

(REVISED)

"RICHARD DIAMOND DETECTIVE"

#24  
#25

Master Copy  
"AS Broadcast"

"THE POISE MAGAZINE STORY"

RECORD: SATURDAY, MAY 26, 1951

BROAD: FRIDAY, JUNE 15, 1951

CAST

WALT .....ARTHUR Q. BRYAN  
 MRS. ELLERY.....VIRGINIA GREGG  
 CELESTE.....HILARY BROOKE  
 MADELINE.....LURENE TUTTLE  
 AARON.....WHIT CONNERS  
 BRIDGEY.....LURENE TUTTLE  
 RECEPTIONIST.....ADRIENNE MARDEN  
 SWIFTY.....SIDNEY MILLER  
 POBEY.....SIDNEY MILLER

RICHARD DIAMOND #25  
Rcd. 5-26-51  
Brd. 6-15-51

-A-

- 1 MUSIC: (HOW MILD CAMEL THEME FULL FOUR BARS...HOLD UNDER FOR)
- 2 1ST ANNC: The makers of Camel Cigarettes present Dick Powell  
3 as "RICHARD DIAMOND, PRIVATE DETECTIVE" 11
- 4 MUSIC: (WHISTLING THEME WITH POWELL...MODULATING TO THREE  
5 BARS HOW MILD CAMEL THEME...MUSIC OUT FOR)
- 6 1ST ANNC: Which is America's most popular cigarette?
- 7 2ND ANNC: After all the cigarette tests -- the puff tests,  
8 the sniff tests and the sensible thirty-day Camel  
9 test -- latest published figures show that Camel  
10 leads all other brands by billions of cigarettes  
11 per year!
- 12 1ST ANNC: Make your own 30-day Camel test! Discover why --  
13 after all the mildness tests -- Camel is by far  
14 America's most popular cigarette!
- 15 MUSIC: (HOW MILD CAMEL THEME FULL)
- 16 1ST ANNC: Here transcribed is "RICHARD DIAMOND, PRIVATE  
17 DETECTIVE", starring DICK POWELL!
- 18 MUSIC: (INTO THEME)

35

100

51460 2853

Rec: 5-26-51

Brd: 6-15-51

125  
Sound Footsteps

1 BRIDGEY: Holy Kilarney catfish! ~~Richey boy!~~  
Hello Bridgey - what's new in the mop & pail department?

2 RICK: You, of course, Bridgey, come from the ~~state of Ireland.~~

3 BRIDGEY: <sup>Richey my boy</sup> What do you have a white suit on for?

4 RICK: Summer, you know. <sup>baby.</sup>

5 BRIDGEY: If that suit ~~were~~ <sup>was</sup> any whiter, you'd look like the  
6 invisible man.

7 RICK: This was originally blue, but I got caught in the rain.

8 BRIDGEY: Well, when you get to your office, rinse it out in  
9 your inkwell.

10 RICK: I use green ink. <sup>Oh</sup>

11 BRIDGEY: All the better. <sup>Oh</sup> It gives me the chills just looking  
12 at you.

13 RICK: This is the season for white, Bridgey. ~~Summer~~ looking  
14 on ~~and the hot days.~~ Why don't you break out in a <sup>new</sup>  
15 white dress?

16 BRIDGEY: Me in a white dress? Why with my shape, I'd look like  
17 a walking scoop of ~~vanilla~~ ice cream... <sup>vanilla!</sup>

18 ~~RICK: I think you look like a doll in any kind of a dress.~~

19 ~~BRIDGEY: I look like a doll.~~ <sup>Oh</sup> Bridgey

20 RICK: ~~Why~~ Bridgey, I've seen a lot of women in my day .. and  
21 I'd pick you anytime. You're my style.

22 BRIDGEY: I haven't been in style since Nineteen Ought Eight.  
23 And then only for a couple of days. Now before I break  
24 down and tell you the horrible story of my life, I let  
25 a man in your office.

