

L & M FILTERS

AS BROADCAST

Present

"GUNSMOKE"

"The Barton Boy"

#66

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

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

DIRECTOR:	NORMAN MACDONELL	SATURDAY - SEPTEMBER 17, 1955
ASSOCIATE:	FRANK PARIS	CAST: 11:00 AM - 1:30 PM
ENGINEER:	ROBERT CHADWICK	ASSOCIATE: and
SOUND:	TOM HANLEY RAY KEMPER	ENGINEER: SOUND: 2:30 PM - 3:30 PM
MUSIC:	REX KOURY	MUSIC: 1:30 PM - 3:00 PM
ANNOUNCER:	GEORGE WALSH	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 LIES.....Tom Hanley
Ray Kemper

BL

L & M FILTERS

Present

"GUNSMOKE"

SATURDAY - OCTOBER 1, 1955

9:30AM - 9:59:30AMPST

- 3 SOUND: HORSE FADES ON TO FULL MIKE...ON CUE...RECORDED SHOT
- 4 MUSIC: HOLD UNDER....TRACK 1
- 5 WALSH: :12
GUNSMOKE...brought to you by L & M FILTERS! Make
- 6 today your Big Red Letter Day....Your L & M Red Letter
- 7 Day. Change to L & M :24
- 8 MUSIC: FIGURE AND UNDER....TRACK 2
- 9 WALSH: Around Dodge City and in the territory on West -- there's
- 10 just one way to handle the killers and the spoilers -
- 11 and that's with a U.S. Marshal and the smell of -
- 12 GUNSMOKE!
- 13 MUSIC: THEME HITS: FULL BROAD SWEEP AND UNDER....TRACK 3
- 14 WALSH: GUNSMOKE, starring William Conrad. The transcribed
- 15 story of the violence that moved West with young
- 16 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 the first man they look for and the last they want to
- 20 meet. It's a chancey job - and it makes a man
- 21 watchful...and a little lonely.
- 22 MUSIC: MAIN TITLE....TRACK 3

"The Barton Boy"

GUNSMOKE -1-

(MUSIC: IN)

1 MATT: A lonesome town, Dodge City -- a handful of sunburned
2 buildings half-lost in the empty prairie -- with a few
3 scrawny cottonwood trees along the Plaza, and the river
4 and the red clay bluffs to the south. A frontier town,
5 like all the others -- except for one difference. We're
6 on the railroad.

7 MUSIC: (CROSSFADES INTO SOUND UNDER....)

8 SOUND: OFF TRAIN WHISTLE...VINTAGE 1875

9 MATT: So about once a day, when the train starts whistling off
(CONT'D) in the east, the folks in Dodge listen and remember
10 they're part of a bigger world outside -- a different
11 world beyond the Plains. ~~A lot of them always go down-~~
12 ~~to the station and watch the train come in. And for a~~
13 ~~little while at least, they forget about being lost and~~
14 ~~forgotten and alone.~~

16 SOUND: TRAIN PULLS INTO STATION...AD LIBS BYSTANDERS

17 CHESTER: / Just look there, Mr. Dillon. Brand new record this time.
18 Pulling ^{well} ~~thirteen~~ ^{four} coaches and a baggage car.

19 MATT: Yeah, they keep getting longer all the time, don't they, Chester

20 CHESTER: Why, in eight or ten years I'll bet we'll see ^{six and seven} ~~twenty-coach~~
21 coach trains rolling into Dodge.

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

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

25 SOUND: BOOTS UNDER, AS THEY MOVE THRU THE CROWD

26 CHESTER: ^{Look at there -} (WALKING) / Dudes by the dozens -- oohing and ahing, around.
27 Just look at them -- dressed fit to kill.

28 MATT: They'll get over it -- some of them at least. The rest'll
29 go back east.

DH

1 CHESTER: Well, / There's one I sure hope / ^{don't.} / ~~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? / ^{Do} / You know her, Mr. Dillon?

