CHESTERFIELD and L & M FILTERS
Present "GUNSMOKE" and "Scared Kid"

SCHEDULE
SATURDAY, NOVEMBER 12, 1955 PRE-CUT 7:00 PM - 7:30 PM PST
SUNDAY, DECEMBER 18, 1955 AIR 7:30 PM - 7:50 PM PST
SATURDAY, DECEMBER 24, 1955 REPLAY 9:30 AM - 9:54:30 AM PST

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

SATURDAY - NOVEMBER 12, 1955
CAST: 2:30 PM - 5:00 PM
ASSOCIATE: AND
ENGINEER: 6:00 PM - 7:00 PM
SOUND: 5:00 PM - 6:30 PM
MUSIC: 6:00 PM - 7:30 PM
ANNOUNCER: 2:00 PM - 2:30 PM
STUDIO: #1

WILLIAM CONRAD as MATT DILLON

CHESTER: Parley Baer
DOC: Howard McNear
KITTY: Georgia Ellis
GIL: Sam Edwards
IDA: Eleanore Tanin
GANT GANT: John Dehner
WOMAN: Ann Morrison

NK
SUNDAY, DECEMBER 18, 1955
7:30 - 7:53:50 PM PST

CHESTERFIELD
Presents
"GUNSMOKE"

1 SOUND: HORSE FADES ON TO FULL MIKE . . . ON CUE...RECORDED SHOT
2 MUSIC: HOLD UNDER . . . TRACK 1
3 FENNEMAN: GUNSMOKE brought to you by Chesterfield - To put a smile
4 in your smoking, always buy Chesterfield made the modern
5 way with ACCU-RAY.
6 MUSIC: FIGURE AND UNDER...TRACK 2
7 WALSH: Around Dodge City and in the territory on West - there's
8 just one way to handle the killers and the spoilers -
9 and that's with a U.S. Marshal and the smell of -
10 GUNSMOKE!
11 MUSIC: THEME HITS: FULL BROAD SWEEP AND UNDER...TRACK 3
12 WALSH: GUNSMOKE, starring William Conrad. The transcribed story
13 of the violence that moved West with young America -- and
14 the story of a man who moved with it.
15 MUSIC: OUT
16 MATT: I'm that man...Matt Dillon...United States Marshal...
17 the first man they look for and the last they want to
18 meet. It's a chancey job - and it makes a man watchful
19 ....and a little lonely.
20 MUSIC: MAIN TITLE...TRACK 3
"Scared Kid"

I SOUND: ON B.G.

KITTY: Matt...

MATT: What, Kitty?

KITTY: Come on over to that table in the back. I want you to meet 
Ida Stewart.

MATT: All right.

SOUND: THEY CROSS ROOM UNDER:

KITTY: Ida's only been working here about a week. I used to know
her up in Dakota Territory.

MATT: Oh. Isn't that young Gil Varden sitting with her?

KITTY: Yeah. He's been coming to the Longbranch a lot lately.

MATT: I thought he was out working on a ranch somewhere.

KITTY: He's sheering horses for Moss Grimmick now.

MATT: I didn't know that.

SOUND: FS STOP

GIL: (GETS UP) Hello, Miss Kitty...Marshal Dillon.

MATT: Hello, Gil.

KITTY: Gil. Ida, I brought the Marshal over so's you could meet
him.

IDA: How do you do, Marshal?

MATT: It's a pleasure, Ida.

IDA: Gil's been telling me a lot about you. He's quite an
admirer of yours.

MATT: Well...it's good to know I've got some friends.

GIL: You always did right by me, Marshal.

MATT: You never caused anybody any trouble, Gil.

GIL: And I don't aim to.

IDA: (GETS UP) If you'll excuse us now, I promised I'd try to
bring Gil a little luck at faro. See you again, Marshal.
GUNSMOKE -2-

MATT: Sure, Ida.

GIL: Come on, Ida. (FADES) And you'd better bring me luck too.

SOUND: FS FADE...MATT AND KITTY SIT

KITTY: She always did have a way with kids.

MATT: Gil's twenty, Kitty.

SOUND: FADE...

KITTY: To me that's a kid.

MATT: I've known "kids" who were men at sixteen.

KITTY: Oh sure, but there aren't many of them.

MATT: Maybe it's good to take your time growing up.