26 RICK: Who?

27 BRIDGEY: <sup>200</sup> Tall, slim, good-looking. Might have been a rhumba  
28 <sup>225</sup> dancer ~~once~~. Said he was a detective friend of yours.

pw

51460 2854

Rec: 5-26-51  
Brd: 6-15-51

*That's*

1 RICK: *AS*wifty Miller! He's okay, Bridgey.

2 BRIDGEY: Now get to work before the temptation overcomes me to  
3 throw a ripe tomato at that suit.

4 RICK: You wouldn't do anything like that.

5 BRIDGEY: Oh no? Ask Teddy Roosevelt!

6 MUSIC: (BRIDGE)

7 SWIFTY: Rick, I've got to take a sudden trip, and I'm working  
8 on a job that's going to need some help.

9 RICK: What's the rumble, Swifty?

10 SWIFTY: Just keeping tabs on a girl.

11 *30* RICK: *That's* The kind of work I like.

12 SWIFTY: And this one won't be hard to follow...She just pulls  
13 men after her. And looks!...Well, they're too good  
14 to be true.

15 RICK: *Now* ~~n~~Don't oversell it. I was gone on the word "girl." Who  
16 is she, what does she do .. and so on?

17 SWIFTY: Name of Madelaine Granger. Occupation: head accountant  
18 for a women's fashion magazine called "POISE."  
*Oh well,*

19 RICK: ~~that~~. I can see I'm going to need my argyle socks, and  
20 my gold huckster lighter.

21 SWIFTY: Just don't start thinking of cocktails at five, or  
22 maybe spaghetti at her place later.

23 RICK: Why? ~~do~~ You hold the mortgage?

24 SWIFTY: No .. it's just that you're not going to talk to her  
25 much.

26 RICK: *300* Oh, I'm two blocks away behind ~~with~~ a newspaper, huh?

27 SWIFTY: *330* No, you're going to get closer. But not close enough  
28 to let her know who you are, or what you're doing.

RICHARD DIAMOND #25  
Rec: 5-26-51  
Brd: 6-15-51

REVISED -3-

1 RICK: ~~That's what she's doing, huh?~~ What's she done .. stabbed  
2 her grandmother?

3 SWIFTY: It's a case I've been working on for six months. <sup>Rick</sup> She's  
4 promised to make out some affidavits for me and she's  
5 important. It'd take me a year to tell you everything  
6 -- and I don't have that much time.

7 RICK: Alright Swifty, you know what you're doing. Where do  
8 I start?

9 SWIFTY: At the Magazine office. I've already arranged with the  
10 building owner that you're to pose as an architect  
11 <sup>280</sup> checking fault lines, or something in the building.  
12 <sup>355</sup> Give you a chance to walk around the offices watching  
13 <sup>307</sup> her.

14 RICK: I have an old slide rule that'll come in handy.

15 SWIFTY: <sup>Now look</sup> I've been posing as an advertising man in case you hear  
16 my name in <sup>the</sup> conversation.

17 RICK: You said I shouldn't get close enough to hear  
18 conversation.

19 SWIFTY: Alright, Rick, if it works out maybe you do chomp a  
20 couple of gin-dipped olives. But talk about Frank  
21 Lloyd Wright, or the Parthenon or something.

22 RICK: When will you be back?

23 SWIFTY: Within twenty-four hours. <sup>Do you</sup> Think you can stay up all  
24 night and watch her apartment? <sup>From the outside?</sup>

25 RICK: (SIGHS) You make everything <sup>so difficult</sup> hard, don't you Swifty?

26 Well, I'll try.

27 SWIFTY: <sup>400</sup> Okay, I've got to run, Rick. I'll take over when I get  
28 <sup>425</sup> back. <sup>Oh</sup> Here. Here's a day in advance.  
<sup>426</sup>

pw

51460 2856

1 SOUND: MONEY

2 RICK: Oh Swifty, if there's one guy in this world I trust, it's  
3 you.

4 SWIFTY: <sup>Go on</sup> Take it. Who knows, I might get hit with a bolt of  
5 lightening an hour from now.

6 MUSIC: (IN AND UNDER)

7 RICK: ~~It was an interesting assignment, at least, clean, and~~  
8 glamorous. <sup>I'd</sup> heard they had some doll-type women at  
9 POISE Magazine .. left-overs from Miss America Contests  
10 and such. So I changed into my architect's costume,  
11 <sup>430</sup> ~~smoked glasses~~ <sup>450</sup> rope, corduroy coat, slide rule, tape measure and a  
12 far-away look .. as if I were always listening for the  
13 Empire State Building to fall. Then I reported to  
14 POISE, with as much as I could muster. When I saw the  
15 layout, I'd have taken the job for nothing. Paid, even.  
16 Especially when I saw the Managing Editor herself.  
17 Celeste Phillips it said on the door.