5 MATT: No, but she's got / ^{that} / ~~the~~ look. (STEPS STOP) (UP) / ^{Hey,} / Ed?

6 SOUND: KNOCKS ON BAGGAGE CAR DOOR

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

8 CHESTER: ^{You know,} / This is what I oughta been, Mr. Dillon -- a baggage

9 ^{MATT: Oh?} clerk. / Just one run a week to Kansas City and back, and

10 collect your pay.

11 MATT: Yeah, it sounds pretty easy. / ^{doesn't it? Hey,} / (UP) / Ed?

12 SOUND: BANGS ON THE BAGGAGE CAR DOOR

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

14 MATT: ^{Yeah} / ^{so.} / 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, / ^{that} / ~~I~~... (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 / ^{just} / a little harder. It's starting to give.

28 DOC: Watch your hand, Chester.

29 SOUND: BIG CROWBAR. METAL LATCH SNAPS

GUNSMOKE -3-

1 MATT: All right, let's get ^{her} ~~it~~ open now.

2 SOUND: BAGGAGE CAR DOOR SLIDES OPEN, BOOTS ON WOODEN FLOOR.

3 TAKE CROWD BACK...

4 CHESTER: There he is -- ^{laying over there} ~~lying there~~ in the corner.

5 MATT: Yeah.

6 SOUND: BOOTS AND STOP

7 MATT: (SOFTLY) Ed?

8 DOC: (PAUSE) I guess he won't be answering, Matt. Two

9 bullets, right over the heart. Either one of them

10 would've done the job.

11 CHESTER: ^{Yeah} /But the baggage car was locked. Whoever done it

12 couldn't have got out.

13 MATT: Probably stepped out on the ledge there, and slid the

14 door shut behind them. The latch catches by itself.

15 DOC: (~~OFF~~) Matt.

16 MATT: ^{Yeah} /What is it, Doc?
There's another one down at the end of the car.

17 DOC: /(~~OFF~~)--Come take a look.

MATT: What?

18 SOUND: BOOTS-ON-WOODEN-FLOOR-UNDER, FS....FS STOP

19 DOC: (~~SLOW-FADE-IN~~)--Young kid down here in the end of the

20 car.--Been shot --- same as the baggage clerk.

21 SOUND: BOOTS,-AND-STOP
^{it's just a kid...}

22 MATT: Why,/~~he's~~ not over ten years old.

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

23 CHESTER: ~~I've seen him around town, Mr. Dillon.~~ That's Ed's own

24 boy -- Billy Barton. Ed must've took him along on this

25 run.

26 MATT: Is he hurt bad, Doc?

SJK

GUNSMOKE -4-

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

4 SOUND: FEETS AROUND....AD LIBS

5 MATT: ^{Good - look} /I want to talk to the conductor and the train crew. ^{You} /Stay
6 here and give Doc a hand, will you, Chester.

7 CHESTER: Yessir, I will.
Chester

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

9 MUSIC: (BRIDGE...)

10 SOUND: ^{FS ON FLOOR OF} /LONGBRANCH SALOON B.G.....AD LIBS

11 KITTY: Matt?

12 MATT: (COMES IN) Hello, Kitty.

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

14 MATT: Somebody got into the baggage car and killed Ed Barton --
15 shot his son -- ~~and~~ took the strong box. Around a ^{twenty} ~~hundred~~/
16 thousand dollars, I guess.

