L & M FILTERS
Present
"GUNSMOKE"
"The Barton Boy"
#66

SATURDAY, SEPTEMBER 17, 1955 PRE-CUT
SATURDAY, OCTOBER 1, 1955 AIR

3:30 PM - 4:00 PM PDT
9:30 AM - 9:59:30 AM PDT

DIRECTOR: NORMAN MACDONELL SATURDAY - SEPTEMBER 17, 1955
ASSOCIATE: FRANK PARI
ENGINEER: ROBERT CHADWICK
SOUND: TOM HANLEY
RAY KEMPER
MUSIC: REX KOURY
ANNOUNCER: GEORGE WALSH

AND

CAST: 11:00 AM - 1:30 PM
ASSOCIATE: and
ENGINEER:
SOUND: 2:30 PM - 3:30 PM
MUSIC: 1:30 PM - 3:00 PM

ANNOUNCER: 11:30 AM - 12:30 PM
AMPEX: 11:30 AM - 11:45 AM
and
3:15 PM - 4:30 PM

STUDIO #1

WILLIAM CONRAD
as
MATT DILLON

CHESTER ...................... Parley Baer
DOC ......................... Howard McNear
KITTY ........................ Georgia Ellis
BILLY ........................ Richard Beals
LAURA ........................ Virginia Christine
PECOS ........................ Lawrence Dobkin
MAN .......................... Lawrence Dobkin
AD LIBS ....................... Tom Hanley
...................... Ray Kemper
L & M FILTERS
Present
"GUNSMOKE"

SUNDAY - OCTOBER 1, 1955
9:30AM - 9:59:30AM PST

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

4  MUSIC:  HOLD UNDER....TRACK 1

5  WALSH:  GUNSMOKE...brought to you by L & M FILTERS! Make

6  WALSH:  today your Big Red Letter Day....Your L & M Red Letter

7  WALSH:  Day. Change to L & M!

8  MUSIC:  FIGURE AND UNDER....TRACK 2

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

10  WALSH:  just one way to handle the killers and the spoilers -

11  WALSH:  and that's with a U.S. Marshal and the smell of -

12  WALSH:  GUNSMOKE!

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

14  WALSH:  GUNSMOKE, starring William Conrad. The transcribed

15  WALSH:  story of the violence that moved West with young

16  WALSH:  America -- and the story of a man who moved with it.

17  MUSIC:  OUT

18  CONRAD:  I'm that man...Matt Dillon...United States Marshal...

19  CONRAD:  the first man they look for and the last they want to

20  CONRAD:  meet. It's a chancey job - and it makes a man

21  CONRAD:  watchful...and a little lonely.

22  MUSIC:  MAIN TITLE....TRACK 3
A lonesome town, Dodge City -- a handful of sunburned buildings half-lost in the empty prairie -- with a few scrappy cottonwood trees along the Plaza, and the river and the red clay bluffs to the south. A frontier town, like all the others -- except for one difference. We're on the railroad.

So about once a day, when the train starts whistling off in the east, the folks in Dodge listen and remember they're part of a bigger world outside -- a different world beyond the Plains. A lot of them always go down to the station and watch the train come in -- and for a little while at least, they forget about being lost and forgotten and alone.

Well, just look there, Mr. Dillon. Brand new record this time. Four pulling thirteen coaches and a baggage car.

Yeah, they keep getting longer all the time, don't they, Chester? In eight or ten years I'll bet we'll see twenty-coach coach trains rolling into Dodge.

Be more surprising if they'd ever get them in on time.

(MOVING) Come on, Chester. Let's pick up that strong box and take it on over to the bank, huh?

(BOOTS UNDER, AS THEY MOVE THRU THE CROWD)

Just look at them -- dressed fit to kill.

They'll get over it -- some of them at least. The rest'll go back east.
GUNSMOKE

1 CHESTER: / There's one I sure hope / doesn't... My!

2 MATT: Uh? Well, if you want to meet her, drop in at the

3          Longbranch Saloon.

4 CHESTER: She gonna work there? / You know her, Mr. Dillon?

5 MATT: No, but she's got / the look. (STEPS STOP) (UP) / Hey?

6 SOUND: KNOCKS ON BAGGAGE CAR DOOR

7 MATT: It's Matt Dillon. Open up.

8 CHESTER: / This is what I oughta been, Mr. Dillon -- a baggage

9 clerk. / Just one run a week to Kansas City and back, and

10 collect your pay.