18 CELESTE: Is there something you want?

19 RICK: Well, why burden you with my sudden greedy desires?  
20 I'll be satisfied just to walk around and look.

21 CELESTE: <sup>500</sup> ~~525~~ I don't understand.

22 RICK: My name is Diamond. I'm an architect. The Building  
23 owner sent me to check some .. uh .. structural  
24 problems.

25 CELESTE: Well, in that case, Mr. Diamond .. start checking  
26 structures.

27 RICK: I have already started. You're good for years.

28 MUSIC: (IN AND UNDER:)

RICHARD DIAMOND #25  
Rec: 5-26-51  
Brd: 6-15-51

REVISED -5-

1 RICK: I walked through more loveliness in an hour than a  
2 casting director sees in a year. It was an all-woman  
3 magazine .. editors, writing, advertising, makeup women,  
4 copy girls. Any minute I expected to bump into Phil  
5 Spitalney. I peeked into photography rooms where models  
6 posed, and art departments where more models posed, and  
7 hallways where models waited to pose.

530  
550  
557

8 RECEPTIONIST: (WOLF WHISTLE) ~~man!~~ *Ad lib: Hey look girl a man!*  
*where's he? Right there - isn't he cute!*

9 RICK: Oh, it was grand. I was humming, and busily measuring  
10 here and there, and almost forgot my purpose..to see  
11 Madelaine Granger. She was in accounting..And what a  
12 figure. Just as Swifty had said.

13 MADELAINE: *640* What are you doing in my office?  
*655*

14 RICK: I'm sorry .. ma'am..but I'm an architect, making an  
15 inspection.

16 MADELAINE: Oh, I didn't mean to speak sharply. I was just  
17 surprised to see a man in here.

18 RICK: Did I get the wrong door?

19 MADELAINE: No <sup>No</sup> .. this is my office. Accounting .. if that's  
20 what you wanted.

21 RICK: *Oh well* My name is Diamond.

22 MADELAINE: Very nice. Mind if I just sit here and watch you  
23 inspect?

24 RICK: Well .. if you must.

25 MUSIC: *630* (IN AND UNDER:)  
*640*  
*655*

51460 2858

pw

RICHARD DIAMOND #25  
Rec: 5-26-51  
Brd: 6-15-51

REVISED -6-

1 RICK: Well, I measured, and computed, for as long as I dared  
2 .. until a cretin could have figured out that I didn't  
3 know a cross beam from Radio City. Then I took a break  
4 and talked with Madelaine. Asked her if she'd like to  
5 go out and share a malted milk with me..(Spiked of course)

6 MADELAIN: ~~With the~~ *what a nice idea!*

7 RICK: ~~What time?~~ *Then let's go!*

8 MADELAIN: ~~Was~~..I've got to take these charts down the hall *first.*

9 (FADES) I'll be right back.

10 RICK: *Music Establish and Uffore* *And I did*  
I was being paid to follow her, but in the maze of

11 *700*  
*720*  
*724* offices, women, and doors, she eluded me. I was about  
12 to go back to her desk and wait .. when..

13 MADELAIN: (~~LOUD SCREAM STARTING OFF .. THEN FALLING AWAY~~)

14 RICK: ~~The scream came from the back of the offices.~~

15 CAST: (SUDDEN AD LIBS .. "WHAT WAS THAT" .. etc.)

16 ~~SOUND: RUNNING STEPS~~

17 RICK: I ran through the women who came out of offices, and  
18 even saw another man, out of the corner of my eye,  
19 hurrying somewhere. There were people standing around  
20 an open elevator shaft .. the service elevator. I  
21 looked down. Eight stories below was something that  
22 used to be Madelaine Granger.