17 KITTY: And they got away?

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

21 KITTY: What about the boy -- Billy?

22 MATT: ^{Oh} /He'll live. Doc's patching him up now.

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

25 MATT: Yeah, it's too bad.

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

28 MATT: That's what I heard. So I figured I'd better stop by and
29 tell her.

SJK

GUNSMOKE -5-

- 1 KITTY: Well maybe she can go back to if he's still around.
New-I-suppose-she'll-take-up-with Taggart/again. She
2 left
~~dropped~~/him when she and Ed started going around together
3 -- but she's not one to be without a man --
- 4 LAURA: (OFF) Marshal --
- 5 KITTY: (ASIDE) Make it gentle, Matt.
- 6 MATT: There's nothing gentle about death, Kitty.
- 7 LAURA: (SHORT FADE IN) ~~What-in-heaven's-name-has-happened,~~
What's happened?
8 Marshal? Nobody will tell me anything./ Ed's been hurt,
9 hasn't he?
- 10 MATT: Yes, I'm afraid he has, Laura.
- 11 LAURA: I knew that's what it was. Is...is it bad?
- 12 MATT: (PAUSE) It couldn't be any worse.
- 13 LAURA: (WON'T ACCEPT IT) No....
- 14 MATT: I'm sorry, Laura. He's dead.
- 15 LAURA: No....no, Marshal. (BREAKS AND SOBS) ~~Oh~~ no....
- 16 MATT: Take care of her, Kitty. I've got to see if the boy is
17 able to talk yet.
- 18 KITTY: Don't worry about her, Matt. She'll be all right. Just get
19 whoever did it, that's all. Don't let them get away with it.
- 20 MATT: I'm hoping the boy can help me in some way. As it is I've
21 got nothing to go on, ~~Kitty~~. Nothing at all.
- 22 MUSIC: (BRIDGE...)
- 23 BILLY: (SMALL WHIMPER)....
I BILLY: Whimper.
- 24 DOC: There now, son --/got you all fixed up/ And you're going
there's
25 to be all right --/nothing to worry about.
- 26 BILLY: (ANOTHER WHIMPER)
- 27 DOC: Why, I'll bet you've been hurt worse just from bumping your
28 head.
- 29 BILLY: It ain't the hurting, Doc. ~~It's on account of my dad.~~

SJK

GUNSMOKE -6-

(STEP OR TWO)
1 DOC: I know, son. / (ASIDE) Make it short as you can, Matt.
2 He's pretty broke up about it.
3 MATT: ^{Yeah} / All right, Doc. ^{Well, Billy,} (STEP AND SITS) / ~~Feel like talking, Billy?~~
4 BILLY: I'm all right.
5 MATT: ~~Billy...~~ What happened? Billy?
6 BILLY: We was maybe three or four miles the other side of Walnut
7 Creek, and somebody knocked on the door of the car -- the
8 one that goes back toward the coaches. And when dad opened
9 it, this man come in with a gun.
10 MATT: ^{You} Anybody you know? / Ever seen him before?
11 BILLY: ~~I don't think so.~~ ^{No} / He had a handkerchief over his face.
12 MATT: ^{Was there} / Anything special about him? Shape, size, ^{or} / clothes, maybe?
13 BILLY: No, sir -- nothing I can remember. I don't know who he
14 was, Marshal -- but I know I hate him. ~~If I ever get the~~
15 ~~chance, I'll kill him!~~
16 DOC: (ASIDE) / ~~Reckon you better cut it short, Matt.~~
17 MATT: ^{Billy,} (TO BILLY) / What happened then, Billy?...when he came in
18 with the gun.
19 BILLY: He pointed at my dad, and said he'd shoot him if he made a
20 move. ~~Dad kept talking --- trying to talk him out of it --~~
21 ~~then he~~ grabbed for the shotgun on the wall. The man fired
22 two times, and dad fell. I started toward him, and the man
23 fired again and...That's all I remember. ^{that}
24 MATT: I see. (GETS UP WEARILY) And you don't figure / you'd know
25 this man if you saw him again.
26 BILLY: No, I don't guess so. (BEAT) Not unless he talked.
27 MATT: (INTEREST) Uh??
28 BILLY: I'd know his voice all right -- even if he was trying to
29 fool me.

