

000
001
002
003
004
005
006
007
008
009
010
011
012
013
014
015
016
017
018
019
020
021
022
023
024
025
026
027
028
029
030
031
032
033
034
035
036
037
038
039
040
041
042
043
044
045
046
047
048
049
050
051
052
053

MUSIC

ANNOUNCER Agatha Christie's Poirot

MUSIC

ANNOUNCER From the thrill-packed pages of Agatha Christie's unforgettable stories of corpses, clues and crime, Mutual now brings you, complete with bowler hat and brave mustache, your favorite detective, Hercule Poirot, starring Harold Huber, in the case of The Careless Victim.,

MUSIC

Before meeting Hercule Poirot in his first American adventure, it seems only fitting for the millions of faithful readers who have followed the little Belgian detective's career in book form, to meet the famous lady who created this famous character. So it is our privilege to present a message from Agatha Christie introducing Hercule Poirot from London, England. The next voice you hear will be Miss Agatha Christie's.

Go ahead, London.

AGATHA CHRISTIE I feel that this is an occasion that would have appealed to Hercule Poirot. He would have done justice to the inauguration of this radio program, and he might even have made it seem something of an international event. However, as he's heavily engaged on an investigation, about which you will hear in due course, I must, as one of his oldest friends, deputize for him. The great man has his little foibles, but really, I have the greatest affection for him. And it is a source of continuing satisfaction to me, that there has been such a generous response to his appearance on my books, and I hope that his new career on the radio will make many new friends for him among a wider public.

054 ANNOUNCER Thank you, Miss Agatha Christie. And
055 now, Mutual presents Hercule Poirot in his first American
056 adventure, the Case of the Careless Victim.
057
058

059 MUSIC

060
061 POIROT [*Door opens. Closes.*] Mademoiselle?
062

063 CLERK Huh?
064

065 POIROT This is the Cozy Room Apartment Renting
066 Agency?
067

068 CLERK When we got something to rent, yeah.
069

070 POIROT I have the desire to rent an apartment.
071

072 CLERK Who hasn't?
073

074 POIROT Please, mademoiselle, do not jest. Allons, I have
075 with me a brief dossier of my requirements. Please to read it.
076
077

078 CLERK Well, all right. Gentleman desires a bright
079 suns...sunshining apartment, of a reasonable quietness, near
080 the heart of the city. Should be furnished with the utmost
081 charm, French provincial if possible. Price is of no
082 consequence, as long as it is very reasonable. Huh. Please
083 communicate with me at the Hotel Windsor. Hercules
084 P-O-I-R-O-T. Poyrot.
085
086
087
088

089 POIROT No, no, no, mademoiselle, the name is Poirot.
090 Hercule Poirot.
091

092 CLERK Well, I wish you luck, Mr. Porroh.
093

094 POIROT Finding an apartment, mademoiselle, is not a
095 matter of luck. It is a matter of employing the little gray
096 cells. If you can find an apartment for me, please do me the
097 kindness to inform me.
098
099
100

101 CLERK Sure, if you'll do something for me.
102

103 POIROT And what is that?
104

105 CLERK If you can find an apartment for me, please do me
106 the kindness to inform me!
107

108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161

MUSIC

ELEVATOR MAN Going up. [*Sound of voices conversing in a crowd*] Floor please.

POIROT Number five. [*Elevator door closes*]. You are new here, no?

ELEVATOR MAN Uh, yessir, only came on yesterday. You're Mr. Porrot, aren'tcha?

POIROT Poirot.

ELEVATOR MAN Well, Poirot. One of the boys pointed you out. Here you are sir, fifth floor. [*Elevator door opens and closes*]

POIROT [*Humming...bumps into a woman*] Oh, a thousand apologies, madame!

WOMAN [*Old, reedy voice*] Not a'tall, it was entirely my fault.

POIROT Madame appears troubled. Perhaps I may be of some slight assistance?

WOMAN No, I...well...if you're sure you don't mind.

POIROT But of course not.

WOMAN You see, it's my door, it won't open.

POIROT Aha. And where is this obstinate door, eh?

WOMAN It's right down the corridor, room 515.

POIROT If I may have the key?

WOMAN But that's just it! The door isn't locked. I left it open only ten minutes ago.

POIROT Indeed. Madame is very trusting, eh.

WOMAN Hmm. Here it tis. [*Rattling of door*] You see, it's stuck, it won't budge.

POIROT It is not precisely stuck, madame. It gives a trifle. This door is barricaded.

162 WOMAN Oh my goodness.
 163
 164 POIROT [*grunt, as if applying shoulder to door*] Ah, voila,
 165 she moves, eh.
 166
 167 WOMAN Oh, thanks a million. Now what do you
 168 suppose...
 169
 170
 171 POIROT No, wait madame. Perhaps it is better if I look
 172 first. Ah, alas, it is as I have feared.
 173
 174 WOMAN [*Quickly*] What is it?
 175
 176 POIROT You do not know? Look!
 177
 178 WOMAN Oh! It's a man! Is he...is he...
 179
 180 POIROT Oui, madame. He has been strangled. This is
 181 murder.
 182
 183
 184 MUSIC
 185
 186 POIROT Zut alors. I must complement you, madame.
 187 Your color, it is excellent. And you did not even commence
 188 to faint. For one who...
 189
 190
 191 WOMAN I don't fall apart in a crisis, if that's what you
 192 mean. And furthermore, I'm not madame, I'm
 193 mademoiselle. By choice. Miss Abigail Fletcher. [*Over the*
 194 *sound of someone telephoning.*] And now, if you'll get
 195 that...uh, corpse out of here, I'd like to sit down.
 196
 197
 198
 199 POIROT That I regret I cannot do, mam'selle. The body
 200 must not be touched before the police arrive.
 201
 202
 203 MISS FLETCHER Police!
 204
 205 POIROT Well yes, of course, the police. I am calling them
 206 now. 'Allo, allo? Ah, inspector Stevens. It is I, Hercule
 207 Poirot. Alas, no, I have not yet found the apartment. But I
 208 have found something of perhaps more interest. A corpse.
 209 Hm, right here in my hotel. Room number...
 210
 211
 212 MISS FLETCHER [*from far away*] 515.
 213
 214
 215

