L & M FILTERS

Present
"GUNSMOKE"

"The Gypsum Hills Feud"

#42

THURSDAY - MARCH 24, 1955 PRE-CUT 11:30 PM-12:00 MIDNIGHT
SATURDAY - APRIL 16, 1955 AIR 5:00 PM-5:28:50 PM PST
SATURDAY - APRIL 23, 1955 REPLAY 9:30 AM-9:59:30 AM PST

DIRECTOR: NORMAN MACDONNELL
ASSOCIATE: FRANK PARIS
ENGINEER: ROBERT CHALWICK
SOUND: RAY KEMPER
        TOM HANLEY
MUSIC: REX KOURY
ANNOUNCER: GEORGE WALSH
AUTHOR: JOHN MESTON

THURSDAY, MARCH 24, 1955
CAST: 7:30 PM - 9:30 PM
       and
ENGINER: 10:30 PM -11:30 PM
SOUND: 9:30 PM -11:00 PM
MUSIC: 10:30 PM -12:00 MID

WILLIAM CONRAD

AS

MATT DILLON

CHESTER...............Parley Baer
ELLEN...............Georgia Ellis
LIZA...............Vivi Janiss
PEAVY...............Vic Perrin
CADE...............John Dehner

EC
SATURDAY, APRIL 16, 1955 5:00 - 5:28:50 PM, PST

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

MUSIC: HOLD UNDER...TRACK 1

3 WALSH: GUNSMOKE....brought to you by L & M Filters. This is it! 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 just one way to handle the killers and the spoilers - 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 transcribed story of the violence that moved west with young America - - and the story of a man who moved with it.

14 MUSIC: OUT

15 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.

19 MUSIC: MAIN TITLE....TRACK 4

LIG 0381837
MATT: It happened on the way back to Dodge from a trip to a
straggling little settlement to the southeast called Medicine Lodge. That country was a lot different from
the flat prairieland around Dodge-- down there, it was
dotted with buttes, and hills of gypsum and red shale,
and it was cut by narrow, winding canyons. It was kind
of pretty, too, and we were in no hurry, so every few
hours we stopped and got down into the shade of some
little hill and had ourselves a smoke or two.

CHESTER: I don't understand it, Mr. Dillon.

MATT: Understand what, Chester?

CHESTER: Well, sir, if the Santa Fe Railroad had to start a town
like Dodge at all, why didn't they do it down here? This
country ain't at all boresome.

MATT: I agree with you, Chester.

CHESTER: There's one thing, though -- this is better outlaw
country. A man can keep out of sight mighty easy among
these hills.

MATT: That reminds me -- (GETS UP)

CHESTER: What..?

MATT: So can an animal. I saw some antelope tracks headed
toward the other side of this hill. I just might sneak
up and have a look.

CHESTER: We could sure do with some fresh meat.

SOUND: MATT WALKS TO SADDLE...PULLS RIFLE OUT OF BOOT...

CHESTER: (OFF) What rifle did you bring, Mr. Dillon?

MATT: Springfield, 45”-Chester.
CHESTER: Well, that'll take care of anything within a thousand yards.

SOUND: MATT WALKS BACK TO CHESTER

MATT: Providing I hit it.

CHESTER: If you can't, give me a yell -- I'll come help you. [chuckle]

MATT: [laughs]

SOUND: MATT STARTS UP HILL

CHESTER: (FADES) Good hunting.

SOUND: MATT WALKS UP HILL...STOPS...GETS DOWN AND CRAWLS A FEW FEET...STOPS WHILE HE LOOKS...

MATT: (TO SELF) Nothing. Not an antelope in sight.

SOUND: HE STANDS UP FOR A SECOND...THEN FAR OFF A RIFLE SHOT

MATT: What's that?

SOUND: ALMOST SIMULTANEOUSLY A BULLET RICOCHETS CLOSE BY...

MATT: Hey...

SOUND: HE DROPS TO GROUND...LEVERS SHELL INTO CHAMBER...REPEAT

DISTANT RIFLE SHOT AND RICOCHET...THEN MATT FIRES, LEVERS UP ANOTHER SHELL, FIRES AGAIN...AND ONCE MORE...PAUSE AND THEN:

CHESTER: (OFF) What's going on up there, Mr. Dillon?

MATT: (UP) Somebody was shooting at me, Chester.

CHESTER: (OFF) What?