SJK

GUNSMOKE -7-

1 MATT: ^{Well}
/Why? What was special about it?

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

5 MATT: Well, we'll try to make sure you do hear it, Billy. You
6 take it easy now --/^{you}get that head healed up.

7 SOUND: BOOTS UNDER

8 BILLY: (SLIGHT FADE) I will, Marshal.

9 MATT: ^{Okay}
/Chester?

10 CHESTER: (SLIGHT OFF) Yessir?

11 SOUND: BOOTS AND STOP

12 MATT: (LOWERS VOICE) Fix up one of the cells over at the jail, huh?
13 I want to get this kid moved over there right away.

14 CHESTER: Why so, Mr. Dillon?

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

18 MUSIC: (FIRST ACT CURTAIN....)

SJK

GUNSMOKE -B-
10-1-55

FIRST COMMERCIAL

10:59

1 JINGLE: MAKE TODAY YOUR BIG RED LETTER DAY
~~DUET-GUY:~~ YOUR L & M 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
DUET (GROUP) Get L & M today.
6
7 ANNCR: This is it! L & M - Superior taste and filter. Superior
8 taste from tobaccos especially selected for filter
9 smoking. Tobaccos that are richer, tastier...light and
10 mild. And L & M's superior filter is white...pure white-
11 truely the miracle tip because when it's added to L & M
12 tobaccos it actually improves your enjoyment of this
13 great cigarette. Next time you buy cigarettes look for
14 the big red letters L & M -- Smoke L & M^{Filters} - America's
15 best filter tip cigarette.
16 JINGLE: L & M'S GOT EVERYTHING
REPRISE GET L & M TODAY 11:57
17
18 MUSIC: SECOND ACT OPENING
19
20
21
22
23
24
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28
29

1 MATT: So Billy Barton moved into a cell in the Dodge City jail --
2 and Chester stayed with him most of the time to keep him
3 company...and to keep him alive. ~~And~~ meanwhile I combed
4 the town from one end to the other -- and brought in every
5 gunslinger, saddle bum, and drifter I thought might fit
6 the bill.

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

9 MATT: (PAUSE) Well, what do you think, Billy? ^{Does that} /Sound anything
10 like him?

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

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

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

15 SOUND: OFF FEET'S BIZ.

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

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

18 MATT: ^{See Billy} /It takes time / ~~Billy~~. But we'll get him -- sooner or later.

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

22 MATT: You're a sniveling cardsharp. ~~and-a-thirty-cent-eeen-man---~~
23 and you've been dragged into half the jails west of the
24 ^{Marshal} Mississippi.

25 PECOS: /I beg your pardon, ~~Marshal~~.

26 MATT: Keep talking, Pecos.

1 PECOS: It is true of course, that on one or two occasions in the
2 past I was ^{accused -} /falsely, basely, unjustly, ~~and~~ with deliberate
3 malice, accused of certain more or less criminal activities,
4 of which it goes without saying I was entirely innocent
5 and blameless. (LINE 9 OVERLAPS) /In fact, in regard to several of these
6 instances I contemplated instituting libel proceedings
7 against the scoundrels who had initiated such unwarranted
8 persecutions. But...