216 **POIROT** Number 5 fif-. Mamselle! What are you doing
 217 with the body?
 218
 219 **MISS FLETCHER** Nuthin. I was just trying to see his
 220 face.
 221
 222 **POIROT** You will have that opportunity later. Pardon,
 223 inspector. We are room 515. Bien. We shall expect you
 224 immediately. [*hangs up phone*] Eh, bien, Miss Fletcher.
 225 Now that you have observed the face of this unfortunate
 226 one, perhaps you will be good enough to tell me who he is?
 227
 228 **MISS FLETCHER** I certainly will not! Who do you
 229 think you are?
 230
 231 **POIROT** Ah, mamselle, permit me to present myself, I
 232 am Hercule Poirot. Formerly chief of the Belgian Surete.
 233
 234 **MISS FLETCHER** Yeah? That's what you say. Now look,
 235 Mr. Porroh, I've read plenty of detective stories and none of
 236 'em had a detective that looked anythin' like you. I'll wait
 237 for the police and let them ask the questions.
 238
 239 **POIROT** As you desire, mamselle. I merely wish to point
 240 out one thing. It is you the police will question first.
 241
 242 **MISS FLETCHER** Me?
 243
 244 **POIROT** But of course. You are the most likely suspect,
 245 no?
 246
 247 **MISS FLETCHER** Well, all right. What do you want to
 248 know?
 249
 250 **POIROT** First, what are you doing here in this hotel?
 251
 252 **MISS FLETCHER** Why, I've lived here for ten solid
 253 years! Ever since I left Waskuskego, Maine!
 254
 255 **POIROT** And what do you do? What is your occupation?
 256
 257 **MISS FLETCHER** Why...why I...don't have any
 258 occupation. I've got a little income and...I like it here in
 259 New York and the last few years I've been doing...war
 260 work....Red Cross and things like that.
 261
 262
 263
 264
 265
 266
 267
 268
 269

270 **POIROT** You seem a trifle vague, mamselle. Now, about
 271 this man. Who is he?
 272
 273 **MISS FLETCHER** I don't know! I never saw him before
 274 in my life!
 275
 276 **POIROT** Mamselle, I advise you to consider your answers
 277 with care. Do not forget, a man lies dead in this room.
 278
 279 **MISS FLETCHER** I can't help that. I don't know who he
 280 is or how he got here. I toldja I was out of the room
 281 for...ten minutes.
 282
 283 **POIROT** That may be, Miss Fletcher, but it does not help
 284 you. This man has been dead for at least one hour.
 285
 286 **MISS FLETCHER** How do you know?
 287
 288 **POIROT** If you will touch the body you will observe it is
 289 already beginning to cool. Therefore, mamselle, if you left
 290 this room only ten minutes ago, your situation is indeed
 291 grave, for this man was already dead!
 292
 293 **MISS FLETCHER** Oh! But...I couldn't have done it!
 294
 295 **POIROT** So? And why not?
 296
 297 **MISS FLETCHER** Because his body was lying right
 298 across the doorway. You know perfectly well I couldn't get
 299 out through this doorway and still leave a body wedged
 300 against it! Belgian surety indeed!
 301
 302 **POIROT** Hm. Very good, mamselle. But, you could have
 303 murdered him in here, made your departure by way of this
 304 fire escape through the room overhead, and come down
 305 inside the building to this corridor, where you so innocently
 306 made my acquaintance. You see, there is evidence that the
 307 fire escape has but recently been used. Now, it is not so
 308 amusing, eh?
 309
 310 **MISS FLETCHER** Well, I don't care. I had nothing to do
 311 with this. I know you detectives, you are out to get a suspect,
 312 and just because a man was murdered in my room...
 313

324 **POIROT** Gently, gently, mamselle. All is not lost.
325
326 Fortunately, you deal with Hercule Poirot, who goes one
327 step beyond the obvious. You see, this poor man was not
328 murdered in your room. He was killed in the room
329 overhead!
330
331

332 **MISS FLETCHER** But why? Why kill him upstairs and
333 leave him on my doorstep?
334

335 **POIROT** That, mamselle, we shall discover in due course.
336

337 **MUSIC**
338

339 **FX** Door closes. Sound of key turning in lock.
340

341 **MISS FLETCHER** All right, Mister Porroh. Now that
342 you've got the corpse safely locked in my room and us
343 outside, what am I supposed to do? Sleep on the fire escape?
344
345

346 **POIROT** I do not think that will be necessary, mamselle.
347 You are coming with me to the lobby where we shall wait
348 for my friend, Inspector Stevens. He will see that you are
349 comfortably sheltered for the night.
350
351
352