KITTY: Maybe. As long as you don't take forever. Like Henry Gant over there -- he must be forty and all he's ever learned to be is a loud-mouthed bully. I don't call him grown-up.

MATT: I don't care much for Gant myself, Kitty.

KITTY: Look at him right now, Matt -- he's trying to horn in on Gil and Ida.

MATT: I'll stop it, Ida.

KITTY: Gil isn't going to let him.

MATT: Ida seems to be telling him off, too.

KITTY: That Gant's mean -- there's going to be trouble, Matt.

MATT: (GETS UP) I'd better go throw some water on that.

SOUND: MATT STARTS FOR DOOR

KITTY: (FADES) Shoot him for me, Matt.

MATT: (UP) All right -- everybody stay inside.

IDA: (OFF) Stop it, Marshal...he'll shoot him.

MATT: I'll stop it, Ida.

SOUND: HE WALKS THROUGH SWINGING DOORS...ONTO BOARDWALK AND OFF INTO STREET.
(FADES ON) Okay, Gil -- you're wearing a gun. Use it.

Hold it, you men...

Now how'd he get here....?

I won't have any gunplay. You know that.

He's gonna shoot me cause I called his girl a bad name, Marshal. Ain't that something?

If there's any shooting, I'll do it, Gant.

All right. I'll fight him barehanded.

Why, you little scut...

That's enough, Gant. Leave him alone and get out of here.

I'll kill you, Gant...one way or another, I'll kill you.

Hear that, Marshal? He means he's gonna shoot me in the back. He wouldn't dare try it no other way.

I've heard all I want to hear. I told you to leave, Gant.

He's a coward. He's a dirty, little coward.

You know what he called Ida, Marshal.

Forget it, Gil. And forget about killing him, too.

No I won't...I'll get him.

You want to hang for killing a man like Henry Gant?

I don't care.

You don't huh?

No.

Then maybe Kitty's right -- maybe you're only a kid after all.

1ST ACT
FIRST COMMERCIAL

1 JINGLE: STOP
2 SHOP
3 FOR ALL YOUR FRIENDS THIS YEAR, THIS EASY WAY
4 GIVE CHESTERFIELDS THIS YEAR SO BRIGHT AND GAY
5 WRAPPED AND READY THEY'RE THE BEST TO BUY
6 CARTONS OF CHESTERFIELD ..... THEY SATISFY
7 PENNEMAN: This Christmas ..... give everyone Chesterfields.
8 Chesterfields are easy to give ..... because they come
9 ready to give ..... in a bright red special holiday carton
10 that's wrapped in its own colorful Christmas ribbon.
11 Everyone enjoys Chesterfields smoother, cooler smoking
12 pleasure ..... so, to all your friends .... this year say
13 ..... Merry Christmas .... with cartons of Chesterfields.
14 No wrapping ..... no tiseng. They're easy to give because
15 they come ready to give. Chesterfields - in the bright
16 red, special holiday carton.
17 JINGLE: WRAPPED AND READY THEY'RE THE BEST TO BUY
18 CARTONS OF CHESTERFIELDS ..... THEY SATISFY.
19 MUSIC: SECOND ACT OPENING
GUNSMOKE -4-

1 SOUND: FS ALONG BOARDWALK...STOP
2 MATT: Morning, Doc.
3 DOC: Oh -- Good morning, Matt. Good morning.
4 MATT: You been sleeping in that chair all night?
5 DOC: I wasn't asleep.
6 MATT: Your eyes were closed.
7 DOC: Ever hear of a man doing a little thinking?
8 MATT: What were you thinking about, Doc?
9 DOC: About sitting out here in the morning sun settling my
   breakfast, breathing fresh air, wishing good for my friends, and evil for my enemies...
10 MATT: That's pretty stout thinking, Doc.
11 DOC: I was doing fine till you came along and spoiled it. Now I
   might as well go up to my office and back to the sordid
   trade I'm in.
12 SOUND: HORSE FADES ON AND TEARS PAST AND FADES UNDER:
13 MATT: Now what's his hurry?
14 DOC: Who is it?
15 MATT: Young Gil Varden.
16 DOC: Maybe he's being chased by Indians.
17 MATT: He sure acts like it.
18 DOC: Or maybe he's just exercising his horse.
19 MATT: I'll stick with the Indian theory, Doc.
20 DOC: Ah, when I was a young man I used to ride like that. Fearless as an eagle. No wonder the women loved me.
21 MATT: You'd better get up to your office, Doc. You don't handle this fresh air too well..