11 MATT: Yeah, it sounds pretty easy. / (UP) / Hey?

12 SOUND: RINGS ON THE BAGGAGE CAR DOOR

13 CHESTER: He's probably asleep. Nothing else to do the whole trip.

14 MATT: / I suppose... Give-me-a-hand-up, will-you, Chester. Maybe

15 I can see in through the window.

16 CHESTER: Here-you-go; Mr. Dillon. -- (EFFORT)

17 SOUND: BIZ OF SCRAMBLING UP ONTO SILL OF BAGGAGE CAR DOOR

18 CHESTER: (OFF A BIT) See anything?

19 MATT: No... not much. This glass is so dirty /-[PAUSE,

20 THEN SHARP] Chester.

21 CHESTER: What's the matter, Mr. Dillon?

22 MATT: Go find Doc. I've got to break the latch on this door. Now,

23 Hurry!

24 MUSIC: (BRIDGE...)

25 SOUND: SQUEAL OF METAL, AS CROWBAR FORCES STEEL DOOR. CROWD

26 DOC: B.G. Careful, careful now Chester.

27 MATT: Bear down a little harder. It's starting to give.

28 DOC: Watch your hand, Chester.

29 SOUND: BIG CROWBAR. METAL LATCH SNAPS
All right, let's get /-open* now.

BAGGAGE CAR DOOR SLIDES OPEN, BOOTS ON WOODEN FLOOR.

There he is -- laying there in the corner.

Yeah.

BOOTS AND STOP

(SOFTLY) Ed?

I guess he won't be answering, Matt. Two bullets, right over the heart. Either one of them would've done the job.

But the baggage car was locked. Whoever done it couldn't have got out.

Probably stepped out on the ledge there, and slid the door shut behind them. The latch catches by itself.

Yeah

What is it, Doe?

There's another one down at the end of the car.

Come-take-a-look.

(EFF) Matt.

What?

OFF-BOOTS-ON-WOODEN-FLOOR-UNDER FS...FS STOP


it's just a kid...

Why, he's not over ten years old.

And he's been shot the same as the baggage clerk.


Is he hurt bad, Doc?
DOC: No, just grazed his head, the way it looks. He'll pull through all right. (UP)--Give me a hand here, a couple of you--let's get him over to my office.

SOUND: FEETS AROUND... AD-LIBS

dood - look

MATT: /I want to talk to the conductor and the train crew. /Stay here and give Doc a hand, will you, Chester.

CHESTER: Yessir, I will.

MATT: Oh, by the way. That soft job is open now, if you want it.

MUSIC: (BRIDGE...)

SOUND: /LONGBRANCH SALOON B.G.... AD LIBS

Kitty: Matt?

MATT: (COMES IN) Hello, Kitty.

Kitty: What happened, Matt? Somebody said the train was held up.

MATT: Somebody got into the baggage car and killed Ed Barton -- twenty shot his son -- and took the strong box. Around a hundred thousand dollars, I guess.

Kitty: And they got away?

MATT: /Looks that way. The train crew figures it must've happened near the Walnut Creek crossing -- and whoever did it dropped off when the train slowed down for the trestle there.

Kitty: What about the boy -- Billy?

MATT: Ch/He'll live. Doc's patching him up now.

Kitty: Poor little kid. Ed was all he had -- and now... he's left with nobody.

MATT: Yeah, it's too bad.

Kitty: It's going to be rough on Laura too. She and Ed were planning to be married.

MATT: That's what I heard. So I figured I'd better stop by and tell her.
Well maybe she can go back to if he's still around. She left dropped him when she and Ed started going around together -- but she's not one to be without a man --

-- but she's not one to be without a man --

(Off) Marshal --

Make it gentle, Matt.

There's nothing gentle about death, Kitty.

What's happened? What's happened? Nobody will tell me anything./ Ed's been hurt, hasn't he?

Yes, I'm afraid he has, Laura.

I knew that's what it was. Is...is it bad?

It couldn't be any worse.

No....