23 *730*  
MUSIC: (~~BUILDS AND OUT~~)

24 *740*  
SOUND: (~~DOOR CLOSES .. STEPS ON~~)

25 *745*  
WALT: (COMING ON) I locked all the doors, and told everybody  
26 to stay here .. but anybody could have come in and out  
27 since you called, Rick.

pw

51460 2859



RICHARD DIAMOND #25  
Rec: 5-26-51  
Brd: 6-15-51

REVISED -7-

1 RICK: Walt, what difference does it make who went in or out?  
2 WALT: I like to get statements, that's why. It looks good on  
3 the record.  
4 RICK: You think she was pushed down that elevator shaft?  
5 WALT: No. That's a rare and unusual type of crime. She  
6 probably had an accident, or committed suicide.  
7 RICK: Well that about covers all possibilities.  
8 WALT: <sup>Oh</sup> Rick, knock off the smart talk. This is serious  
9 <sup>804</sup> business. Got any information?  
10 RICK: <sup>815</sup> Know Swifty Miller?  
11 WALT: <sup>820</sup> Best private detective in town.  
12 RICK: Well!.. that's all the information you're going to get  
13 out of me.  
14 WALT: Do you want me to hold your hand?  
15 RICK: <sup>Alright</sup> Allright <sup>A.</sup> if you're going to threaten me. Swifty  
16 hired me to watch Madelaine Granger. To see that no  
17 harm came to her.  
18 WALT: <sup>Hmm</sup> And you wanted a compliment a minute ago.  
19 RICK: I wasn't supposed to bodyguard her .. just watch.  
20 Swifty thought she might leave the country, or take  
21 poison, or turn into a butterfly some night. She was  
22 going to give some evidence in a case he was working on.  
23 WALT: What case?  
24 RICK: Ask Swifty.  
25 WALT: <sup>830</sup> Funny he'd hire you for a job when he could do it  
26 <sup>845</sup> himself.  
27 RICK: <sup>850</sup> For your information, he's out of town.  
28 WALT: Where?

pw

51460 2860

Rec: 5-26-51

Brd: 6-15-51

1 RICK: Check the trains, planes, taxis and busses. Maybe also  
2 the state police.

3 WALT: Who was he working for?

4 RICK: Again .. you'll have to ask him.

5 WALT: (SIGHS) *Oh!*

6 RICK: (WEARILY) *Oh* I don't know where he is, Walt. Cross my  
7 heart and hope to look like you when I grow old if it  
8 isn't true.

9 WALT: Did you talk with Madelaine Granger ... before ....?

10 RICK: Yes. *Yes.* <sup>Yes.</sup> Lovely. Delightful, in fact. No depression,  
11 hysteria, nervousness, or otherwise extravagant  
12 behavior.

*900  
910  
915*

13 WALT: Do you think it was suicide?

14 RICK: Now that you pin me down .. I again refer you to Swifty  
15 Miller. He'll be back in twenty-four hours.

16 WALT: Okay, Rick. We'll list it as a probable suicide until  
17 we hear from him.

18 RICK: ~~Okay, Fatty.~~ *That's very good Fatty.*

19 MUSIC: (IN AND UNDER:)

20 RICK: I looked around a little more .. but my heart wasn't in  
21 it. The old gayety just wasn't there to recapture. I  
22 walked down to the street, trying to figure something  
23 out, without anything to go on. I spent the afternoon  
24 and evening poking around, and got nowhere .. then went  
25 home and to bed. Madelaine Granger had died less than  
26 fifty feet away from me. And I still didn't have answers  
27 to the questions I knew Swifty Miller was going to ask  
28 me the next day. (MORE) pw

*930  
940  
945*

51460 2861

Rec: 5-26-51

Brd: 6-15-51

1 RICK: (CONT'D) Around five the following afternoon, (SOUND: PHONE  
2 RINGS INSISTENTLY) the phone rang, and everything became  
3 more jumbled than ever.