BL
DOC: You think I'm lying, don't you? You never heard about the
time the preacher's daughter and I were about to elope, did
you?
MATT: I helped carry you home the night you invented that story, Doc.
CHESTER: (OFF) Mr. Dillon... Mr. Dillon...
SOUND: RUNNING FS FADE ON
DOC: Seems like everybody's in a hurry this morning.
MATT: Yeah.
CHESTER: (FADES ON) Henry Gant's been killed, Mr. Dillon.
MATT: What -
CHESTER: A cowboy found him half a mile north of town. He was shot in
the back.
MATT: Gant was shot in the back...?
CHESTER: Yes sir./ Must've happened last night sometime.
MATT: Well, we won't have much trouble catching his killer. He
just rode by here.
DOC: You-mean-Gil-Varden?
MATT: Yeah.
DOC: But-are-you-sure?
MATT: Well-catch-him-first-and-then-make-sure; Doc. Let's go,
Chester.
MUSIC: IN AND UNDER:
MATT: By the time Chester and I picked up a couple of rifles at
the office and got saddled, Gil Varden had a good start on
us, so to make sure of catching him we each took an extra
horse along. We tracked him south and rode hard till noon
without even seeing him. (MORE)
GUNSMOKE -6-

MATT: But then we found his horse. It had sulled on him and was standing head down and feet apart near a wagon. And the wagon -- it was sitting there with no team to pull it but harness strewed all over the ground. And on the seat, stoney-faced and unmoving, was a grey-haired country woman.

SOUND: Horses Ps. As they ride up slowly and stop.

CHESTER: Gil-night-be-in-the-back-there-hiding-under-them-blankets and stuff.

MATT: Then keep your gun-ready, Chester.

SOUND: Horses Stop.

MATT: I'm a Marshal, ma'am. I'm looking for the man who was riding that horse out there.

WOMAN: He's gone.

MATT: What'd he do -- take your team?

WOMAN: He took them.

MATT: Well, you can't sit out here.

WOMAN: I can't go no place without a team.

MATT: There's a ranch about a mile west of here. Give that horse a little more rest and he can carry you that far. We'll rig a blanket on him for you.

WOMAN: I can't leave my man here.

MATT: What -

WOMAN: My husband. He's in the back, Marshal. Under them blankets.

MATT: What's the matter with him -- is he sick?

WOMAN: He's dead. Killed dead.

MATT: Gee -- the man who stole your team.

EL
WOMAN: He done it. He rode up and never said a word. My man reached in the back for his rifle and shot him.

Then he and I fought for the rifle, but he got it.

CHESTER: I can't believe Gil Varden'd do a thing like that.

WOMAN: He was shaking like a leaf. He's plumb scared, Marshal.

Scared of you, I guess.

MATT: He's got reason to be, ma'am. Especially now.

WOMAN: You go catch him before he hurts anybody else. I'll manage here soon's I stop aching a little.

MATT: Well, I don't like to leave you.

WOMAN: I'll be all right. You go stop him. He's done enough.

CHESTER: Bring that horse over. We'll fix a rig for her.

MATT: Yes sir.

SOUND: RIDES OFF.

WOMAN: My first husband was killed by Indians, Marshal. As bad as it was, I never hated them Indians. It was different somehow.

MATT: Yes, ma'am. I'll catch him, ma'am. I promise you.

SOUND: HORSES FS UNDER:

CHESTER: I sure feel sorry for that poor lady, Mr. Dillon.

MATT: I guess Gil figures he can't hang but once.

CHESTER: What got into him? He's the last man in the world I'd expect to run wild killing people.

MATT: Like she said, he's scared, Blind, crazy scared. No telling what he'll do next.

CHESTER: Look -- there's a couple of buffalo out there.

MATT: I've been watching them. But they aren't buffalo, Chester.

CHESTER: No?
MATT: They're horses.

CHESTER: You're right...one of them just put his head up. Say, it must be that team. They're big enough.

MATT: Yeah.

CHESTER: I don't see Gil.

MATT: No...

CHESTER: Maybe he's laying out in the grass...waiting for us.