I'm sorry, Laura. He's dead.

No...no, Marshal. (Breaks and sobs) Eh no....

Take care of her, Kitty. I've got to see if the boy is able to talk yet.

Don't worry about her, Matt. She'll be all right. Just get whoever did it, that's all. Don't let them get away with it.

I'm hoping the boy can help me in some way. As it is I've got nothing to go on, Kitty. Nothing at all.

There now, son --/got you all fixed up,/ And you're going there's

to be all right --/nothing to worry about.

I'll go and check him, Doc. It's on account of my dad.

It ain't the hurting, Doc. It's--on account of my dad.
I know, son. (ASIDE) Make it short as you can, Matt. He's pretty broke up about it.

We're all right, Doc. (STEP AND SITS) Feel like talking, Billy?

I'm all right.

Billy... What happened, Billy?

We was maybe three or four miles the other side of Walnut Creek, and somebody knocked on the door of the car -- the one that goes back toward the coaches. And when dad opened it, this man come in with a gun.

You Anybody you know? Ever seen him before?

No I don't think so. He had a handkerchief over his face.

Or Anything special about him? Shape, size, clothes, maybe?

No, sir -- nothing I can remember. I don't know who he was, Marshal -- but I know I hate him. — If I ever get the chance, I'll kill him.

That's enough.

Reckon you better cut it short, Matt. Billy.

What happened then, Billy?... when he came in with the gun.

He pointed at my dad, and said he'd shoot him if he made a move. Dad kept talking... trying to talk him out of it... then he grabbed for the shotgun on the wall. The man fired two times, and dad fell. I started toward him, and the man fired again and... That's all I remember.

I see. (GETS UP WEARILY) And you don't figure you'd know this man if you saw him again.

No, I don't guess so. (BEAT) Not unless he talked.

(INTEREST) Uh??

I'd know his voice all right -- even if he was trying to fool me.
GUNSMOKE

Well

I don't know exactly. It was ... kinda weak-like or something. It's hard to explain. But I'll know it -- anytime I hear it.

Well, we'll try to make sure you do hear it, Billy. You take it easy now -- / get that head healed up.

(SLIGHT FADE) I will, Marshal.

Okay

(SLIGHT OFF) Yessir?

(LOWERS VOICE) Fix up one of the cells over at the jail, huh?

I want to get this kid moved over there right away.

Why so, Mr. Dillon?

By now the whole town knows Billy is alive. He's the only witness who can identify the killer. And the killer knows it.

(FIRST ACT CURTAIN....)

SJK
FIRST COMMERCIAL
10:59
1 JINGLE: MAKE TODAY YOUR BIG RED LETTER DAY
   -GUY- MAKE TODAY YOUR BIG RED LETTER DAY
2 SUPERIOR TASTE AND FILTER
   IT'S THE MIRACLE TIP
3 MAKE TODAY YOUR BIG RED LETTER DAY
   CHANGE TO L & M TODAY
4 GUY & GAL L & M'S GOT EVERYTHING
   (GAL) SUPERIOR TASTE
5 (GUY) And Superior filter
   (GROUP) Get L & M today,
7 ANNCR: This is it! L & M - Superior taste and filter. Superior
taste from tobaccos especially selected for filter
9 smoking. Tobaccos that are richer, tastier...light and
mild. And L & M's superior filter is white...pure white—
truly the miracle tip because when it's added to L & M
tobaccos it actually improves your enjoyment of this
great cigarette. Next time you buy cigarettes look for
Filters
the big red letters L & M -- Smoke L & M - America's
best filter tip cigarette.
16 JINGLE: L & M'S GOT EVERYTHING
REPRISE GET L & M TODAY 11:57
18 MUSIC: SECOND ACT OPENING
1 MATT: So Billy Barton moved into a cell in the Dodge City jail --
and Chester stayed with him most of the time to keep him
company...and to keep him alive. And meanwhile I combed
the town from one end to the other -- and brought in every
gunslinger, saddle bum, and drifter I thought might fit
the bill.