SOUND: PAUSE...THEN WE HEAR CHESTER SCRAMBLING UP HILL

CHESTER: (CLOSER) He hit you?

MATT: No.

SOUND: CHESTER COMES CLOSER...AND STOPS

CHESTER: Can you see him?

MATT: If I could, I'd have a bullet in him.

CHESTER: You didn't see him at all?
MATT: I saw the smoke from his rifle.

CHESTER: Then maybe you hit him.

MATT: If I didn't, I came awful close.

CHESTER: Can I take a look now?

MATT: You'd better stay where you are -

SOUND: MATT CRAWLS DOWN CLOSE TO CHESTER

CHESTER: What was he shooting at you for, Mr. Dillon?

MATT: I'll ask him, when we get close enough, Chester. I know where he was. We'll skirt that hill to our left and come up on his flank. I don't like getting bushwhacked.

MUSIC: BRIDGE.

SOUND: HORSES FS UNDER:

MATT: That's where he was, Chester -- behind that clump of beardgrass there.

CHESTER: He sure ain't there now.

MATT: I guess I didn't hit him after all.

SOUND: PULL UP HORSES

CHESTER: I don't see no sign of blood.

MATT: No. But we can track him anyway. Keep your rifle ready now, Chester -- he may be waiting for us.

CHESTER: You want to do the tracking, I'll keep my eyes open for him, Mr. Dillon.

MATT: Good. You ride to one side. I'll follow his trail.

CHESTER: Yes, sir.

SOUND: HORSES START UP AGAIN...CHESTER'S SLIGHTLY OFF

DY
1 MATT: You Yell out if you see anything at all, Chester.
2 CHESTER: (SLIGHTLY OFF) Yes sir, I sure will.
3 SOUNO: THEY RIDE ON A LITTLE
4 MATT: Here's where he had his horse. (LOOKS) No...by heaven, it's a mule. tracks.
5 CHESTER: That makes it all the easier--you can't get his tracks mixed up with anybody else's.
6 MATT: I've seen lots of mules down here, Chester.
7 CHESTER: Come to think of it, you're right--These are muley kind.
8 MATT: people ain't they?
9 CHESTER: They're murderous, too.
10 MATT: Well, well, find him. Say, look -- beyond them trees there, Mr. Dillon. There's a stream of some kind up there.
11 MATT: Yeah, And if he gets into that, we're going to lose him.
12 CHESTER: It ain't a very big stream.
13 MATT: (SIGH) It's big enough to hide his tracks. All he has to do is ride down the middle of it.
14 CHESTER: Well, you can follow along one bank and I'll take the other. He's got to come out of the water someplace.
15 MATT: How're we going to tell if he's headed upstream or down?
16 CHESTER: I never thought of that.
17 SOUND: SMALL STREAM FADES ON...MATT PULLS UP HIS HORSE...CHESTER KEEPS RIDING, FADES.
18 MATT: Here's where he went into the water, Chester. I'll go over and see if he rode straight across.
19 CHESTER: (OFF) Wait a minute, Mr. Dillon.
20 MATT: What?
21 CHESTER: Come down here.
22 SOUND: MATT RIDES DOWN TO CHESTER AND PULLS UP...
1 MATT: Yeah, what is it, Chester?
2 CHESTER: Look at them tracks, Mr. Dillon. He come out of the water right here.
3 MATT: What was he doing riding downstream a hundred yards?
4 CHESTER: All that did was slow him up.
5 MATT: He's crazy. Anybody riding a mule must be crazy.
6 CHESTER: Well, he can't be too far ahead of us, Chester. Let's get him.
7 CHESTER: Yes sir.
8 SOUND: HORSES START UP AND:
9 MUSIC: FIRST ACT CURTAIN
FIRST COMMERCIAL

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

GIRL:    L & M's got 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...

GIRL:    How easy they drew ... how mild they are!

WALSH:  L & M is sweeping the country - It's America's best filter-
        tip cigarette.

MUSIC:  SECOND ACT OPENING

CB
For a half mile or so we had no trouble tracking him, but then he started up along the side of a low hill that was mostly shale -- and since his mule was unshod, his trail became almost impossible to follow. We lost it over and over again, and I had to get down and move along a foot or two at a time in order to pick it up again. But finally some tracks led down onto the soft dirt and a couple of miles farther on we spotted a little cabin.

SOUND: HORSES FS UNDER:

CHESTER: [whispers] Looks like he's nothing but a nester, Mr. Dillon.