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

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

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

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

16 MUSIC: BRIDGE

17 BILLY: How much longer am I gonna have to stay here, ^{Chester?} /~~Mr. - Proudfoot?~~

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

19 BILLY: It musta been over a week already.

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

22 BILLY: I'm tired of checkers.

23 CHESTER: ~~Cribbage~~ ^{Casino,} then. That's a good interesting game.

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

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

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

29 CHESTER: Well....it's just because we're....

ac

- 1 BILLY: You think that man on the train's gonna try to kill me.
2 That's how come you're doing it.
- 3 CHESTER: Now what ever give you an idea like that?
- 4 BILLY: You ain't gonna find him. He wouldn't stay around here.
5 He's half way to St. Louis by now.
- 6 CHESTER: Well now, Billy...you just ~~never~~ ^{never} can/tell. Why, that
7 fellow might be...
- 8 SOUND: OFF DOOR LATCH.
- 9 CHESTER: (LOWERS VOICE) ~~Get-behind-that-deer,~~ ^{You set tight,} /Billy.
- 10 BILLY: Yessir.
- 11 SOUND: QUICK-SOFT-KID'S-FEETS. DOOR SQUEAKS SLIGHTLY. PAUSE.
12 RIFLE PICKED UP FROM TABLE. BOLT THROWN. 3-4-SLOW
13 BOOTS-AND-STOP.
- 14 CHESTER: Who is it? Who's there?
- 15 LAURA: (OFF, MUFFLED) Is that you, Chester?
- 16 CHESTER: (RELIEF) Miss Laura. (BOOTS) Just a minute.
- 17 SOUND: FUMBLING WITH DOOR BOLT
- 18 CHESTER: (~~OVER SHOULDER~~)--~~it's all right, Billy--it's Miss--~~
19 ~~Laura.~~ (OPENS DOOR) Sorry to keep you waiting., Miss Laura.
20 LAURA: It's all right -- ~~I understand.~~ ^{Well} /How are you, Billy?
- 21 BILLY: All right, I guess.
- 22 LAURA: Well, do you suppose I could interest a couple of hungry
23 men in some homecooked food?
- 24 CHESTER: ^{Oh, yes,} /Ma'am, you sure could. Here -- let me take that basket
25 for you.
- 26 SOUND: FEETS AND STUFF
- 27 CHESTER: Look at that! ^{Why that's} /Better'n last year's Church Social!
- 28 LAURA: How's your head, Billy?

1 BILLY: All right, I guess.

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

4 SOUND: PAPER CRACKLE.

5 BILLY: What's that?

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

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

10 BILLY: Thank you.

11 LAURA: You're **very** welcome, Billy.

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

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

17 CHESTER: Well, we sure do appreciate this.

18 LAURA: (TURN AWAY) -^{Well, I'll}~~Forget-it~~/ See you later.

19 SOUND: HIGH HEELS AWAY, AND STOP.

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

25 BILLY: Well....

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

27 BILLY: Yes, ma'am.

1 LAURA: Good night, you two.
2 CHESTER: Goodnight, Miss ~~Laura~~ Laura.
2 SOUND: STEPS, OFF DOOR OPENS AND CLOSES
3 CHESTER: Well now, what do you think about that.
4 BILLY: It's all right, I guess.
5 CHESTER: All right? Why, I think it's just fine. ~~Come on~~, Billy
6 let me ^{my} out from under my mattress, some of these
7 ~~...~~ / get ~~a~~ knife / ~~outta~~ the desk and we'll try ~~out~~ this
8 vittles
9 ~~cake~~ / of yours.
8 MUSIC: BRIDGE
9 SOUND: LONGBRANCH SALOON B. G.
(PIANO IN)
10 KITTY: Have a drink with me, Matt?
11 MATT: No- Not right now, thanks , Kitty.
12 KITTY: It's Ed Barton's murder. It's still getting you down.
13 MATT: Yeah, I guess so.
14 KITTY: You can't win every hand, Matt.
15 MATT: But, This one's different. ~~It was a rough deal~~ -- Ed was
16 killed in cold blood. And Billy -- a kid / ^{of} that age --
17 shot down and left to die. Somebody's going to pay
18 for it, Kitty.
19 KITTY: You ~~may~~ ^{could} be following a cold trail, Matt. It might have
20 been a drifter -- somebody who never even came near
21 Dodge City.
22 MATT: No, I don't think so -- for one reason. Only three people
23 were ever told when those money shipments were being
24 made -- me, and Ed, and ^{Mr. Botkin} ~~Ben Grayson~~ over at the bank.
25 ~~And that~~ ^{And that} / ~~But the~~ killer knew -- knew exactly which trip to hit.
26 It was somebody from this town -- ~~it~~ had to be.
27 KITTY: Well, it sounds that way all right.
28 MATT: The killer's here in Dodge, and the money ~~is~~ here. And
29 sooner or later I ^{in gonna} ~~will~~ find them both.
30 KITTY: Well, I hope it's sooner, Matt. You're beginning to look
31 like a scarecrow.
32 MATT: I'll make out. How's Laura getting along?