7 MAN: (OFF A BIT) Get your hands up. Stand still. Don't make
a move.

9 MATT: (PAUSE) Well, what do you think, Billy? Does that
like him?

11 BILLY: No sir. I mean...maybe it's kinda like him. But he's not
the one, marshal.

13 MATT: (SIGHS) All right, Chester -- take him out.

14 CHESTER: (OFF A BIT) Yessir. Come on, mister.

16 MATT: (UP) Bring in Hawkley. Will you?

17 CHESTER: (OFF) All right, Mr. Dillon

18 MATT: It takes time. But we'll get him -- sooner or later.

19 PECOS: (FADE ON) This is a preposterous outrage, Marshal -- an
unmitigated insult. For a man of my character and integrity
to be dragged in here like a common....

21 MATT: You're a sniveling cardsharp, and-a-thirty-centeen-man--
and you've been dragged into half the jails west of the
Mississippi.

23 PECOS: I beg your pardon, Marshal.

24 MATT: Keep talking, Pecos.
PECOS: It is true of course, that on one or two occasions in the past I was falsely, basely, unjustly, and with deliberate malice, accused of certain more or less criminal activities, of which it goes without saying I was entirely innocent and blameless. In fact, in regard to several of these instances I contemplated instituting libel proceedings against the scoundrels who had initiated such unwarranted persecutions. But...

BILLY: (OVERLAPS FOREGOING) It ain't him, marshal. His voice ain't nothing like it.

MATT: /Too bad. I've been trying to nail him on something for the Pecos, you can now. I said last year. (UP) All right/-- shut up,/Pecos. /That's enough.

PECOS: Sir -- I have only begun to explain the adverse...

MATT: Throw him out, Chester...then bring in the next one...

MUSIC: BRIDGE

BILLY: How much longer am I gonna have to stay here,/Mr.-Proudfoot?

CHESTER: Well, it's kinda hard to say, Billy.

BILLY: It musta been over a week already.

CHESTER: Well, something like that, I guess. (CHAIR SQUEAK) How about a game of checkers?

BILLY: I'm tired of checkers.

CHESTER: Cribbage then. That's a good interesting game.

BILLY: I don't want to. I want to get out of here.

CHESTER: Well now...we've got to give that head of yours time to heal up proper.

BILLY: That ain't the reason. I know why you and the marshal are keeping me here.

CHESTER: Well...it's just because we're...
Billy: You think that man on the train's gonna try to kill me. That's how come you're doing it.

Chester: Now what ever give you an idea like that?

Billy: You ain't gonna find him. He wouldn't stay around here. He's half way to St. Louis by now.

Chester: Well now, Billy...you just never can/tell. Why, that fellow might be...

Sound: OFF DOOR LATCH. 

Chester: (LOWERS VOICE) Get behind that deer, Billy.

Billy: Yessir.

Sound: QUICK-SOFT-KIP-S-PEERES. DOOR SQUEAKS SLIGHTLY. PAUSE.

Rifle picked up from table. Bolt thrown, 5-4-SLOW.

Boots-and-stop.

Chester: Who is it? Who's there?

Laura: (OFF, MUFFLED) Is that you, Chester?

Chester: (RELIEF) Miss Laura. (BOOTS) Just a minute.

Sound: Fumbling with door bolt

Chester: (OVER-SHOULDER)--It's-all-right,-Billy--it's-Miss--

Laura: (OPENS DOOR) Sorry to keep you waiting, Miss Laura. Well

Laura: It's all right -- I-understand. /How are you, Billy?

Billy: All right, I guess.

Laura: Well, do you suppose I could interest a couple of hungry men in some homecooked food?

Chester: /Ma'am, you sure could. Here -- let me take that basket for you.

Sound: FEETs AND STUFF

Chester: Look at that!/Better'n last year's Church Social!

Laura: How's your head, Billy?
BILLY: All right, I guess.

LAURA: Well, I've got something here that's going to make it better in a hurry.

SOUND: PAPER CRACKLE.

BILLY: What's that?

LAURA: A slice of rum cake. One of the girls I work with had it sent all the way from New York. And I talked her out of a piece of it -- just for you.

CHESTER: Well now...what do you say for that, Billy?

BILLY: Thank you.

LAURA: You're very welcome, Billy.

CHESTER: (UNPACKING BASKET) You'd better sit down here and help us eat up some of this food, Miss Laura.

LAURA: Well, I'd like to, Chester -- but I've got to change and get on over to the Longbranch. My "work day" is just starting, you know.