MATT: He handles a rifle better than any nester I ever saw.

CHESTER: Well, maybe we ain't on the right trail anyway.

MATT: I think we are. There aren't enough people riding through this country for me to have got on the wrong trail, Chester.

CHESTER: Yes, sir.

MATT: We'd better go on foot from here, Chester.

SOUND: PULLS UP HORSES... DISMOUNT... CHESTER WALKS UP TO MATT

CHESTER: (FADES ON) No sign of anybody. He's probably inside. Waiting for us.

MATT: Well, he hasn't shot at us yet. Let's chance it and walk right up there.

CHESTER: Okay.

SOUND: FS TO DOOR UNDER

CHESTER: He's got a corral out back, Mr. Dillon. You can see it to the left of the cabin there.

MATT: Yeah. Walk out a little... maybe you can see his mule.

CHESTER: All right, sir.

SOUND: CHESTER'S FS FADE... MATT CONTINUES TO CABIN AND STOPS...
CHESTER: (PASSES-O.K.) There's a mule back-there--all-right--Mr.

Dillon--in-fact--there's-two-of-them--and-a-wagon.

MATT: Then there must be somebody home.

CHESTER: I hope they don't come out shooting ....

MATT ONTO PORCH: Matt knocks on door ... repeat ... door opens.

MATT: How do you do, ma'am.

LIZA: What do you want?

MATT: We're looking for your husband -- is he home?

LIZA: We don't know who people are out here, mister.

MATT: Well--my name's Dillon. And this is Chester Proudfoot.

CHESTER: How do, ma'am.....

LIZA: Never heard of you.

MATT: We're strangers here.

LIZA: This ain't a good place to be, mister. You better keep riding.

MATT: We've got to talk to your husband first, ma'am.

PEAVY: (INSIDE) Who're you jawing with, Liza?

LIZA: There's a couple of strangers standing here, Mr. Peavy.

PEAVY: We got nothing for strangers.

LIZA: They want to talk to you.

PEAVY: Get them away from the door. I'll come outside and talk to them.

LIZA: Mr. Peavy said to get away from the door.

MATT: Okay. All-right, ma'am.

PEAVY TO DOOR: They back off a few steps.

LIZA: (OFF) He's coming out now.

PEAVY TO DOOR: Peavy to door....

PEAVY: (AT DOOR) You stay here, Liza. And keep Pa out of the way, too.

GV
I want to see what's going on.
Go back to your room, Pa.'

He carries that rifle like a Blue Ridge mountain
man, Mr. Dillon.

Yeah.

My wife says you want to talk to me. What about?
Your name's Peavy?
Alben Peavy.
I'm Matt Dillon, Peavy.
That don't mean nothing to me.
I'm a lawman -- a U. S. Marshal.
That don't mean nothing to me, neither.
We tracked you here, Peavy...you and your mule.
Tracked me? What for?
Because I don't like getting shot at.
I don't know what you're talking about, Marshal, but I
saint proud to have you standing here in front of my
cabin and putting blame on me.
I said we tracked you here. You rode into that stream
and went down the middle of it a hundred years...but we
picked your tracks up where you came out again...and they
brought us right to your cabin.

I know the stream you're talking about...But I didn't do
no shooting and you can't prove I did. You saint
barely smart, Marshal.

Peavy.
GUNSMOKE -9-

PEAVY: If you want to clear out and leave people to their own business, it ain't right for a man to push his way in where he don't belong. We got our own laws around here. We don't need none of yours.

MATT: I don't like what you call law, Peavy.

PEAVY: What?

MATT: You try to kill a man and then you get mad when he complains about it.

PEAVY: Why should I try to kill you? It don't make sense to kill a man you don't even know. I never shot at a man without cause in my life. And that's the truth.

MATT: Anything else you want to tell me, Peavy?

PEAVY: No. Except to leave me alone.

MATT: All right. Come on, Chester...

CHESTER: But Mr. Dillon, you can't let him get away with this.

MATT: Come on, I said.

CHESTER: Yes sir.

SOUND: THEY TURN AND WALK TO HORSES UNDER:

CHESTER: We're going to ride off and let him get by with this, Mr. Dillon?

MATT: We're going to ride off, Chester -- but we'll be back in the morning. We'll be back every day for a week if we have to.

MUSIC: BRIDGE

SOUND: HORSES FG UNDER:

GV
CHESTER: The corral's empty, Mr. Dillon. And his wagon's gone, too.