4 SOUND: PHONE UP

5 RICK: Diamond.

*This is Swifty*

6 SWIFTY: (FILTER) (SPEAKS WITH EFFORT) Rick .. ~~back~~ .. get over  
7 here.

8 RICK: ~~Thanks~~ it!

9 SWIFTY: ~~Swifty Miller~~ *Swifty*

10 RICK: Where are you? *Swifty* What's the matter?

11 SWIFTY: *1030* My office. I just .. got back *in town* .. and (CHOKES) stopped  
*1040*  
*1011* a whole .. gunful of .. bullets.

13 MUSIC: (HITS IN AND UNDER:)

14 RICK: I was on the phone to police emergency, and then to  
15 Walt Levinson. *In the heavy afternoon traffic*  
*my taxi eighteen*  
16 ~~of cars~~. It took ~~eight~~ minutes to get to Swifty  
17 Miller's office. (SOUND: RUNNING STEPS...STOPS...DOOR OPENS)  
18 ~~at~~ Walt had beaten me there.

19 WALT: (DOWN) Hi, Rick.

20 SOUND: FEW STEPS

21 RICK: How is he, Walt?

22 WALT: Dead.

23 MUSIC: (HITS IN AND UNDER)

24 RICK: I took a look at the body. There were three, maybe four  
25 bullets in him. And the score was mounting .. a dead  
26 girl, and a dead detective who was following her. And  
27 *1030*  
*1040*  
*1044* I didn't have the remotest idea of what it was all about!

28 MUSIC: (UP TO FIRST ACT CURTAIN)

RICHARD DIAMOND #251050  
Rec. 5-26-51  
Brd. 6-15-51

~~1050~~  
1107

-11-

1 2ND ANNC: Before we continue with "RICHARD DIAMOND", here are ~~4100~~  
2 few words about smoking enjoyment. 1107  
3 1ST ANNC: Mildness tests have smoked out the truth!  
4 2ND ANNC: Smokers have made the quick-trick tests and the  
5 thorough thirty-day Camel test -- to find out the  
6 truth about cigarette mildness!  
7 1ST ANNC: And after all tests, the latest published figures show  
8 that Camel leads all other brands by many billions  
9 of cigarettes per year!  
10 2ND ANNC: What are the reasons for Camel's leadership?  
11 Flavor and mildness! No other cigarette has the same  
12 rich, full flavor.  
13 1ST ANNC: And no other cigarette offers this proof of mildness:  
14 In a coast-to-coast test of hundreds of people who  
15 smoked only Camels for thirty days, noted throat  
16 specialists reported not one single case of throat  
17 irritation due to smoking Camels!  
18 2ND ANNC: Make your own thirty-day Camel test! -- and you'll  
19 see why Camel leads all other brands by billions!  
20 SINGERS: How mild,  
21 How mild,  
22 How mild can a cigarette be?  
23 Make the Camel thirty day test  
24 And you'll see...  
25 Smoke Camels and see!  
26 MUSIC: (AND UNDER)  
27 1ST ANNC: And now back to "RICHARD DIAMOND, PRIVATE DETECTIVE",  
28 starring DICK POWELL!  
rs

51460 2863

1215

1 MUSIC SECOND ACT OVERTURE AND UNDER

2 RICK: I never have been able to take my homicide casually, and  
 3 ~~Swift~~ Swifty Miller's death was doubly hard to take. He'd  
 4 ~~1225~~ <sup>1230</sup> been my friend, we were in the same business, and we'd  
 5 been working on the same case...whatever it was. The  
 6 coroner ~~pronounced death as instantaneous~~ was of  
 7 the opinion the slugs were thirty-two's or smaller  
 8 calibre fired at close range. Walt Levinson and I poked  
 9 around the office looking for something that might tell  
 10 us why Swifty had died...who had killed him...or who he  
 11 had been working for. The office files turned up  
 12 nothing. Poise Magazine or Madeline Granger weren't  
 13 even mentioned. But I had better luck when I went  
 14 through <sup>Swifty's</sup> ~~his~~ billfold and wallet.