353 **MISS FLETCHER** Oh...Tell me, Mr. Porroh, how'd you
354 figure out that the murder took place upstairs?
355

356 **POIROT** Is it not apparent, Miss Fletcher? Please to
357 squeeze the bell for the elevator. I look out of your window
358 and observe the fire escapes. And what do I find?
359 Everywhere the dust reposes peacefully.
360
361
362

363 **MISS FLETCHER** Well naturally! The help is too busy to
364 polish fire escapes.
365

366 **POIROT** Ah, mamselle, but on one stairway, the one
367 leading up from your window, all is disarranged. There is a
368 broad, clear path through the dust. And it is precisely the
369 width of a human body. And since the path extends only to
370 the floor above, it is obvious the body has been dragged
371 down from room 615. Also, on the garments of the dead
372 man, the trousers, the left elbow, and across the shoulders,
373
374
375
376
377

378 there are unmistakable traces of rust. [*Sound of elevator*
379 *arriving.*] Ah, voila, the elevator.
380
381 **ELEVATOR MAN** Going down.
382
383 **POIROT** Messieur, would you be so good as to explain why
384 you were so long in arriving?
385
386 **ELEVATOR MAN** Uh? Oh, it's this old car. Every once
387 in a while it goes on the fritz.
388
389 **POIROT** Comma? On the fritz?
390
391 **MISS FLETCHER** Out of order.
392
393 **ELEVATOR MAN** Yeah, it got stuck on the ninth.
394
395 **POIROT** You have been on the ninth floor all this time?
396
397 **ELEVATOR MAN** Yeah, that's right.
398
399 **POIROT** That is difficult to believe.
400
401 **ELEVATOR MAN** Why?
402
403 **POIROT** Because the indicator has been pointing to the
404 basement.
405
406 **ELEVATOR MAN** Ah, that indicator. Soon as anything
407 goes wrong it flops.
408
409 **POIROT** I am not so sure that is true of the indicator. But
410 unquestionably, messieur, it is true of the too clever murder.
411 As soon as anything goes wrong, it flops.
412
413
414
415
416 **MUSIC**
417
418 **POIROT** [*Sounds of people talking in lobby*] Eh bien,
419 Inspector Stevens, there is the situation. An unknown man
420 strangled to death in one room, and dragged down the fire
421 escape to another.
422
423 **STEVENS** Poirot, if this body is the person I think it is,
424 the commissioner will have my head!
425
426 **POIROT** Eh? Mon ami, forgive me, you seem agitated.
427
428
429
430
431

432 STEVENS And we were warned, too. I assigned my best
 433 man to guard him. The smartest cop on my force. Sam
 434 Tremble. Good lord, Poirot, there'll be an international
 435 scandal.
 436
 437
 438 POIROT Gently, mon ami. You go to fast, even for
 439 Hercule Poirot. Who is this magnificent figure of
 440 international importance?
 441
 442
 443 STEVENS Parrish! Jonathan Parrish!
 444
 445 POIROT Parrish? Ahhh! Oui. The name rings a bell. He
 446 is the big currency expert, eh?
 447
 448
 449 STEVENS That's right. He's on his way to Europe to set
 450 up the new paper currency for the liberated countries.
 451 Checked in at the Windsor today, was supposed to pick up
 452 some papers, dyes and inks and then hop a bomber tonight.
 453
 454 [Elevator door opens]
 455
 456 POIROT Fifth floor, please. An enormous undertaking.
 457 And one of great importance.
 458
 459
 460 STEVENS And I was responsible for his safety. He's
 461 supposed to be an eccentric sort of guy, no photographs, no
 462 publicity. Tremble was the only man on the force who knew
 463 him at all and Tremble failed. You see what this means,
 464 Poirot?
 465
 466
 467 POIROT I see only this, my friend. We have arrived at the
 468 first step in the solution of this distressing murder, for now
 469 we know the motive. [Elevator door opens] This way,
 470 inspector. [Elevator door closes]. This is the room.
 471
 472 Mademoiselle Fletcher, your key.
 473
 474
 475 MISS FLETCHER Here you are.
 476
 477
 478 STEVENS I'll never live this down.
 479
 480
 481 POIROT [Over the sound of key in lock] You exaggerate,
 482 mon ami. Even the best of men sometimes fail. Regard,
 483 inspector. Here is your corpse.
 484
 485

486 STEVENS Hm. They certainly did a job...thunderation!
 487
 488 POIROT You are shocked, messieur?
 489
 490 STEVENS Poirot, do you realize what's happened?
 491
 492 POIROT But of course, Inspector. It is not Jonathan
 493 Parrish who has been murdered, but your own , faithful
 494 policeman, Sam Tremble.
 495
 496
 497 STEVENS Poirot, that's not very funny, you knew it all the
 498 time.
 499
 500 POIROT Pardon, mon ami, I knew nothing of the sort.
 501
 502 STEVENS But you distinctly told me...
 503
 504 POIROT No, inspector, you told me! To me the dead man
 505 was an unknown corpse. It could be anyone. But when you
 506 speak of two men, one a wealthy financier of international
 507 importance, the other a police officer, by employing the
 508 little grey cells, it is not difficult to conclude that a corpse
 509 with the large high, comfortable shoes and the plain suit, is
 510 the policeman.
 511
 512
 513
 514
 515 STEVENS Oh, of course. I'm sorry...
 516
 517 POIROT Messieur, there is no time now for the profuse
 518 apologies.
 519
 520
 521 STEVENS You're right. We've got to get to Parrish at
 522 once. The poor guy doesn't even know his bodyguard's gone.
 523 [Picks up receiver] Hello, hello, operator, what room is
 524 Jonathan Parrish in. Eh? 615? Hold on. Poirot, that's the
 525 room directly over this one, where Tremble was killed.
 526
 527
 528 POIROT Precisely.
 529
 530 STEVENS Operator, let me talk to Mr. Parrish.
 531
 532 POIROT I think you will find the gentleman does not
 533 answer.
 534
 535 STEVENS Why not? [*Replaces phone.*]
 536
 537
 538
 539