CHESTER: Well, we sure do appreciate this.

LAURA: (TURN AWAY) -Forget it-/ See you later.

SOUND: HIGH HEELS AWAY, AND STOP.

LAURA: (OFF A BIT) By-the-way, Billy -- I know it's sort of understood that you're to go live with Mrs. Ossty over at the boarding house when you leave here. But... well -- I've always wanted a little boy -- one all my own. And I'd like for him to be you.

BILLY: Well....

LAURA: You don't have to answer now. But think it over, Billy.

BILLY: Yes, ma'am.
LAURA: Good night, you two.
CHESTER: Goodnight, Miss Laura.

CHESTER: Well now, what do you think about that.

BILLY: It's all right, I guess.

CHESTER: All right? Why, I think it's just fine. Come on, Billy let me out from under my mattress, some of those vittles I get of yours.

MUSIC: BRIDGE

SOUND: LONGBRANCH SALOON B.G.

(KITTY *PLAYS PIANO*)

KITTY: Have a drink with me, Matt.

MATT: No, not right now, thanks, Kitty.


MATT: Yeah, I guess so.

KITTY: You can't win every hand, Matt.

MATT: But, this one's different. It was arough deal -- Ed was killed in cold blood. And Billy -- a kid that age -- shot down and left to die. Somebody's going to pay for it, Kitty.

KITTY: You may be following a cold trail, Matt. It might have been a drifter -- somebody who never even came near Dodge City.

MATT: No, I don't think so -- for one reason. Only three people were ever told when those money shipments were being made -- me, Ed, and Bob Grayson over at the bank. And that But the killer knew -- knew exactly which trip to hit.

It was somebody from this town -- it had to be.

KITTY: Well, it sounds that way all right.

MATT: The killer's here in Dodge, and the money's here. And sooner or later I'll find them both.

KITTY: Well, I hope it's sooner, Matt. You're beginning to look like a scarecrow.

MATT: I'll make out. How's Laura getting along?
KITTY: Oh, not too bad, I guess - under-the-circumstances. She's kept it to herself mostly -- hasn't talked about it.

MATT: Might be better if she would.

KITTY: I suppose. I've heard that she's started hanging around with Taggart again, though.

MATT: Taggart? I thought he went to Kansas City.

KITTY: He did -- a couple of weeks ago. But I guess he's back again. Anyways, one of the bartenders claims he saw him night before last, over on the south side. And of course that's where Laura lives.

MATT: (THOUGHTFUL) Taggart..... even

KITTY: Yeah, she's started talking like him again the last few days. She's a regular parrot. And you know that voice of his -- soft and sort of husky-like....

MATT: Yeah, I know. (TRIUMPH) Thanks Kitty-- thanks a lot.

KITTY: For what?

MATT: For plenty. I'll see you later.

MUSIC: (BRIDGE.....)

CHESTER: Boggle-it; Billy--it's-got-me-beat--I've-tried-every single way I can think of to help pass the time for you -- but it just seems like nothing strikes your pleasure.

BILLY: It's all right, Chester. You don't have to think up games for me. I just want to get out of here, that's all.

CHESTER: Now there's something we both agree on. Another day or two, and I'll be putting down roots in the floor of this cell block. I-never just plain set for such a spell in my whole...

SOUND: OFF-MUFFLED BOOTS AND STEPS.
MATT: (MUFFLED) -- IT'S ME, CHESTER. / OPEN UP.

CHESTER: / ALL RIGHT -- I'M COMING, MR. DILLON.

SOUND: BOOTS AND STOP, DOOR BOLT AND OPEN.

CHESTER: WELL, IT SURE IS GOOD TO SEE A FACE FROM THE OUTSIDE WORLD, MR. DILLON... IS BILLY ALL RIGHT?

CHESTER: (TAKEN ABACK) WHY, SURE HE IS. WHAT COULD...(SOBERLY) WHAT'S HAPPENED?

MATT: (LOWEDE VOICE) I THINK I KNOW WHO DID IT.

SOUND: COUPLER THREE BOOTS.

MATT: HOW ARE YOU MAKING OUT, BILLY?

BILLY: WELL, HOW MUCH LONGER HAVE I GOT TO STAY HERE, MARSHAL?