15 CAST: ANTICIPATE UNDER NARRATIVE, CRIME SCENE AD LIBS AS FROM  
 16 POLICE AND CRIME-LAB TECHNICIANS.

*walt: Fred, take another shot of the desk.  
 Fred: OK Lieutenant.*

17 RICK: (CALLS) Walt --

18 WALT: (OFF) Yeah?

19 RICK: Come here.

20 WALT: (FADES IN) You find something?

21 RICH: Maybe. Shut that door, huh?

22 WALT: Sure!

23 SOUND: CLOSES DOOR

24 WALT: (AD LIBS OUT) All right. What is it?

25 RICK: This. One cancelled round-trip flight ticket to Bermuda.

26 WALT: Bermuda? Swifty didn't strike me as the vacationing  
 27 kind.

51460 2864

1 RICK: And it's a cinch he wasn't following the crops. Walt,  
2 yesterday when he came by my office and ~~me~~ <sup>told</sup> me <sup>About</sup>  
3 Madeline Granger he said he was taking a trip.....this  
4 must have been it.

5 WALT: Yeah. But what kind of fun can you have flying there  
6 and back in twenty-four hours?

7 RICK: <sup>1030</sup> <sup>1320</sup> <sup>1338</sup> Maybe he didn't go for fun. Besides, this is the  
8 off-season.

9 WALT: I'll have some men check the ~~airline company~~ <sup>Airlines</sup> to make  
10 sure. ~~Maybe there's a hotel or something in Bermuda that~~  
11 ~~can be used as a road.~~

12 RICK: ~~Maybe.~~

13 WALT: Anything else?

14 RICK: <sup>well just</sup> <sup>Let's see it,</sup> This slip of paper. It's Swifty's handwriting.

15 WALT: (READING) <sup>Let's see it,</sup> Cooperative Publishing Company. Suppose he  
16 was working for them, whoever they are?

17 RICK: <sup>Hmm</sup> <sup>Could be.</sup>

18 SOUND: PICKS UP PHONE AND STARTS TO DIAL

19 RICK: <sup>Oh,</sup> Save your fat little finger, Walt.

20 WALT: I was just calling information to --

21 RICK: No information gonna give you no information about no  
22 Cooperative Publishing Company. I just tried myself

23 WALT: <sup>1300</sup> <sup>1400</sup> <sup>1410</sup> Oh....that's funny.

24 SOUND: REPLACES PHONE

25 RICK: A real jaw-breaker, ~~Walt.~~ <sup>huh.</sup>

26 WALT: Maybe it's an out-of-town concern!

27 RICK: Yeah. Probably in Bermuda or some place like that.

1 WALT: Now you're being funny. (SIGHS) Well, I'll have to  
2 worry about that later. Right now I have to notify his  
3 people. <sup>Know who they are, Rick?</sup>  
~~Who are they, Rick?~~

4 RICK: <sup>Just his</sup> A mother... ~~somebody~~... She lives in Scarsdale.

5 WALT: Wanna go with me?

6 RICK: No thanks, Walt. That's another thing about homicide  
7 I've never gotten used to... notifying the nearest of  
8 kin.

9 MUSIC: <sup>+330</sup>  
~~1405~~ IN AND UNDER

10 RICK: <sup>1435</sup> I decided to stop in and talk to some people at Poise  
11 Magazine.

12 SOUND: FADE IN TYPEWRITER

13 RICK: The recent demise of their chief accountant, Madeline  
14 Granger, hadn't upset the office decorum too much. But  
15 I did sense that the receptionist outside Celeste  
16 Phillips office had been affected by something.

17 SOUND: TYPEWRITER TO STOP

18 RECEPT: (COLDLY) Well???

19 RICK: ~~Remember me?~~ ~~receptionist?~~ I'd like to see  
20 Miss Phillips, please.

21 RECEPT: Is that so?

22 RICK: Cross my ~~heart~~ heart.

23 RECEPT: What do you wish to see Miss Phillips about?

24 RICK: <sup>Honey,</sup> <sup>don't you</sup> <sup>me.</sup>  
I'm the architect, remember? ~~I came back to the office~~  
25 ~~stress and strain.~~