MATT: Maybe.

CHESTER: That'd be a fool thing to do; though, wouldn't it?

MATT: Gil's done a couple of fool things lately, Chester.

CHESTER: He sure has. There's something on the ground there. It looks like a man.

MATT: It is a man. And he's lying face up.

CHESTER: He must've got throwed and knocked out, huh?

MATT: Off one of that team? Gil's a better rider than that.

CHESTER: Well, something happened to him.

MATT: That isn't Gil, Chester.

SOUND: THEY RIDER-UP-TO-BODY-AND-STOP

CHESTER: It's some cowboy, Mr. Dillon.

MATT: Yeah.

SOUND: THEY DISMOUNT...FS TO BODY

CHESTER: He's been shot.

MATT: It looks like Gil did a little horse-trading, Chester. The rough way.

CHESTER: He left this fella the team and a bullet in the chest.

That boy's really gone crazy.

MATT: We'll catch him quick enough. Unless this man was riding an awful good horse.
CHESTER: There's no way of telling about that.

MATT: No.

CHESTER: How're we gonna bury him?--scratch out a hole with our knives?

MATT: All we can do now is cover him up a little bit. Maybe we can find a shovel somewhere and bury him on our way back.

CHESTER: Turn twixt... No. --Well, it's dead, Chester.--He doesn't mind. Let's get busy.

MUSIC: IN AND UNDER

MATT: We covered the stranger as best we could and then took up Gil Varden's trail again. It was soon clear that he was well-mounted, but even so his horse was no match for our two. We changed off every hour and by mid-afternoon his tracks showed we were closing on him. Still, it was almost dusk before we saw a sod hut up ahead and a saddled horse standing in front of it. At one side was a corral holding two other horses -- but Gil and whoever owned the place were nowhere in sight. We made a circle, rode up behind the hut, and dismounted.

CHESTER: He ain't been here very long, Mr. Dillon. That horse of his is still winded.

MATT: I don't know whether to wait for him to come out, or go in after him.

CHESTER: It'd be a lot safer to wait, if you ask me.

MATT: But there might be somebody in there with him.

SOUND: THEY WALK TOWARD FRONT OF CABIN UNDER.

CHESTER: Either way, we've got him now.

MATT: You wait at the edge of the cabin here, Chester. If he runs out alone, take him.
All right

CHESTER: Yes sir.

SOUND: SHOT INSIDE CABIN

MATT: We're already too late.

SOUND: MATT RUNS TO DOOR...KICKS IT OPEN AND JUMPS INSIDE

MATT: Drop your gun, Gil.

GIL: No...

SOUND: GIL FIRES ONCE...MATT FIRES TWICE...GIL FALLS...

CHESTER: (AT DOOR) You all right, Mr. Dillon?

MATT: I'm all right. Come on in, Chester.

SOUND: CHESTER ENTERS

CHESTER: Did he kill that fella?

MATT: I'll take a look. You get Gil's gun. He's still conscious.

CHESTER: Yes sir.

SOUND: CHESTER GOES TO GIL...MATT TO MAN...AND BENDS DOWN.

MATT: He killed him, all right.

SOUND: MATT GETS DOWN BY HIM

MATT: I tried to shoot him in the shoulder...but I'm afraid one bullet went a little low.

CHESTER: His eyes are open.

MATT: Can you talk, Gil?

GIL: You busted my chest.

MATT: Let me open your shirt here...(SOUND: HE DOES)...I don't know -- you might live at that.

GIL: Not with two bullets in me.

MATT: You want to try it, Gil?

GIL: Try what?
MATT: There's a wagon outside. It'll be a rough trip, but we might get you in to Doc's.

GIL: You shoot a man and then you try to save him.

MATT: I've done it before.

GIL: I asked this fella to trade horses. But he figured I was running and he tried to jump me. I shot him.

MATT: You've shot a lot of people today. Gil.

GIL: I didn't want to. I didn't know what I was doing -- except running. I heard about Gant. I knew it was me you'd be after.

MATT: What do you mean -- you heard about Gant?

GIL: I'm getting dizzy. I'm gonna fall. Hold me, Marshal... laying floor

MATT: You're laying on the ground, Gil.

GIL: I'm gonna fall. (PASSES OUT)

CHESTER: Is he dead? M-... still

MATT: No, he's breathing.