MATT: Maybe Mrs. Peavy's inside. Let's tie our horses here,

CHESTER: All right, sir.

SOUND: PULL UP HORSES... THEY DISMOUNT... TIE HORSES UNDER:

MATT: She might even give us some coffee.

CHESTER: These Peavys ain't exactly the most hospitable folk I ever come across.

MATT: Maybe they'll improve when they get used to us.

SOUND: THEY WALK TO CABIN UNDER:

CHESTER: It's more likely they'll shoot us, first.

MATT: IF they do that, we'll never find out what's going on.

CHESTER: I mean it, Mr. Dillon--

MATT: Wait a minute, Chester.

SOUND: PS STOP

CHESTER: What?

MATT: (POINTING) Over there -- coming around that hill...

CHESTER: It's Peavy's wagon. But who's that driving the mules?

MATT: It's a woman, Chester. Probably Mrs. Peavy.

CHESTER: Now where do you suppose they've been?

MATT: Out shooting strangers probably.

CHESTER: Well, they'd be better off if they spent their time fixing this place up. It's going plumb to ruin.

MATT: Peavy's got other things on his mind, Chester.

CHESTER: He sure has.

SOUND: MULES AND WAGON FADE ON
1 MATT: He acts like a man riding shotgun, doesn't he?
2 CHESTER: Fancy letting his woman do all the work....
3 LIZA: (OFF) Whoa, mule...whoa...
4 SOUND: WAGON PULLS UP TO STOP
5 PEAVY: (OFF) Get down, Liza -- they'll stand.
6 SOUND: THEY BOTH GET DOWN...FS FADE ON
7 MATT: Good morning, Peavy -- Ma'am.
8 PEAVY: (FADES ON) I thought I told you to leave us alone.
9 MATT: You did.
10 PEAVY: Then what're you doing back?
11 MATT: I thought you might be a little more friendly than you were yesterday. I guess I was wrong.
12 PEAVY: I ain't got time to be friendly.
13 MATT: No....
14 PEAVY: Get the shovel, Liza.
15 LIZA: I put it in the wagon this morning. You forgot.
16 PEAVY: Oh...so you did. Marshal -- I'll tell you straight out...
17 so's you won't get any wrong ideas. There's a man in that wagon.
18 MATT: What -
19 PEAVY: He's dead. Shot dead. And we're gonna bury him now.
20 MATT: Who is he?
21 PEAVY: His name don't matter. But I didn't shoot him. You can go look if you want - he's been dead most a day now.
22 MATT: What're you doing with him?
23 PEAVY: I found him laying out there. So I got the wagon and brought him in and I'm gonna bury him.
You're going to a lot of trouble, Peavy. Why?

I found a man laying dead on the ground. I ain't gonna ride off and leave him there.

Where'd you find him?

Out that way a few miles. What difference it make?

None maybe. You want some help?

We don't need no help, Marshal.

All right. We'll leave you to your work. Let's get our horses, Chester.

We rode off in the opposite direction the Peavy's had come, made a circle, and picked up their wagon tracks about a half mile from the cabin. It was an easy trail to follow and an hour later we found the spot where they'd picked up the body. It proved what I'd suspected all along, so we turned around and rode back toward the cabin. We were about a mile from it when we saw an old man and a woman ahead of us -- both armed, and both riding mules.

They've seen us, Mr. Dillon. They're stopping.

Good.

They don't look none too friendly, either, do they?

Nobody does around here. (UP) Hello....

He won't even wave.

They ride up to Cades.... Stop

Hello.
(SLIGHTLY OFF) Who're you?

I'm a U.S. Marshal...from Dodge. Name's Dillon.

Looking for somebody?

Maybe. What's your name?

Cade. Jack Cade. And this here's my wife, Ellen.

It ain't us you're looking for, is it?

You live around here, Cade?

A few miles from here.

Alben Peavy a friend of yours?

Not hardly.

Shut up, Ellen.

If you're not friends, what're you doing here, Cade?

A man can ride where he pleases.

Sure. But when a man and his wife start out carrying rifles and are headed for Alben Peavy's place, it might be different.

You keep out of this, Marshal. Us Cades don't need no lawmen....

Peavy said just about the same thing.

Of course he did. We'll settle this ourselves.

Who is it, Cade? Your son?

What's he know about Ben?

I told you to shut up, Ellen. I'll do the talking.