GUNSMOKE -13-

- 1 KITTY: Oh, not too bad, I guess - ~~under the circumstances~~.
2 She's kept it to herself mostly -- hasn't talked about
3 it.
4 MATT: Might be better if she would.
5 KITTY: I suppose. I've heard that she's started hanging around
6 with Taggart again, though.
7 MATT: Taggart? I thought he went to Kansas City.
8 KITTY: He did -- a couple of weeks ago. But I guess he's back
9 again. Anyway, one of the bartenders claims he saw him
10 night before last, over on the south side. And of course
11 that's where Laura lives.
12 MATT: (THOUGHTFUL) Taggart.....
13 KITTY: ~~Then too,~~ she's ^{even} started talking like him again the last
14 few days. She's a regular parrot. And you know that
15 voice of his -- soft and sort of husky-like....
16 MATT: ^{Yeah} /Yeah, I know. (TRIUMPH) Thanks Kitty-- ~~thanks a lot.~~
17 KITTY: For what?
18 MATT: ~~For plenty.~~ I'll see you later.
19 MUSIC: (BRIDGE....)
20 SOUND: FS
20 CHESTER: ~~Boggoned it, Billy---it's got me beat--I've tried every~~
21 ~~single way I can think of to help pass the time for you~~
22 ~~-- but it just seems like nothing strikes your pleasure.~~
23 BILLY: It's all right, Chester. You don't have to think up
24 games for me. I just want to get out of here, that's all.
25 CHESTER: Now there's something we both agree on. Another day or
26 two, and I'll be putting down roots in the floor of this
27 cell block. I never just plain set for such a spell in
28 my whole...
29 SOUND: ~~OFF-MUFFLED BOOTS-AND-STEPS-~~

GUNSMOKE -14-

- 1 CHESTER: Who's-out-there?--
- 2 MATT: ^{Come on}
(MUFFLED)--it's-me, Chester./ Open up.
(INSIDE)
- 3 CHESTER: / All right -- I'm coming, Mr. Dillon.
- 4 SOUND: ~~BOOTS-AND-STOP.~~ DOOR BOLT AND OPEN.
- 5 CHESTER: Well, it sure is good to see a face from the outside
6 world, Mr. Dillon...
- 7 MATT: Is Billy all right?
- 8 CHESTER: (TAKEN ABACK) Why, sure he is. ^{Why wouldn't he be al-}
~~What-could...~~(SOBERLY)
9 What's happened?
- 10 MATT: (LOWERED VOICE) I think I know who did it.
- 11 SOUND: COUPLER THREE BOOTS.
- 12 MATT: How are you making out, Billy?
- 13 BILLY: How much longer have I got to stay here, Marshal?
- 14 MATT: ^{Well} / I think it's just about over now. (COUPLA BOOTS) Say!
15 Where'd all this come from?
- 16 CHESTER: Miss Laura fetched it. We had ourselves a real feed. Or
17 at least I did. Billy wasn't very hungry ^{he} -/ didn't even
18 eat the special slice of rum cake she brought for him.
19 MATT: ^{CHESTER: Ahuh.} Special, huh./ (CASUAL) What did you do with it, Billy?
- 20 BILLY: I'm sorry, Marshal. But I didn't want it. I give it
21 to that old hound dog that's been hanging around.
- 22 MATT: ^{Oh, I see....} / I see. (BEAT) Chester, I wonder if you'd step out ^{back} ~~here~~
23 ~~in the office~~ for a second.
- 24 CHESTER: All right, Mr. Dillon.
- 25 SOUND: BOOTS UNDER
- 26 MATT: Be right back, Billy.
- 27 BILLY: (OFF) Yessir.
- 28 SOUND: BOOTS AND DOOR CLOSE.