540 **POIROT** Obviously, he would not witness a murder
541 without reporting it. On the other hand, he too may...
542
543 **STEVENS** Good lord, Poirot, do you think he's dead too?
544 He...we know he received a warning from Hilary Kent.
545
546 **POIROT** I do not follow you, mon ami.
547
548 **STEVENS** Huh? Oh, I don't blame you. Hilary Kent is a
549 criminal egomaniac.
550
551 **POIROT** Ah. One who commits crime chiefly for the
552 pleasure of baffling the police, eh?
553
554 **STEVENS** Exactly. Well, this Hilary Kent, or someone
555 who calls himself Hilary Kent, is one of those guys. He
556 pulled off a few clever jobs and got away with them. We
557 don't know anything about him but whoever he is, he's got
558 to get his thrill out of every job. So he makes it a rule to
559 warn his victims.
560
561 **POIROT** Ah, me. I know well the type. And messieur
562 Parrish, I take it, has received such a warning.
563
564 **STEVENS** Right. Now you see why I assigned my best
565 man.
566
567 **POIROT** Eh bien, but now we must hasten upstairs to Mr.
568 Parrish's room. Already it may be too late.
569
570 **MISS FLETCHER** I'll go, too. I don't want to stay here
571 with this body.
572
573 **STEVENS** You'll stay right here, Miss Fletcher, until I
574 give you permission..
575
576 **POIROT** Inspector, if you do not mind. Myself, I am not
577 averse to Miss Fletcher's company. I find her
578 very...intriguing.
579
580 **MUSIC**
581
582 **FX Knock on door**
583
584 **STEVENS** Oh, no answer.
585
586
587
588
589
590
591
592
593

594 **POIROT** But naturally. You did not expect the murderer
595 to sit down and wait for us? You will have to employ the
596 pass key.
597
598

599 **FX** Sound of key in lock
600

601 **STEVENS** Remember, Miss Fletcher, you're not to touch
602 anything.
603

604 **MISS FLETCHER** It's perfectly all right. I'm wearing
605 gloves.
606
607

608 **POIROT** The inspector is thinking of fingerprints? Moi, I
609 do not think he will find any. Monsieur Kent, or whoever
610 the killer may be, is too clever to leave any such traces.
611
612

613 **STEVENS** Well, maybe. But I want to be sure we don't
614 lose even the tiniest clue.
615

616 **POIROT** An excellent approach, mon ami. There are
617 many interesting things we may learn here, about Messieur
618 Parrish.
619
620

621 **MISS FLETCHER** He certainly gets around a lot.
622

623 **POIROT** Oui. The labels on his luggage are from the four
624 corners of the earth.
625
626

627 **STEVENS** Miss Fletcher, I said you're not to touch
628 anything!
629

630 **MISS FLETCHER** For goodness sake, it's only a book!
631

632 **POIROT** Books may be of great significance. Ah. Oui.
633 This one for example. It is no ordinary book. It is a stamp
634 album of great value. Hm. [*Sound of pages turning.*] Some
635 of these stamps are almost without price. Ah. Ah. Very
636 interesting. This Guatemala Blue....
637
638
639

640 **VOICE** Put up your hands! All of you!
641

642 **FX** Various sounds of surprise.
643

644 **FX** Oh! from Miss Fletcher.
645

646 **FX** Thunderation! from Inspector Stevens
647

648 VOICE Don't move! I said don't move!
649
650 POIROT Have no fear, monsieur. I will not dispute the
651 authority of your gun.
652
653 Commercial
654
655 STEVENS Mister, you can't get away with this. Put your
656 gun down and talk fast. Who the devil are you?
657
658 POIROT But obviously, Inspector, this is the man we seek.
659 Monsieur Jonathan Parrish.
660
661 PARRISH That's just who I am! All right, speak up!
662 Which one of you is Hilary Kent?
663
664 STEVENS Hilary Kent!
665
666 PARRISH Yes!
667
668 STEVENS Now wait a minute, Mr. Parrish. You've got
669 this all wrong. I'm Inspector Stevens, homicide squad, and
670 this is Hercule Poirot, the famous Belgian detective.
671
672 PARRISH So you say! You don't look like policemen to
673 me, particularly that little squirt with the silly mustache.
674
675 POIROT Eh?
676
677 PARRISH You stay right where you are til I check on you!
678
679
680
681
682
683 MUSIC
684
685 POIROT Eh bien, Monsieur Parrish, now that you are
686 satisfied as to our identity...
687
688 PARRISH Well, I've heard of you, of course. You're
689 supposed to be the greatest French detective in the world.
690
691 POIROT Oh...always people say that about me, Monsieur,
692 but it is not entirely true. I am not French, I am Belgian.
693
694 PARRISH Hrmph. Well, I wish you'd all get out of here
695 and leave me alone. I'm expecting my daughter and I don't
696 want her running in to a roomful of policemen.
697
698
699
700
701