Ben, huh? Is that it, Cade? Did Peavy kill your son Ben?

All right -- you're so smart, I'll tell you. A man like Peavy don't deserve to live. He killed Ben and then he stole him. He run off with his body. A man can't get lower than that.
GUNSMOKE -14-

1 MATT: How do you know he killed him?
2 CADE: I found Ben last night, that's how.
3 MATT: Last night?
4 CADE: I couldn't handle him home alone, so I went after Ellen.
5 But then it got dark and we had to wait till morning.
6 ELLEN: And he was gone then.
7 CADE: Then wagon tracks down there told me what happened.
8 -Marshal. I knew it was Alben Peavy stole him.
9 MATT: -How come we didn't run into you?
10 CADE: -We seen you coming up the trail, so we hid till you went past... They ain't nobody can surprise a Cade, Marshal.
12 MATT: -No? -Then how'd Peavy kill Ben?
13 CADE: What matters is he killed him. And Peavy gonna die for it. We're gonna face him straight on and get it over with... fast. Ellen's as good a shot as I am Marshal.
15 MATT: Look, Cade -- if Peavy killed your son, I don't blame you for being mad. But he must've had some reason for killing him...
19 CADE: It ain't none of your bother, Marshal -- I keep telling you.
21 MATT: All right. I'll have to make it my bother -- (DRAWS)
22 Don't move, Cade -- you're covered...Ellen, you hold that rifle down, or I'll have to shoot him...
24 ELLEN: Pretty sneaky, ain't you?
25 MATT: Get her rifle, Chester.
26 CHESTER: Yes sir.
27 SOUND: A FEW HORSES F8 AS CHESTER MOVES TO TAKE RIFLE
1 CHESTER: Gimme it, Mrs. Cade.
2 ELLEN: Take it.
3 MATT: (RIDES CLOSE) I'll take yours, Cade.
4 CADE: Go ahead. I got another rifle.
5 MATT: Where?
6 CADE: At home. And I'll get it, too.
7 MATT: You're not going home, Cade.
8 CADE: What do you mean?
9 MATT: We're going to go see the Peavys, first. Like you say,
10 we're going to get this thing over with.
11 MUSIC: SECOND ACT CURTAIN
(SECOND COMMERCIAL)

1 MAN 1: I've got L & M!
2 GIRL: I've got L & M!
3 MAN 2: I've got L & M!
4 GIRL: And L & M's got everything.
5 MAN 1: Best filter! No filter compares with L & M's pure, white
   miracle tip for quality or effectiveness.
6 GIRL: Best flavor! The miracle tip draws easy - lets you enjoy
   all the taste.
7 MAN 2: Best tobaccos! Highest quality tobaccos - low nicotine
   tobaccos - L & M tobaccos...
8 GIRL: Light and mild!
9 MAN 1: Today - buy L & M! It's sweeping the country because it's
   America's best filter-tip cigarette!
10 MAN 2: Yes - today - why don't you get L & M because L & M's got
   everything!
11 THIS IS IT - L & M FILTERS
12 THIS IS IT - L & M FILTERS
13 L & M'S GOT EVERYTHING...
14 IT'S THE BEST
15 IT'S THE BEST
16 MUSIC: THIRD ACT OPENING

CB
1 SOUND: MATT WALKS UP TO CHESTER AND CADES
2 MATT: The cabin's empty, Chester.
3 CHESTER: Now where've they got to?
4 MATT: You stay with Cades. I'm going to take a look around back.
5 CADE: I hope Albon Peavy shoots you, Marshal.
6 MATT: And I hope he doesn't. Keep an eye on him, Chester.
7 SOUND: MATT WALKS OFF... WE STAY WITH HIM.
8 CHESTER: (FADES) You stand real easy now, Cade. And quiet, too.
9 SOUND: MATT GOES AROUND CABIN... STOPS, AS SOUND OF SHOVEL FADES ON... HE WATCHES A MINUTE, THEN STEPS INTO VIEW
10 LIZ: (OFF) Mr. Peavy...
11 SOUND: SHOVEL STOPS... MATT WALKS UP TO THEM
12 PEAVY: (FADES ON) Fetch my rifle, Liza.
13 MATT: No -- stay where you are. And don't you move, either, Peavy.
14 PEAVY: What'd you let him get the drop on us for?
15 LIZA: I didn't see him.
16 MATT: I'm not going to shoot anybody, Peavy. (UP) Chester...
17 PEAVY: What're you up to, anyways?
18 MATT: I want to explain something to you, Peavy. And to Jack Cade and his daughter, too.
19 PEAVY: Cade!
20 MATT: We met them coming over here to kill you.
21 PEAVY: I got to get my rifle, Marshal...
22 MATT: They're not armed. We took their rifles, too.
23 SOUND: FS FADE ON.
LIZA: He's right, Mr. Peavy. They ain't armed.