BL

GUNSMOKE -15-

- 1 MATT: Chester -- go find Clint Murphy, and have him come back
2 here and keep an eye on Billy for the next hour.
- 3 CHESTER: But...I'll be here, Mr. Dillon, and...
- 4 MATT: No you won't. We're going out to pick up a killer. I
5 can't take any more chances.
- 6 CHESTER: What do you mean?
- 7 MATT: That dog -- the one Billy gave his "special" cake to.
8 It's lying out there by the edge of the street. It's
9 been poisoned.
- 10 MUSIC: (SECOND ACT CURTAIN...)

SECOND COMMERCIAL

GUNSMOKE -C-
10-1-55

21:13

1 JINGLE: MAKE TODAY YOUR BIG RED LETTER DAY
DUET-GUY: YOUR L & M 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
DUET:-(GROUP) Get L & M today.
6
7 ANNCR: This is it! L & M - Superior taste and filter. Superior
8 taste from tobaccos especially selected for filter
9 smoking. Tobaccos that are richer, tastier...light and
10 mild. And L & M's superior filter is white...pure white-
11 truly the miracle tip because when it's added to L & M
12 tobaccos it actually improves your enjoyment of this great
13 cigarette. Next time you buy cigarettes look for the
14 big red letters L & M -- Smoke L & M/^{Filters}- America's best
15 filter tip cigarette.
16 JINGLE: L & M'S GOT EVERYTHING
REPRISE GET L & M TODAY.22:11
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18 MUSIC: THIRD ACT OPENING
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GUNSMOKE -16-

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

9 MUSIC: (DISSOLVES INTO SOUND...)

10 SOUND: NIGHT B.G. QUIET PART OF TOWN. CRICKETS, OFF COYOTE.
11 BOOTS UNDER -- UNHURRIED, BUT AS STEADY AS DOOM.

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

14 MATT: Yeah.
I swear I don't know....

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

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

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

19 MATT: Yeah, I know.

20 CHESTER: ^{Do} /You think he'll be there?
All right

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

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

25 MATT: That's right.

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

27 SOUND: OFF SHOT. RICHOCHET.
Chester.

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

29 CHESTER: ^{There he is -} He's /there by the porch, Mr. Dillon.

BL

- 1 MATT: ^{Come on - over} /Here --/back of this tree.
2 SOUND: SCRAMBLE AND STOP
3 CHESTER: (PAUSE) (LOW VOICED) He ~~hasn't~~^{ain't} got much cover there.
4 We must've caught him unexpected.
5 MATT: He won't stay there. He'll make a run for it. We'll
6 wait him out.
7 CHESTER: (AFTER PAUSE) I don't know, Mr. Dillon. It don't look
8 like he's.....there he goes.
9 MATT: (UP) Drop that gun, Taggart. You're under arrest.
10 SOUND: OFF SHOT. RICHOCHET.
11 MATT: (UP) Your last chance, Taggart!
12 SOUND: OFF SHOT AND RICHOCHET - PAUSE - THEN MATT SHOOTS
13 MATT: ^{All right} (LONG PAUSE) /Come on, Chester.
14 SOUND: MUCH SLOW BOOTS, AND STOP.
15 CHESTER: Well.....I guess that's the end of it.
16 MATT: No-Not yet.
17 CHESTER: What?
18 MATT: ^{You} / Wait here,, Chester--
19 CHESTER: Yessir.
20 SOUND: BOOTS ACROSS GRAVEL, UP ONTO WOODEN PORCH AND STOP.
21 KNOCK.
22 LAURA: (OFF) Come in.
23 SOUND: DOOR OPEN. BOOTS AND STOP.
24 LAURA: You killed him, didn't you, Marshal.
25 MATT: Put that gun down, Laura.
26 LAURA: The only man in this world I ever cared about, and you
27 killed him.
28 MATT: You'd never stop me with one shot -- and you know it.
29 I'd still have time to draw and kill you.
30 LAURA: You're not the man to draw a gun on a woman.