CHESTER: What's that he said about Gant?

MATT: I don't know what he meant. But he sure didn't admit killing him. Let's get him back to Dodge if we can. Then maybe we'd find out what this is all about.

MUSIC: SECOND ACT CURTAIN
SECOND COMMERCIAL

JINGLE: STOP

FOR ALL YOUR FRIENDS THIS YEAR, THIS EASY WAY

GIVE CHESTERFIELDS THIS YEAR SO BRIGHT AND GAY

WRAPPED AND READY THEY'RE THE BEST TO BUY

CARTONS OF CHESTERFIELDS ..... THEY SATISFY

FENNEMAN: This Christmas..... give everyone Chesterfields.

Chesterfields are easy to give .... because they come
ready to give .... in a bright red special holiday carton
that's wrapped in its own colorful Christmas ribbon.

Everyone enjoys Chesterfields smoother, cooler smoking
pleasure .... so, to all your friends .... this year say
.... Merry Christmas .... with cartons of Chesterfields.

No wrapping .... no tying. They're easy to give because
they come ready to give. Chesterfields - in the bright
red, special holiday carton.

MUSIC: THIRD ACT OPENING

DD
GUNSMOKE

1 SOUND: FS ALONG BOARDWALK

2 MATT: You go back up to Doc's, Chester. I'll wait in the office.

3 When Gil comes to, let me know.

4 CHESTER: OK, Mr. Dillon. He's a tough boy, ain't he?

5 MATT: He had to be to survive that trip.

6 CHESTER: It wore me out and I wasn't even shot. (SOUND: FS STOP)

7 Oh, say, if you leave the office, you'd better let me know where at

8 you'll be.

9 MATT: Yeah, I will, Chester.

10 SOUND: CHESTER'S FS FADE...

11 MATT WALKS TO OFFICE DOOR...OPEN...

12 ENTER...

13 MATT: Kitty...

14 KITTY: (OFF) Hello, Matt.

15 SOUND: CLOSE DOOR

16 MATT: Hello, Ida. What're you girls doing here?

17 SOUND: HE CROSSES TO THEM

18 KITTY: (FADES ON) We've been waiting for you, Matt. We heard

19 you brought Gil in this morning.

20 MATT: He's up at Doc's. Chester and I were having breakfast

21 First meal in a couple of days.

22 IDA: How is he, Marshal?

23 MATT: He's got two bullets in him, Ida. He survived that wagon

24 trip but Doc can't tell much yet.

25 IDA: What do you think?

26 MATT: Well, he's still alive. And I've seen men pull through

27 shot up a lot worse than he is.

28 IDA: Even if he does live, he'll hang, won't he?

29 MATT: He'll hang.

30 IDA: (WETS UP AND SOBS)

31 SK
MATT: I'm sorry, Ida.

IDA: It's all my fault.

MATT: Your fault?

IDA: *tells him, kitty.* (SOBS UNDER.)

KITTY: Ida did it, Matt.

MATT: Did what?

KITTY: Killed Henry Gant.

MATT: Ida...?

KITTY: She came and told me about it...after you'd left. Gant tried to run off with her, but she got hold of his gun just outside town. And she killed him with it.

MATT: Is that true, Ida, or are you trying to cover for Gil?

IDA: Gil's gonna hang anyway. It's true.

MATT: Then it was self-defense. Why didn't you come tell me about it?

IDA: I was scared to. I didn't think about it being self-defense. I was too scared to think.

KITTY: She was hysterical when she came to me, Matt. I had a terrible time calming her down. She's telling the truth, allright.

MATT: Yeah. I believe her.

IDA: If Gil hadn't run everything'd be fine.

MATT: He got scared, too, Ida. Real scared.

IDA: But why? He didn't do anything.

MATT: He'd threatened to shoot Gant, and when he heard about it --- well, I guess he was like you...he stopped thinking.

KITTY: Nobody can blame you for going after him, Matt.

MATT: No, I guess not.

SOUND: DOOR OPENS OFF...FS ENTER...CLOSE...FS FADE ON

SJK
CHESTER: (FADES ON) Hello, Miss Kitty...Miss Ida.

KITTY: Hello, Chester.

CHESTER: I didn't expect to find you here.

MATT: Is Gil conscious, Chester?