26 RECEPT: ~~I don't~~ that....

27 RICK: ~~Nevertheless~~....

28 RECEPT: <sup>1450</sup>  
~~1450~~ <sup>1505</sup>  
You can't see Miss Phillips.

1 RICK: Why not?  
 2 RECEPT: ~~That suit will clash with the color scheme in the~~ office.  
 3 ~~Need any more reasons?~~  
 4 RICK: ~~Oh. And to think that only yesterday you introduced at~~  
 5 ~~I think she'll see me - tell her Mr. Diamond is out here.~~

6 Recept: ~~little old me.~~ I'm sorry, but I really cannot--  
 7 SOUND: DOOR OPENS OFF

8 AARON: (SLIGHTLY OFF) Let him come... <sup>in Rene.</sup> ~~let him come in, Rene.~~  
 9 He's an honest man.

10 MUSIC: IN AND UNDER

11 RICK: That voice did not belong to Celeste Phillips unless she  
 12 had been taken with a cold. As it turned out it belonged  
 13 to a man with a clean, ruddy face touched off by a  
 14 carefully clipped grey mustache. He was standing in the  
 15 doorway to Celeste Phillip's office, striking a dignified  
 16 pose. There was an expensive briefcase under one arm...  
 17 the elegant homburg and the well-tailored pin-stripe  
 18 tagged him as a successful member of the legal  
 19 profession. He looked vaguely familiar.

1430  
1520  
1530

20 AARON: Mr. Diamond, it's none of my business to inquire what  
 21 you are doing here, but I know you by reputation. <sup>DICK: Oh, That's nice.</sup> And  
 22 I have long looked forward to the pleasure of meeting  
 23 you under any circumstance. I am Aaron Caesar.

24 RICK: Oh, I've heard of you, Mr. Caesar, and I'm also aware of  
 25 your reputation in our courts of law.

26 AARON: Then I am flattered, sir.

27 RICK: <sup>just</sup> I was thinking that possibly we had met somewhere else?

28 AARON: Hardly...I would remember the occasion, I assure you. <sup>Come in.</sup>  
 (UP) ~~Celeste, my dear.~~

51460 2867



1 RICK: Thank you

2 SOUND: FOOTSTEPS

3 AARON: Celeste, outside of myself, I would say this is the  
4 only other honest man I've ever seen in your office.  
5 This is Mr. Diamond, the famous detective.

6 CELESTE: Mr. Diamond.

7 RICK: Miss Phillips.

8 AARON: Well....I was just leaving. The field is yours,  
9 Diamond.

10 RICK: Do you want it mowed, planted, ploughed or irrigated?

11 AARON: What ....oh....(LAUGHS) Very good....very good.

12 CELESTE: Goodbye, Aaron.

13 AARON: Goodbye, Celeste....Mr. Diamond.

14 SOUND: DOOR CLOSES

15 CELESTE: Today a private investigator, yesterday an architect

16 RICK: <sup>1530</sup> Well, I gave it up...somebody burned all my bridges

17 CELESTE: <sup>1605</sup> What will you be tomorrow, Mr. Diamond?

18 RICK: <sup>1635</sup> A magazine publisher, I hope. I was thinking of buying  
19 the Cooperative Publishing Company. They tell me it's a  
20 pretty exciting concern to get involved with.

21 CELESTE: I never heard of them. Are they located in New York?

22 RICK: <sup>Yes -</sup> Sort of. There's one office here - and another one in  
23 Bermuda.

24 CELESTE: Bermuda.....really?

25 RICK: Well, not exactly.

26 CELESTE: Oh, I see!

27  
28

h

1 RICK: Do you?

2 CELESTE: No. But I want to be helpful in whatever little game  
3 you're playing, Mr. Diamond.

4 RICK: <sup>1600</sup>very thoughtful, Miss Phillips.

5 CELESTE: <sup>1650</sup>Suppose you call me Celeste and I'll call you Rick. Now,  
6 <sup>1702</sup>tell me more about this Cooperative Publishing House.  
7 RICK: (CORRECTING HER) Company. It's something I just ran  
8 across recently. They sort of specialize in true-to-  
9 life murder stories.

10 CELESTE: Why, what ~~is~~ do you mean?

11 RICK: A man who had a very big interest in them went out and  
12 got himself killed a few hours ago. His name was Swifty  
13 Miller. Some people thought he was in the advertising  
14 busuiness. Especially Madeline Granger.