702 **POIROT** But, messieur. You are in great danger. You must
703 be protected every moment.
704
705 **PARRISH** You offering me police protection? Hrmph.
706 Not worth a hoot.
707
708 **STEVENS** I beg your...
709
710 **PARRISH** That's what I said! Not worth a hoot. I have
711 protection. Some detective they assigned to me. Where is
712 he?
713
714 **POIROT** He is dead.
715
716 **PARRISH** What?
717
718 **STEVENS** He was murdered in this very room while
719 protecting you.
720
721 **POIROT** Therefore, if you do not object too violently, I
722 shall undertake to protect you until you step aboard your
723 airplane.
724
725 **PARRISH** All right, all right, stay. I don't know how long
726 it will be, I'm just waiting for one little parcel to be
727 delivered. Then I'm off.
728
729 **POIROT** Messieur is taking with him much equipment?
730
731 **PARRISH** Yes, quite a load. I've already sent most of it off
732 to the airport.
733
734 **POIROT** Ah, bon. That is good.
735
736 **PARRISH** Miss! Don't eat that chocolate! It may be
737 poisoned.
738
739 **MISS FLETCHER** Oh, nonsense. This candy isn't
740 poisoned.
741
742 **PARRISH** I wouldn't be too sure. That box of candy
743 supposedly came from my daughter Laura. It was delivered
744 a little while ago.
745
746 **POIROT** But you suspect she did not send it?
747
748
749
750
751
752
753
754
755

756 PARRISH Well, she's supposed to come here in person.
 757 Should be here now, in fact. So, why should she send it?
 758
 759 POIROT You are very shrewd, mon ami.
 760
 761 FX Door opens
 762
 763 JOHNNY Hi...Oh, excuse me.
 764
 765 STEVENS Waitamminute, Johnny, come back here.
 766 Waddy want?
 767
 768 JOHNNY Nuthin. I...I just wanted to see if Mr. Parrish
 769 got his extra laundry box okay.
 770
 771 PARRISH Yes, yes, I received it.
 772
 773 JOHNNY Okay. Excuse me.
 774
 775 PARRISH I, uh, picked up a few more things to take
 776 along, special dyes and inks, they'll just about fill up that
 777 laundry box. Excuse me, I've got to go into the bedroom
 778 and finish packing. [*Door opens and closes*]
 779
 780 STEVENS Crusty old bird, isn't he?
 781
 782 MISS FLETCHER How would you be if you knew
 783 someone was out to kill ya? No wonder he's jittery.
 784
 785 POIROT Ah, he's irritable and nervous. That perhaps
 786 explains it.
 787
 788 STEVENS Explains what?
 789
 790 POIROT Why he wears upon his feet that unique pair of
 791 socks. One of which is green and the other brown.
 792
 793 STEVENS All right, if the man wants to be eccentric let
 794 him be. I've still got a murderer to catch. You want to come
 795 along?
 796
 797 POIROT No, Inspector. I have attached myself to
 798 messieur Parrish, and I propose to see that...[*knock on door*]
 799
 800 STEVENS Come in.
 801
 802
 803
 804
 805
 806
 807
 808
 809

810 **BRADY** [*door opens*] Inspector. [*Parrish with an Irish*
811 *accent!*] One of the men found this on the sidewalk outside
812 the hotel. Thought you might want to take a look at it
813 before turning it in to the lost and found.
814
815
816 **STEVENS** Okay, Brady, thanks [*door closes*]. A lady's
817 purse. Usual assortment of stuff. Cosmetics. Perfume.
818 Change. Keys. Do you make anything of it, Poirot?
819
820
821 **POIROT** Hm...hm....ah, *sacre bleu*!
822
823 **MISS FLETCHER** What is it?
824
825 **POIROT** These initials. LP. Monsieur Parrish. [*door opens*]
826
827 **PARRISH** Yeah?
828
829 **POIROT** What did you say was the name of your
830 charming daughter?
831
832
833 **PARRISH** Laura.
834
835 **MISS FLETCHER** Good lord! LP. Laura Parrish!
836
837 **STEVENS** Poirot, where are you going?
838
839 **POIROT** I have a little idea. Uh, *mamselle* Fletcher,
840 please to accompany me.
841
842 **STEVENS** How about Mr. Parrish? You were so attached
843 to him.
844
845 **POIROT** I have become momentarily de-tached. I leave
846 him in your care, Inspector. Protect him with the apple of
847 your eye!
848
849
850
851 **MUSIC**
852
853 **POIROT** [*footsteps*] Come, come. It will not be the first
854 time you have left the elevator unattended, Monsieur
855 Johnny. Come along.
856
857 **JOHNNY** Mr. Porroh, you're wasting your time in this
858 basement, believe me.
859
860 **POIROT** Nevertheless it interests me. Please to light the
861 way.
862
863