CHESTER: No, sir. He ain't.

KITTY: How is he?

CHESTER: He's dead.

IDA: (SOBS ANEM)

CHESTER: He died a couple of minutes ago. Doc done all he could for him.

IDA: That poor, scared kid. You killed him, Marshal. Why?

KITTY: Why'd you have to kill him? He was only a boy.

IDA: Ida, that isn't fair.

KITTY: What chance did he have against you? You shot him down easy. Why'd you have to do it?

MATT: I don't like it any better than you do, Ida. But Gil killed two men. And I don't think they wanted to die any more than he did.

MUSIC: CURTAIN
THIRD COMMERCIAL

WALSH: In a moment, our star, William Conrad....

FENNEMAN: Remember friends, this Christmas give everyone Chesterfields. Say - have you remembered the milkman - the postman - and the others who make life easier for you during the year? There's still plenty of time to get them Chesterfields. Just drop by your neighborhood cigarette dealer's anytime this coming week. You'll find Christmas cartons of Chesterfields are easy to give because they come ready to give in a bright red special holiday carton with its own colorful Christmas ribbon. So - to all your friends this year, say Merry Christmas with cartons of milder - better tasting Chesterfields.

You know, Dodge City was the end of the railroad - and the beginning of the frontier - and it was filled to overflowing with people from all walks of life. Next week - during the Christmas Season - two real mountain men come to Dodge to end their three generation feud just in time for Twelfth Night. (SMILE) and - that was the west. Goodnight.
WALSH: "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 Bill James. Featured in the cast were: Sam Edwards, Eleanore Tanin, John Dehner and Ann Morrison. Parley Baer is Chester, Howard McNear is Doc, and Georgia Ellis is Kitty.

MUSIC: SWELL AND TIN Pan TOWN
L & M HITCHHIKE:

1 MUSC: VAMP

2 JINGLE: MAKE CHRISTMAS THEIR RED LETTER DAY

3 THEIR L & M RED LETTER DAY

4 GIVE 'EM THE CHRISTMAS CARTON

5 FULL OF AMERICA'S BEST

6 YES, GIVE L & M'S ON CHRISTMAS DAY

7 TO FRIENDS WHO SMOKE THE FILTER WAY

8 L & M'S GOT EVERYTHING

9 THE GIFT FOR CHRISTMAS DAY

10 MORROW: This is it. For Christmas - L & M filters in the

handsome Christmas carton. No fuss with ribbons or

paper. It's all wrapped and ready to give. This

Christmas give L & M Christmas cartons.

14 MUSC: THEME

15 WALSH: (23:38) Join us again next week for another specially transcribed

story as Matt Dillon, U.S. Marshal, fights to bring law

and order out of the wild violence of the West in

GUNSMOKE! (23:45)-

19 MUSC: THEME

20 ANNCR: (LIVE SYSTEM CUE) This is the CBS RADIO NETWORK.

(23:50)

SJK
L & M FILTERS
Present
"GUNSMOKE"

SATURDAY, DECEMBER 24, 1955 9:30 AM - 9:54:30 AM PST

1 SOUND: HORSE FADES ON TO FULL MIKE...ON CUE...RECORDED SHOT
2 MUSIC: HOLD UNDER... TRACK 1
4
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 - GUNSMOKE!
7 MUSIC: THEME HITS: FULL BROAD SWEEP AND UNDER...TRACK 3
8 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.
9 MUSIC: OUT
10 CONRAD: I'm that man...Matt Dillon...United States Marshal...the first man they look for and the last man they want to meet. It's a chancey job - and it makes a man watchful...and a little lonely.
11 MUSIC: MAIN TITLE...TRACK 3
FIRST COMMERCIAL