GUNSMOKE -18-

- 1 MATT: I never have before. But, ~~I would on you~~. A little while
2 ago I saw a dog lying dead in the street. If you'd had
3 your way, it'd have been a kid instead. So you'd better
4 put ~~down~~ that gun/^{down}and take your chances with the jury. Cause,
5 You've got no chance with me.
- 6 SOUND: PAUSE. GUN LAID ON TABLE.
- 7 MATT: You're under arrest.
- 8 LAURA: It was that kid -- that's what beat us. The minute I
9 heard he was alive, I knew it was starting to go wrong.
- 10 MATT: It started long before that, Laura.
- 11 LAURA: What do you mean? When?
- 12 MATT: The day you were born.
- 13 MUSIC: (CURTAIN...)

BL

GUNSMOKE -D-
10-1-55

CONRAD CLOSING

27:00

1 WALSH: And now our star, William Conrad.

2 CONRAD: ~~Thank you, George.~~ I'm telling you - the day you change
3 to L & M - ^{well} that's the day -- Your Big Red Letter Day. No
4 filter stacks up with L & M's pure, white miracle tip...
5 and I know you'll go for L & M's taste...superior taste
6 you get from L & M's superior tobaccos - richer, tastier
7 tobaccos. Next time look for those Big Red Letters on
8 the L & M pack. 27:28

9 MUSIC: THEME

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GUNSMOKE -E-
10-1-55

27:45

- 1 WALSH: "GUNSMOKE" produced and directed by Norman Macdonnell stars
2 William Conrad as Matt Dillon U.S. Marshal. The special
3 music for "GUNSMOKE" was composed and conducted by Rex
4 Koury. Sound patterns by Tom Hanley and Ray Kemper.
5 Featured in the cast were: Virginia Christine, Richard
6 Beals and Lawrence Dobkin.
7 Parley Baer is Chester, Howard McNear is Doc and Georgia
8 Ellis is Kitty.
9 ~~Join us again next week, as Matt Dillon, U.S. Marshal fights~~
10 ~~to bring law and order out of the wild violence of the West~~
11 ~~in "GUNSMOKE"!~~
12 MUSIC: SWELL AND FADE OUT UNDER

CHESTERFIELD HITCHHIKE

GUNSMOKE -F-
10-1-55

- 1 JINGLE: ^{28:14} START SMOKING WITH A SMILE WITH CHESTERFIELD
SMOOTHER - COOLER - MILDER CHESTERFIELD
2 PUT A SMILE IN YOUR SMOKING - JUST GIVE 'EM A TRY
3 CHESTERFIELD'S BEST FOR YOU....THEY SATISFY.
- 4 FENNEMAN: If you want tomorrow's better cigarette today - next time
5 you buy cigarettes - stop - remember - only Chesterfield
6 is made the modern way with Accu-Ray. You'll notice how
7 fresh and good Chesterfields made with Accu-Ray taste...
8 how smooth they are...and how they satisfy! So buy
9 Chesterfield today - smoother - cooler - Best for you! ^{29:03}
- 10 MUSIC: THEME
^{29:15}
- 11 WALSH: Watch an entirely different GUNSMOKE show tonight on your
12 local CBS Television Station. Remember, GUNSMOKE on TV
13 tonight - 10:00PM Eastern Time. And be sure and listen
14 to GUNSMOKE again on radio next week transcribed for
15 ^{29:28} L & M FILTERS. (~~29:25~~)
- 16 MUSIC: THEME TO FILL
- 17 ANNCR: (LIVE SYSTEM CUE) This is the CBS...RADIO NETWORK.(29:30)
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