864 JOHNNY There's nothing here. Just a lot of ash cans.
865
866 POIROT One moment. What is behind this door?
867
868 JOHNNY Well..that's the laundry bin. They keep the
869 soiled linen in there. You won't find anything in there.
870
871 POIROT We shall take one brief glance, eh? [*Door squeaks*
872 *open*]
873
874
875 JOHNNY There, you see? Nothing but a pile of dirty
876 sheets and pillow cases.
877
878 MISS FLETCHER Good gracious! What a laundry bill
879 they must have.
880
881 POIROT Eh, bien. Let us proceed to..*[snaps fingers]* One
882 moment!
883
884
885 MISS FLETCHER What is it?
886
887 POIROT Sacre bleu! Protruding from under these sheets..
888
889 JOHNNY Holy cow!
890
891 POIROT A foot! A small foot. This is what I feared.
892
893 MISS FLETCHER Look!
894
895 POIROT Ah, it moves! Then we are not too late! Quickly,
896 messiuier, help me to uncover her!
897
898
899 MUSIC
900
901 LAURA That's all I know, Mr. Poirot. I was walking along
902 the street toward the hotel. Just as I passed the alley I was
903 pulled in. I tried to scream but something was pressed
904 against my mouth...
905
906
907 POIROT Chloroform, Miss Parrish. Had you seen your
908 assailant, you would have seen Hilary Kent. Alors, Miss
909 Parrish, you are most fortunate. Another few minutes under
910 those linens and who knows...Voila, here is the room of
911 your father. [*Knocks on door. Door opens*] Inspector Stevens,
912 here is Miss Parrish.
913
914
915
916
917

918 STEVENS Oh, well, that's a relief. Come in. I was afraid,
919 Poirot, you'd turn up with a body. How'd you manage to
920 find her?
921

922
923 POIROT That is not important now. We have found her.
924 But we seem to have lost the father.
925

926 STEVENS Oh, yes. Miss Parrish, I'm sorry. Your father's
927 terribly upset about you but his material was delivered and
928 he had to rush off to the airport.
929

930
931 LAURA Oh, no! Don't tell me I missed him after all this!
932

933 POIROT Ah, ma pauvre petite, we have neglected
934 you...eh? Miss Fletcher. Your room is now free of corpses.
935 Please take mamselle Parrish down and extend to her the
936 first aid.
937

938
939
940 MISS FLETCHER Come along, Laura.
941

942 LAURA Thank you. [*Door opens and closes*]
943

944 POIROT Inspector. I hope you do not later have cause to
945 regret that you permitted Parrish to go off to the airport
946 unprotected.
947

948
949 STEVENS He'll be all right. Besides, I've got a job to do
950 here, although, frankly, I'm in a complete fog. I can't make
951 head or tail of the whole business!
952

953
954 POIROT No, Stevens. The head and the tail we have.
955

956 STEVENS What?
957

958 POIROT Yes! It is merely a fragment of the middle that
959 we still lack.
960

961 STEVENS Well, who is it? Hey, Poirot, where are you
962 going?
963

964
965 POIROT To see how Miss Parrish is, and to telephone the
966 airport to see that Mr. Parrish receives the proper attention.
967 Au revoir.
968

969
970 MUSIC
971

972 Sound of cars. Honking horns, etc.
 973
 974 MISS FLETCHER Mr. Poirot, where are you taking me
 975 now? I'd like to have some...
 976
 977 JOHNNY Mr. Perroht. Mr. Perroht.
 978
 979 POIROT Allo? Someone calls?
 980
 981 MISS FLETCHER It's Johnny in that parked car.
 982
 983 JOHNNY Mr. Perroht, I got a message for you from
 984 Inspector Stevens, he rushed off a minute ago.
 985
 986 POIROT From Stevens? What is it? What is the message?
 987
 988 JOHNNY He says he just got word that Mr. Parrish has
 989 been seriously hurt in an automobile accident on North
 990 Salem road.
 991
 992 POIROT Mon dieux, this is too much!
 993
 994 JOHNNY You're to get there as fast as you can. Here's the
 995 address.
 996
 997 POIROT 52 North Salem Road. Monsieur, your duties for
 998 the day are over?
 999
 1000 JOHNNY Yeah.
 1001
 1002 POIROT And this is your vehicle?
 1003
 1004 JOHNNY Yeah. Why?
 1005
 1006 POIROT [*opens car door*] There is no time to seek a taxi so I
 1007 will impose on your kindness. Miss Fletcher, quickly please.
 1008
 1009 JOHNNY [*starts car engine*] Okay. [*car door closes*] North
 1010 Salem road, right?
 1011
 1012 POIROT No. To the airport.
 1013
 1014 JOHNNY What?
 1015
 1016 MISS FLETCHER But Mr. Parrish isn't at the airport.
 1017 He's injured on North Salem Road!
 1018
 1019
 1020
 1021
 1022
 1023
 1024
 1025

1026 **POIROT** No, mademoiselle. That is what I was intended
 1027 to believe. Do you not think so, Johnny? He is not there, I
 1028 assure you.
 1029
 1030
 1031 **MISS FLETCHER** How do you know?
 1032
 1033 **POIROT** Well, North Salem Road is not on the way to
 1034 the airport. It is in the opposite direction. This is merely a
 1035 trick to keep us from the flying field. We must hurry there
 1036 before it is too late.
 1037
 1038
 1039 **FX** Car engine accelerates.
 1040
 1041 **MUSIC**
 1042
 1043 Engine running. Running feet.
 1044
 1045 **MISS FLETCHER** Well, the airplane is still there but I
 1046 don't see anything amiss.
 1047
 1048
 1049 **POIROT** Hola. Over there.
 1050
 1051 **MISS FLETCHER** Parrish! As large as life.
 1052
 1053 **JOHNNY** Yep. That's him all right.
 1054
 1055 **POIROT** Come along please. Uh uh. Both of you.
 1056 [*calling*] Monsieur Parrish!
 1057
 1058 **PARRISH** Messieur. Poirot. My daughter...is she...
 1059
 1060 **POIROT** She is at the hotel, messieur, resting. She has
 1061 had a small misadventure but she is entirely safe.
 1062
 1063
 1064 **PARRISH** Thank heavens.
 1065
 1066 **POIROT** You are relieved, eh?
 1067
 1068 **PARRISH** Am I. I...I don't think I'd have gotten on that
 1069 plane if you hadn't found her. Fortunately I didn't have to,
 1070 they've been delayed a little.
 1071
 1072
 1073 **STEVENS** [*calling*] Poirot!
 1074
 1075 **POIROT** Inspector Stevens. I knew you would not walk
 1076 into the trap.
 1077
 1078
 1079