PEAVY: I'll kill him with my bare hands.

MATT: You move and I'll bend my gun barrel over your head, Peavy.

SOUND: PS UP AND STOP

CADE: Look at that, Marshal. He's burying him. My boy.

MATT: Is that who it is, Peavy? Is it Ben Cade? Tell me --

PEAVY: Well, what's the difference now -- It's Ben Cade.

MATT: Why didn't you leave him? Why'd you bring him here here?

PEAVY: There's another grave here, Marshal. You can't see it.

MATT: I fixed it so's nobody can see it.

PEAVY: Two months ago Ben Cade shot my son. And before he died

MATT: I promised I'd someday bury Ben nearby. And that's what

I'm doing.

CADE: It's your boy's own fault he got shot. If'n he hadn't

been hounding Ben, it wouldn't've happened.

MATT: So that's what this feud's all about.

CADE: It ain't over yet, Marshal. Peavy's gonna die for killing

Ben.

MATT: Wait a minute, Cade. Peavy, I want to ask you something--

PEAVY: Well...

MATT: You were after young Cade for killing your son, is that

right?

PEAVY: That's right.

MATT: And now he's dead, you're satisfied...
That's all I wanted. It don't matter who killed him.

And you, Cade -- you're after Peavy cause he shot your boy.

I'll kill him for it, if it takes ten years.

You're wasting your time - the feud's over, gentlemen.

What?

I killed Ben Cade.

What're you talking about?

He tried to shoot me from ambush. He thought I was Peavy, stalking him. So I fired back, and but he didn't die till he got across that stream where you found his body.

We tracked him as far as the bank, and then I picked up Peavy's trail down below. I thought it was Ben's out of some cause of un

I never claimed I did.

You can't blame the Marshal, Cade.

No -- he had to defend himself. I ain't blaming him.

I'm sorry it happened, Cade. But now maybe both of you men are ready to agree there's been enough killing around here... What do you say, Peavy?

There's been enough for me. I'm satisfied.

What about you, Cade? What do you think?

It oughta stop now. We've lost our boys. And I'm thinking maybe it's right they should be buried here like that...to kinda remind us.
I PEAVY: Cade...
2 CADE: Yeah, Peavy...
3 PEAVY: You leave Ben here, I guess you oughta come by once in awhile.
4 CADE: I'd want to do that. See my son's grave.
5 PEAVY: I'll take good care of it...of both of them. (BEAT)
6 MATT: Marshal --
7 PEAVY: Maybe if my woman boils up some coffee, all you people'd sit down with us --
8 MATT: Thank you, Peavy. I think everybody'd like that.
12 MUSIC: CURTAIN
WALSH: And now our star, William Conrad.

CONRAD: Thank you, George. Mild and plenty quick on the draw, that's L & M for you. And the pure, white miracle tip, on the business end of every L & M, filters out everything but the taste of the world's finest tobaccos. All you have to do is pick up a carton of L & M's and you'll see what I mean. L & M stands out from all the rest!
"GUNSMOKE" produced and directed by Norman Macdonnell
stars William Conrad as Matt Dillon, U.S. Marshal. Our
story was especially 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: Vivi Janiss, John Dehner and Vic
Perrin. Parley Baer is Chester. "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:
CHESAPEAKE HITCH-HIKE

1 MUSIC: JINGLE
2 STOP!
3 START SMOKING WITH A SMILE WITH CHESTERFIELD
4 SMILING ALL THE WHILE WITH CHESTERFIELD
5 PUT A SMILE IN YOUR SMOKING - JUST GIVE 'EM A TRY
6 LIGHT UP A CHESTERFIELD...THEY SATISFY!
7 ANNCR: Put a smile in your smoking. Buy Chesterfield..so smooth
8 - so satisfying...Chesterfield!
9 MUSIC: THEME

CB
EDWARDS: This is Allyn Edwards speaking, and I hope you will be with us when L & M Filters brings you a new form of dramatic TV journalism - Mr. Citizen. I'm the host - but you are the star. It's your program because it's the true story of you, or your neighbor, at a time of crisis - emergency - or inspiration. Next week -- next month -- next year - Mr. Citizen may be you. So watch for Mr. Citizen. Check your local TV listings for time and station.

