did, under the circumstances.
DOBIE: (FADES ON) Marshal Dillon...
MATT: Yes... What, Dobie?
DOBIE: I gotta say something, Marshal.
MATT: All right, say it.

DOBIE: Them two men she killed. I just looked at them, and I don't know who they are... but I've seen them.

MATT: So...

DOBIE: I seen them the other day when I was talking the way I was. They heard me... they was listening.

MATT: Go ahead...

DOBIE: *Well, just had to tell you that. I don't feel very proud.

MATT: You're the one that oughta go to jail, Dobie.

DOBIE: That's what I'm trying to tell you, Marshal. It's mostly my fault -- what happened to her, and this killing, and all...

MATT: Well, you've learned something now, anyway.

DOBIE: Only, there's nothing I can do about it. It's too late, I feel like hiding.

ROSE: Mr. Dobie...

DOBIE: Yes... ma'am....

ROSE: Would you walk back to the hotel with me and my husband?

DOBIE: Would that be... Thank you... I'd be proud to --

MUSIC: CURTAIN
WALSH: Now, our star...William Conrad.

CONRAD: Thank you, George. Today, there's one filter cigarette that stands out from all the rest. L & M stands out for flavor, for effective filtration, for highest quality tobacco. L & M's got everything....that's what makes it America's best filter tip cigarette. Try L & M king-size or regular. I know you'll go for 'em.

MUSIC: THEME
"GUNSMOKE" produced and directed by Norman MacDonnell
stars William Conrad as Matt Dillon, U. S. Marshal.
Our story was specially written for "GUNSMOKE" by
John Meston, with music composed and conducted by Rex
Koury. Sound patterns by Tom Hanley and Ray Kemper.
Featured in the cast were: Lawrence Dobkin, Harry
Bartell, Lillian Muyeff, Clayton Post and Joe DuVal.
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 AND FADE OUT UNDER
JINGLE: STOP!
START SMOKING WITH A SMILE WITH CHESTERFIELD
SMILING ALL THE WHILE WITH CHESTERFIELD
PUT A SMILE IN YOUR SMOKING ... JUST GIVE 'EM A TRY
LIGHT UP A CHESTERFIELD
THEY SATISFY!

ANNOUNCER: Put a smile in your smoking. Next time you buy cigarettes ... stop - Remember this .... in the whole wide world, no cigarette satisfies like Chesterfield.

MUSIC: THEME
CROSS PLUG

1 2f3
WALSH: Listen to Chesterfield's two great radio shows every
week ... The Perry Como show every Monday, Wednesday
and Friday. "Dragnet ... Tuesday nights on another
network.

(PAUSE)
Remember, listen again next week for another
transcribed story of the western frontier...when
Marshall Matt Dillon, Chester Proudfoot, Doc and
Kitty together with all the other hard-living
citizens of Dodge will be with you once more. It's
America growing west in the 1870's -- it's drama ---
it's GUNSMOKE...brought to you by L & M FILTERS.

(LIVE) This is the CBS...RADIO NETWORK. (28:50)

MUSIC: THEME TO FILL
MUSIC: JINGLE

THIS IS IT ... L & M FILTERS

IT STANDS OUT FROM ALL THE REST!

MIRACLE TIP ... MUCH MORE FLAVOR

L & M'S GOT EVERYTHING

IT'S THE BEST!

WALSH: Yes, L & M is best - stands out from all the rest;

(PAUSE) L & M stands out for flavor (THREE ECHOES)

Flavor .... Flavor .... Flavor ...

GIRL: The miracle tip draws easy. You enjoy all the taste.

WALSH: L & M stands out for effective filtration. (THREE ECHOES) Filtration .... filtration ... filtration ...

GIRL: No filter compares with L & M's pure, white miracle tip.

WALSH: L & M's got everything!

GIRL: It's America's best filter-tip cigarette.

MUSIC: SECOND ACT OPENING
(COMMERCIAL)

WALSH: L & M is best - stands out from all the rest. L & Ms got everything!

GIRL: Everything?

WALSH: (NO BEAT) Everything!

GIRL: Best flavor?

WALSH: L & M stands out for flavor. The miracle tip draws easy - lets you enjoy all the taste!

GIRL: Best filter?

WALSH: L & M stands out for effective filtration. No filter compares with L & Ms pure, white miracle tip for quality or effectiveness.

GIRL: Best tobaccos?

WALSH: Highest quality tobaccos ... low nicotine tobaccos ...

L & M tobaccos - light and mild. Every way, L & M is best - stands out from all the rest!

GIRL: They've got everything!

WALSH: King-size or regular ... L & M is America's best filter-tip cigarette.

MUSIC: THIRD ACT OPENING
Now, our star...William Conrad.

Thank you, George. Today, there's one filter cigarette that stands out from all the rest. L & M stands out for flavor, for effective filtration, for highest quality tobacco. L & M's got everything...that's what makes it America's best filter tip cigarette.

Try L & M king-size or regular. I know you'll go for 'em.

THEME
"GUNSMOKE" produced and directed by Norman MacDonnell

stars William Conrad as Matt Dillon, U.S. Marshal.

Our story was specially written for "GUNSMOKE" by

John Meston, with music composed and conducted by Rex

Koury. Sound patterns by Tom Hanley and Ray Kemper.

Featured in the cast were: Lawrence Dobkin, Harry

Bartell, Lillian Muyeff, Clayton Post and Joe DuVal.

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 AND FADE OUT UNDER
WALSH: Do you know what disease struck forty thousand times last year? The answer is Polio...The fight against crippling polio will be bigger this year....More victims will need vaccine and help in their fight to lead a normal useful life...You are needed to continue this vital work...Send your polio-fighting dimes and dollars to the 1955 MARCH OF DIMES CAMPAIGN.
JINGLE: 2f/12
STOP!
START SMOKING WITH A SMILE WITH CHESTERFIELD
SMILING ALL THE WHILE WITH CHESTERFIELD
PUT A SMILE IN YOUR SMOKING ... JUST GIVE 'EM A TRY
LIGHT UP A CHESTERFIELD
THEY SATISFY!

ANNOUNCER: Put a smile in your smoking. Next time you buy cigarettes ... stop - Remember this .... in the whole wide world, no cigarette satisfies like Chesterfield.

MUSIC: THEME

WALSH: Listen to Chesterfield's two great radio shows every week...The Perry Como show every Monday, Wednesday and Friday. And Dragnet...Saturday nights on another network.
WALSH: Remember, L & M FILTERS present another transcribed "GUNSMOKE" program tonight at 8:00 - Eastern Standard Time. That's right, "GUNSMOKE" is on the air **twice** every Saturday. Once at 12:30 PM Eastern Standard Time and again at 8:00 PM. *On more item... The Perry Como Radio Show is on the air every Monday - Wednesday and Friday... also on CBS Radio... for all the top tunes on TV and Radio... hear Perry Como...* (29:25) ANNCR: (LIVE) This is THE CBS RADIO NETWORK. (29:30) MUSIC: THEME TO FILL