1080 STEVENS Yeah, but as usual you beat me to it. I was
1081 halfway out to North Salem Road before I realized what
1082 was cooking.
1083
1084
1085 POIROT Eh, bien. Here is Mr. Parrish safe and sound,
1086 eh. I suggest the bomber be expected with great care. There
1087 may be sabotage.
1088
1089
1090 STEVENS Good idea.
1091
1092 POIROT Also, have all the doors of this building guarded.
1093
1094 JOHNNY Eh, Mr. Porroht, do I have to hang around
1095 here?
1096
1097 POIROT But of course, Johnny. We may require you for
1098 our return trip. Oh, Monsieur Parrish, here is your pilot to
1099 report.
1100
1101
1102 PILOT We're ready now, Mr. Parrish.
1103
1104 PARRISH Thank you. Oh, captain, here comes my
1105 luggage. Will you see that it gets aboard?
1106
1107
1108 PILOT Right, sir.
1109
1110 PARRISH And be especially careful of that wooden crate.
1111 Well, goodbye, Inspector. I must admit you've been
1112 extremely helpful, and I'm much obliged.
1113
1114
1115 STEVENS Not at all. Goodbye, and happy landings.
1116
1117 PARRISH Miss Fletcher.
1118
1119 MISS FLETCHER Goodbye, sir.
1120
1121 PARRISH Monsieur Poirot, it's been a privilege to know
1122 you. I'm only sorry I couldn't remain to see you break the
1123 case.
1124
1125
1126 POIROT But you have, Monsieur.
1127
1128 PARRISH I beg your pardon?
1129
1130 POIROT The case, it is broken. Inspector, meet Hilary
1131 Kent, the gentleman to whom you have just wished bon
1132 voyage.
1133

1134 STEVENS Hilary Kent?
 1135
 1136 PARRISH You're mad, Poirot!
 1137
 1138 MISS FLETCHER Good gracious, I thought he was
 1139 Parrish!
 1140
 1141 POIROT And that wooden crate, which I have waited so
 1142 long to see, it is not to be moved, Inspector.
 1143
 1144 STEVENS Why not?
 1145
 1146 POIROT Because, mon ami, it contains the body of
 1147 Jonathan Parrish!
 1148
 1149
 1150
 1151 MUSIC
 1152
 1153 Sound of tea things and conversation
 1154
 1155 POIROT A charming restaurant this, n'est pas? The planes
 1156 circling about give one the feeling of flying, eh?
 1157
 1158 MISS FLETCHER The feeling I've got ..if that's what
 1159 flying gives ya, keep me from it.
 1160
 1161 POIROT Ah, that is natural. I too do not like murder,
 1162 Miss Fletcher. Ah, Inspector Stevens, everything is taken
 1163 care of?
 1164
 1165 STEVENS Yes. They're taking Kent away now.
 1166
 1167 POIROT Then perhaps you will join us in a little supper.
 1168
 1169 STEVENS No thanks, Poirot, I've got to get back. I
 1170 uh...just dropped over to ask a few questions.
 1171
 1172 POIROT For example?
 1173
 1174 STEVENS Well, when did you first suspect that Kent was
 1175 impersonating Parrish?
 1176
 1177 POIROT Almost from the start. When we entered the
 1178 room of Monsieur Parrish, what do we find? Eh? An
 1179 amazing paradox. On the one hand, we have a man who is
 1180 an ardent stamp collector, whose album is in perfect order.
 1181 Each stamp, each shade of stamp, precisely in its proper
 1182 place, eh? Except the most valuable one of all. A
 1183
 1184
 1185
 1186
 1187

1188 Guatemala blue, reposing among American three cent
1189 stamps. Later, when I look at his socks, one green and one
1190 brown, I am certain. The man in the room is color blind.
1191
1192
1193 **STEVENS** And therefore not Parrish, the stamp collector.
1194
1195 **POIROT** More important than that, he can not be
1196 Parrish, the currency expert, who is to select the colors and
1197 shades of the new paper money. Eh? Therefore, if the man
1198 in the room is not Parrish, who is he?
1199
1200
1201 **STEVENS** Obviously, Hilary Kent.
1202
1203 **MISS FLETCHER** Then why didn't you arrest him right
1204 away?
1205
1206 **POIROT** Because without a body one cannot prove a
1207 murder. And I felt sure Monsieur Kent would lead me to the
1208 body.
1209
1210
1211 **MISS FLETCHER** Then you weren't guarding him, you
1212 were watching him.
1213
1214 **POIROT** Precisely.
1215
1216 **MISS FLETCHER** Well, you weren't so smart. When you
1217 let him out of your sight he might have gotten away in the
1218 plane.
1219
1220 **POIROT** Not at all. When I called the airport, it was to
1221 make sure that the plane would not leave until I gave the
1222 word.
1223
1224 **MISS FLETCHER** You know everything, don't you?
1225
1226 **POIROT** Some things are obvious, mamselle. We can
1227 suppose Hilary Kent discovers the nature of the mission
1228 Monsieur Parrish is engaged in. Ah, what a magnificent
1229 opportunity for a swindler, eh? Perhaps the greatest in
1230 history. To remove Jonathan Parrish, fly to Europe as
1231 Parrish, deliver the papers, the formulas, the dyes, to the
1232 proper authorities and then, at the moment juste,
1233 counterfeit the new currency and reap a huge fortune.
1234
1235
1236
1237
1238
1239
1240
1241