1 JINGLE: MAKE CHRISTMAS THEIR RED LETTER DAY
2 THEIR L & M RED LETTER DAY
3 GIVE 'EM THE CHRISTMAS CARTON
4 FULL OF AMERICA'S BEST
5 YES, GIVE L & M'S ON CHRISTMAS DAY
6 TO FRIENDS WHO SMOKE THE FILTER WAY.
7 L & M'S GOT EVERYTHING
8 THE GIFT FOR CHRISTMAS DAY
9 MORROW: At Christmas you want to give the best. This is it. L & M Filters in the handsome Christmas carton. There's no fuss with ribbons or paper.
10 The L & M Christmas Carton is all wrapped and ready to give. L & M - superior taste - superior filter. The filter is pure white. Truly the miracle tip - because when it's added to L & M's rich, tasty tobaccos, it actually improves your enjoyment. For every smoker on your Christmas list - make it a big red letter day. Give L & M Filters in the Christmas Carton.
20 JINGLE REPRISE: YES, GIVE L & M'S ON CHRISTMAS DAY
21 TO FRIENDS WHO SMOKE THE FILTER WAY
22 L & M'S GOT EVERYTHING
23 THE GIFT FOR CHRISTMAS DAY
24 MUSIC: SECOND ACT OPENING
SECOND COMMERCIAL

1 JINGLE: MAKE CHRISTMAS THEIR RED LETTER DAY
2 THEIR L & M RED LETTER DAY
3 GIVE 'EM THE CHRISTMAS CARTON
4 FULL OF AMERICA'S BEST
5 YES, GIVE L & M'S ON CHRISTMAS DAY
6 TO FRIENDS WHO SMOKE THE FILTER WAY
7 L & M'S GOT EVERYTHING
8 THE GIFT FOR CHRISTMAS DAY
9 MORROW: At Christmas you want to give the best. This is it. L & M Filters in the handsome Christmas carton. There's no fuss with ribbons or paper.
10 The L & M Christmas Carton is all wrapped and ready to give. L & M - superior taste - superior filter. The filter is pure white. Truly the miracle tip - because when it's added to L & M's rich, tasty tobaccos, it actually improves your enjoyment. For every smoker on your Christmas list - make it a big red letter day. Give L & M Filters in the Christmas Carton.

20 JINGLE REPRISE: YES, GIVE L & M'S ON CHRISTMAS DAY
21 TO FRIENDS WHO SMOKE THE FILTER WAY
22 L & M'S GOT EVERYTHING
23 THE GIFT FOR CHRISTMAS DAY.

24 MUSIC: THIRD ACT OPENING
And now our star, William Conrad.

Friends, at this time I'd like to join with Liggett and Myers - the makers of Chesterfield and L & M filters - their over 6000 wholesale distributors - and the 1,300,000 retail cigarette dealers -- and wish all of you a very merry Christmas.

You know, Dodge City was the end of the railroad -- and the beginning of the frontier -- and it was filled to overflowing with people from all walks of life. Next week two real mountain men come to Dodge to end their three generation feud just in time for Twelfth Night (Shoel) and -- that was the next morning.
"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 Bill James. Featured in the cast were: Sam Edwards, Eleanor Tanin, John Dehner and Ann Morrison. Parley Baer is Chester, Howard McNear is Doc, and Georgia Ellis is Kitty.

Most accidents aren't really accidental at all. Only you can cause an accident. That's right, it's up to you to read and heed the safety signs, to keep your eyes on the road to watch out for those curves ahead and the cars driving along near you. Most drivers know how to operate a car, they know the traffic rules, they know that speeding, taking chances, failing to keep to the right of the line... are dangerous hazards. Accidents happen because drivers do these things despite what they know. So while you are driving, remember that you and only you are responsible for your life and the lives of those driving with you. Drive carefully.

MUSIC: THERE UP AND OUT
JINGLE: STOP

FOR ALL YOUR FRIENDS THIS YEAR, THIS EASY WAY

GIVE CHESTERFIELDS THIS YEAR - SO BRIGHT AND GAY

WRAPPED AND READY THEY'RE THE BEST BUY

CARTONS OF CHESTERFIELDS... THEY SATISFY.

FENNEMAN: This year say Merry Christmas with Chesterfields.

They're easy to give because they come ready to
give...Chesterfields - in the bright-red, special
to the "end of the railroad -
and the beginning of the Preston - and it was
filled to overflowing with people from all walks
of life - next week two real mountain men come to
"Dodge to end their three generation feud just in
time for Twelfth Night" (smile) and that was
the West - goodbye.

CONRAD: Join us again next week for another specially
transcribed story as Matt Dillon, U.S. Marshal, fights
to bring law and order out of the wild violence of the
West in GUNSMOKE! (24:25)

ANNCR: (LIVE SYSTEM CUE) This is the CBS RADIO NETWORK. (24:30)