MATT: / I THINK IT'S JUST ABOUT OVER NOW. (COUPLA BOOTS) SAY!

MATT: BACK...

BILLY: OH, I SEE...

BILLY: I'M SORRY, MARSHAL. BUT I DIDN'T WANT IT. I GIVE IT TO THAT OLD HOUND DOG THAT'S BEEN HANGING AROUND.

CHESTER: MISS LAURA FETCHED IT. WE HAD OURSELVES A REAL FEED. OR HE AT LEAST I DID. BILLY WASN'T VERY HUNGRY --Didn't even EAT THE SPECIAL SLICE OF RUM CAKE SHE BROUGHT FOR HIM.

MATT: SPECIAL, HUH? (CASUAL) WHAT DID YOU DO WITH IT, BILLY?

BILLY: I'M SORRY, MARSHAL. BUT I DIDN'T WANT IT. I GIVE IT TO THAT OLD HOUND DOG THAT'S BEEN HANGING AROUND.

CHESTER: ALL RIGHT, MR. DILLON.

SOUND: BOOTS UNDER

MATT: BE RIGHT BACK, BILLY.

BILLY: (OFF) YESSIR.

SOUND: BOOTS AND DOOR CLOSE.
MATT: Chester -- go find Clint Murphy, and have him come back here and keep an eye on Billy for the next hour.

CHESTER: But...I'll be here, Mr. Dillon, and...

MATT: No you won't. We're going out to pick up a killer. I can't take any more chances.

CHESTER: What do you mean?

MATT: That dog -- the one Billy gave his "special" cake to. It's lying out there by the edge of the street. It's been poisoned.

MUSIC: (SECOND ACT CURTAIN...)
SECOND COMMERCIAL

21:13

JINGLE: MAKE TODAY YOUR BIG RED LETTER DAY

Duet-GUY: YOUR L & M RED LETTER DAY

SUPERIOR TASTE AND FILTER

IT'S THE MIRACLE TIP

MAKE TODAY YOUR BIG RED LETTER DAY

CHANGE TO L & M TODAY

GUY & GAL: L & M'S GOT EVERYTHING

(GAL) Superior taste

(GUY) And Superior filter

DUEIT: Get L & M today.

ANNCR: This is it! L & M - Superior taste and filter. Superior
taste from tobaccos especially selected for filter

smoking. Tobaccos that are richer, tastier...light and

mild. And L & M's superior filter is white...pure white-

truly the miracle tip because when it's added to L & M

tobaccos it actually improves your enjoyment of this great

cigarette. Next time you buy cigarettes look for the

big red letters L & M -- Smoke L & M/- America's best

filter tip cigarette.

JINGLE: L & M'S GOT EVERYTHING

REPRISE GET L & M TODAY. 22:11

MUSIC: THIRD ACT OPENING
MATT: No matter how many times you've done it before -- the same thing always happens -- every time you start out to bring in a killer. You know what's waiting for you. And the muscles under your belt knot up -- and your heart starts to pound. But after a few minutes you go cold, and loosen up -- and then it's all right. You stop thinking then -- stop feeling anything. You just go out and do the job.

MUSIC: (DISSOLVES INTO SOUND...)

SOUND: NIGHT B.G. QUIET PART OF TOWN. CRICKETS, OFF COYOTE.

BOOTS UNDER -- UNHURRIED, BUT AS STEADY AS DOOM,

CHESTER: (WALKING) (AFTER PAUSE) It's a nice night -- kinda kindly peaceful like.

MATT: Yeah.

CHESTER: (PAUSE) /I don't know, Mr. Dillon. It just makes you wonder. What is it gets into people?

MATT: I've got no answer for you, Chester.

CHESTER: That's her place there -- the second one down.

MATT: Yeah, I know.

CHESTER: Do you think he'll be there? All right

MATT: I think he'll be there. /Stay clear, Chester. And watch yourself. I will.

CHESTER: Yessir./ (PAUSE) She was just using Ed Barton -- so she could find out the date of the shipment.

MATT: That's right.

CHESTER: I can't understand how any...

SOUND: OFF SHOT. RICOCHET. Chester.