1242 **MISS FLETCHER** Jumping codfish. The man must be
1243 mad.
1244
1245 **POIROT** Perhaps, mamselle. But he is also a genius, eh?
1246 He learns that Parrish is at the hotel Windsor in room 615.
1247 He knocks on the door. Parrish admits him and is at once
1248 strangled to death. Eh? But the body . Ah. That must be
1249 disposed of. Where no one will find it. There is but one
1250 thing to do. Take the body to Europe in the very packing
1251 case which stands in the room.
1252
1253 **STEVENS** Then you just guessed where the body was.
1254
1255 **POIROT** No, no, Inspector. There was proof in the room.
1256 You remember the second laundry box which Hilary Kent
1257 asked for? 'This is for some special ink', he says to us.
1258 'Which I have only now purchased.' Obviously this is a lie.
1259 On such a mission one does not purchase supplies at the last
1260 minute. Eh? Hence I know these inks and dyes have been
1261 removed from some other box or crate, to make room for
1262 the body.
1263
1264 **MISS FLETCHER** Gracious! It's as plain as the nose on
1265 my face. Uh, what about Laura Parrish?
1266
1267 **STEVENS** Oh, I got that figured out. She calls up and
1268 says to Kent, 'Pop, I'm coming over.' Course he can't allow
1269 that or the jig's up. So he gets down to the alley and
1270 eliminates her. Right, Poirot?
1271
1272 **POIROT** Exactly. As for poor Tremble, he has been with
1273 Parrish, he knows him. When he knocks on the door and
1274 Kent appears, he demands to see Parrish. Kent kills him,
1275 and since the packing case is already occupied, drags him
1276 down to Miss Fletcher's room.
1277
1278 **MISS FLETCHER** That was his big mistake. He should
1279 never have started up with me.
1280
1281 **STEVENS** Heh heh heh. Ahem. 'Scuse me for a minute, I
1282 think that's the ward wagon pulling in.
1283
1284
1285
1286
1287
1288
1289
1290
1291
1292
1293
1294
1295

1296 **POIROT** Mamselle, may I ask you a question of a personal
1297 nature?
1298
1299 **MISS FLETCHER** Fire away.
1300
1301 **POIROT** Uh, mamselle, you are not now engaged in a
1302 business enterprise?
1303
1304 **MISS FLETCHER** No.
1305
1306 **POIROT** Are you fluent with the shorthand, and the
1307 typewriter?
1308
1309 **MISS FLETCHER** Why, yes.
1310
1311 **POIROT** Bon. Mamselle, I find you both intelligent and
1312 amusing. A rare combination in a woman. Moreover, I am
1313 in great need of a secretary with your superb qualifications.
1314
1315 **MISS FLETCHER** Why, Mr. Poirot!
1316
1317 **POIROT** Oh, you do not yet employ the little gray cells to
1318 the best advantage. Nevertheless, if you are interested...
1319
1320 **MISS FLETCHER** Oh, Mr. Poirot! For ten years I've
1321 been devouring detective stories. And you ask me if I'm
1322 interested. Chief, you've got a secretary!
1323
1324 **STEVENS** Well, Poirot, they've taken Kent away now. I
1325 guess that winds up the case.
1326
1327 **POIROT** Not quite, Inspector. Tell me, where does
1328 messieur Kent reside?
1329
1330 **STEVENS** We found a lease on him for an apartment in
1331 Gramercy Park.
1332
1333 **POIROT** That is a good neighborhood?
1334
1335 **STEVENS** Oh, swell. It's right in the heart of the city. But
1336 why do you ask?
1337
1338 **POIROT** I do not think messieur Kent will need an
1339 apartment for some time. But I do. You see, my friends, it is
1340 as I have said. To find an apartment in New York City is the
1341 essence of simplicity. One has only to solve...two murders.
1342
1343
1344
1345
1346
1347
1348
1349

1350
1351
1352
1353
1354
1355
1356
1357
1358
1359
1360
1361
1362
1363
1364
1365
1366
1367
1368
1369
1370
1371
1372
1373
1374
1375
1376
1377
1378
1379
1380
1381
1382
1383
1384
1385
1386
1387
1388
1389
1390
1391
1392
1393
1394
1395
1396
1397
1398
1399
1400
1401
1402
1403

MUSIC

ANNOUNCER Be sure to listen next week when Agatha Christie, American's favorite mystery writer, brings you her favorite detective, Hercule Poirot, starring Harold Huber in the case of Murder By The Sea.

MUSIC

Agatha Christie's Poirot is directed by Carl Eastman.

MUSIC