MUSIC: THEME

WALSH: Listen to "GUNSMOKE" again next week transcribed for L & M FILTERS. (28:45)

MUSIC: THEME TO FILL
(FIRST COMMERCIAL)

1 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
10 WALSH: L & M is best - stands out from all the rest!
11 L & M's got everything!
12 GIRL: Everything?
13 WALSH: (NO BEAT) everything!
14 GIRL: Best flavor?
15 WALSH: L & M stands out for flavor. The miracle tip draws easy,
16 lets you enjoy all the taste!
17 GIRL: Best filter?
18 WALSH: L & M stands out for effective filtration. No filter
19 compares with L & M's pure, white miracle tip for quality
20 or effectiveness.
21 GIRL: Best tobaccos?
22 WALSH: Highest quality tobaccos...low nicotine tobaccos....
23 L & M Tobaccos, light and mild. Every way, L & M is best
24 - stands out from all the rest!
25 GIRL: How easy they draw ... how mild they are!
26 WALSH: L & M is sweeping the country - It's America's best filter-
27 tip cigarette.
28 MUSIC: SECOND ACT OPENING

CB
SECOND COMMERCIAL

GUNSMOKE - C -

7 4/3/55

MAN 1: I've got L & M!

GIRL: I've got L & M!

MAN 2: I've got L & M!

GIRL: And L & M's got everything.

MAN 1: Best filter! No filter compares with L & M's pure, white miracle tip for quality or effectiveness.

GIRL: Best flavor! The miracle tip draws easy - lets you enjoy all the taste.

MAN 2: Best tobaccos! Highest quality tobaccos - low nicotine tobaccos - L & M tobaccos...

GIRL: Light and mild!

MAN 1: Today - buy L & M! It's sweeping the country because it's America's best filter-tip cigarette!

MAN 2: Yes - today - why don't you get L & M because L & M's got everything!

THIS IS IT - L & M FILTERS

THIS IS IT - L & M FILTERS

L & M'S GOT EVERYTHING...

IT'S THE BEST

IT'S THE BEST

MUSIC: THIRD ACT OPENER

CB
(CLOSING COMMERCIAL)

1 WALSH: And now our star, William Conrad.

2 CONRAD: Thank you, George. Mild and plenty quick on the draw, that's L & M for you. And the pure, white miracle tip, on the business end of every L & M, filters out everything but the taste of the world's finest tobaccos. All you have to do is pick up a carton of L & M's and you'll see what I mean. L & M stands out from all the rest!

8 MUSIC: THEME
WALSH: "GUNSMOKE" produced and directed by Norman Macdonnell

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

story was especially 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: Vivi Janiss, John Dehner and Vic

Perrin. Parley Baer is Chester. 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
I WALSH:

Some people tie strings around their fingers -- others write themselves notes. Whatever your pet method of memory-jogging may be this is the time to remind yourself to give to the Mental Health Fund. Your gift will help your mental health association carry on its work of fighting mental illness. You'll be helping to provide more research -- more clinics -- better hospitals. Your dollars are desperately needed for a very worthy cause. Save the victims of mental illness. Give to your Mental Health Fund, in care of your local postmaster.

MUSIC: THEME UP AND OUT
MUSIC: JINGLE
2  % STOP!
3 START SMOKING WITH A SMILE WITH CHESTERFIELD
4 SMILING ALL THE WHILE WITH CHESTERFIELD
5 PUT A SMILE IN YOUR SMOKING - JUST GIVE 'EM A TRY
6 LIGHT UP A CHESTERFIELD...THEY SATISFY!
7 ANNCR: Put a smile in your smoking. Buy Chesterfield...so smooth
8 - so satisfying...Chesterfield!
9 MUSIC: THEME
WALSH: You'll also enjoy Chesterfield's great radio shows.

Perry Como sings all the top tunes on CBS radio every Monday, Wednesday and Friday. Jack Webb stars in Dragnet on Tuesday nights. Check your local listings.
1 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. One more item...The Foster-Come 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 Foster-Come. (29:25)

9 ANNCR: (LIVE) This is THE CBS...RADIO NETWORK. (29:30)

10 MUSIC: THEME TO FILL

SE