MATT: Get down! (SOUND: THEY FALL TO EARTH)

CHESTER: There he is - He's there by the porch, Mr. Dillon.
Come on - over by the back of this tree.

SOUND: SCRAMBLE AND STOP

CHESTER: (PAUSE) (LOW VOICED) He ain't got much cover there.

We must've caught him unexpected.

MATT: He won't stay there. He'll make a run for it. We'll wait him out.

CHESTER: (AFTER PAUSE) I don't know, Mr. Dillon. It don't look like he's... there he goes.

MATT: (UP) Drop that gun, Taggart. You're under arrest.

SOUND: OFF SHOT. RICOCHET.

MATT: (UP) Your last chance, Taggart!

SOUND: OFF SHOT AND RICOCHET - PAUSE - THEN MATT SHOOTS

MATT: (LONG PAUSE) All right /Come on, Chester.

SOUND: MUCH SLOW BOOTS, AND STOP.

CHESTER: Well....I guess that's the end of it.

MATT: No-Not yet.

CHESTER: What?

MATT: You / Wait here, Chester-

CHESTER: Yessir.

SOUND: BOOTS ACROSS GRAVEL, UP ONTO WOODEN PORCH AND STOP.

KNOCK.

LAURA: (OFF) Come in.

SOUND: DOOR OPEN. BOOTS AND STOP.

LAURA: You killed him, didn't you, Marshal.

MATT: Put that gun down, Laura.

LAURA: The only man in this world I ever cared about, and you killed him.

MATT: You'd never stop me with one shot -- and you know it.

I'd still have time to draw and kill you.

LAURA: You're not the man to draw a gun on a woman.
I never have before. But, I would have you. A little while ago I saw a dog lying dead in the street. If you'd had your way, it'd have been a kid instead. So you'd better put down that gun and take your chances with the jury. Cause, you've got no chance with me.

You're under arrest.

It was that kid -- that's what beat us. The minute I heard he was alive, I knew it was starting to go wrong. It started long before that, Laura.

What do you mean? When?

The day you were born.

MATT: It started long before that, Laura.

LAURA: What do you mean? When?

MATT: The day you were born.

MUSIC: (CURTAIN...)
CONRAD CLOSING

27:00

WALSH: And now our star, William Conrad.

CONRAD: Thank you, George. I'm telling you - the day you change well to L & M - that's the day -- Your Big Red Letter Day. No filter stacks up with L & M's pure, white miracle tip... and I know you'll go for L & M's taste... superior taste you get from L & M's superior tobaccos - richer, tastier tobaccos. Next time look for those Big Red Letters on the L & M pack.

MUSIC: THEME
WALSH: "GUNSMOKE" produced and directed by Norman Macdonnell stars William Conrad as Matt Dillon U.S. Marshal. The special music for "GUNSMOKE" was composed and conducted by Rex Koury. Sound patterns by Tom Hanley and Ray Kemper. Featured in the cast were: Virginia Christine, Richard Beals and Lawrence Dobkin. 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."
GUNSMOKE -F-
CHESTERFIELD HITCHHIKE 10-1-55
28:14

1 JINGLE: START SMOKING WITH A SMILE WITH CHESTERFIELD
SMOOTHER - COOLER - MILD CHESTERFIELD
PUT A SMILE IN YOUR SMOKING - JUST GIVE 'EM A TRY
CHESTERFIELD'S BEST FOR YOU...THEY SATISFY.

4 FENNEMAN: If you want tomorrow's better cigarette today - next time
you buy cigarettes - stop - remember - only Chesterfield
is made the modern way with Accu-Ray. You'll notice how
fresh and good Chesterfields made with Accu-Ray taste...
how smooth they are...and how they satisfy! So buy
Chesterfield today - smoother - cooler - Best for you!

10 MUSIC: THEME
29:03

11 WALSH: Watch an entirely different GUNSMOKE show tonight on your
local CBS Television Station. Remember, GUNSMOKE on TV
tonight - 10:00PM Eastern Time. And be sure and listen
to GUNSMOKE again on radio next week transcribed for
29:28
L & M FILTERS. (29:28)

16 MUSIC: THEME TO FILL

17 ANNCR: (LIVE SYSTEM CUE) This is the CBS...RADIO NETWORK.(29:30)