15 CELESTE: Why that's terrible... ~~terrible~~! Why should he be killed?

16 RICK: For one reason, he knew what Madeline Granger knew. For  
17 <sup>1630</sup>another reason he was a private detective working on a  
18 <sup>1725</sup>case.

19 CELESTE: A private detective - oh, I see. And you've been  
20 working with him?

21 RICK: That's right. I sort of specialize in the murder end of  
22 things.

23 CELESTE: Well, what case?

24 RICK: That's why I'm here, Celeste. Thought maybe you could  
25 tell me.

26 CELESTE: Goodness...you're confusing me and I'm not easily  
27 confused.

28 RICK: I'm confusing myself.

1 CELESTE: I'm afraid I'm not very good at this sort of talk,

2 Mr. Diamond,  
~~Mr. Diamond?~~

3 RICK: A minute ago I was "Rick".

4 CELESTE: I don't know what you are exactly. But I've got work to  
5 do. Would you think me rude if I asked you to leave?

6 RICK: I would.

7 CELESTE: Then I'll have to be rude, Mr. Diamond...Goodbye.

8 RICK: But I --really I --

9 CELESTE: (FIRMLY) Goodbye, Mr. Diamond.

10 MUSIC: (IN AND UNDER)

11 RICK: And every one else I talked to around the place, acted  
12 the same way. Polite but no information  
~~I was as popular as a Communist in~~

13 ~~Hollywood.~~ A lesser man would have given up. But I'm  
14 the stubborn type  
~~persisted and left without a scene.~~ I took a spot

15 outside the office building hoping to waylay someone and  
16 talk to them on my terms. As it worked out, I was

17 standing in front of a cigarette machine when a big  
18 black limousine pulled up at the curb. Two "gentlemen"

19 were suddenly standing beside me... ~~looking the same way~~  
20 ~~firmly in my eye, with their hands on my shoulders.~~

21 SOUND: LIGHT TRAFFIC...STEPS UNDER

22 POBEY: (POLITELY) Our car is right over here, Mr. Diamond.

23 RICK: Well, I was thinking of calling a taxi. Thanks just  
24 the same.

25 POBEY: Oh, But this is free.

26 RICK: Probably not going in my direction.

27 POBEY: Of course it's going in your direction.

28 RICK: What direction is that?

1 POBEY: Who knows, Mr. Diamond, perhaps all the way to Bermuda.

2 ~~SOUND: DOOR~~

3 ~~POBEY: Now, why don't you kind of get in the car?~~

4 MUSIC: (IN AND UNDER)

5 RICK: ~~And I had my side and no started off.~~ In a way it was  
6 refreshing. I wasn't beaten, slugged, pushed, nudged, or  
7 even spoken to rudely. Finally <sup>The limousine</sup> we stopped in front of a  
8 brownstone mansion on Kincaid Avenue. I was ushered  
9 into a waiting-room where a little old woman in a grey  
10 dress seemed to be waiting. She could have been eighty  
11 or a hundred and eighty...my guess was the top figure.

15102  
1855  
1905

12 MRS: Mr. Diamond, I'll be brief and to the point. When I  
13 arrived in New York two hours ago I was informed that  
14 Mr. Miller had been killed. I was also informed that you  
15 were an associate of his...kindly explain that  
16 association.

17 RICK: <sup>1830</sup> Well, I'll be brief and to the point, too. I don't even  
18 know you....why should I explain anything to you?

1909  
1938

19 MRS: Don't be ridiculous.

20 RICK: Possibly you were Swifty's girl friend?

21 MRS. Pobey!

22 POBEY: (SLIGHTLY OFF) Yes?

23 MRS. Stand by. I may want you to muss this gentleman up  
24 after all.

25 POBEY: Very well.

26 MRS: Mr. Diamond, I am Mrs. Cheviot Ellory...owner and  
27 publisher of Poise Magazine. Mr. Miller was working  
28 for me.

1 RICK: *Oh*, In that case I'm glad to meet you, Mrs. Ellory. You can  
2 tell Pobey I'm all right.

3 MRS: ~~1940~~ (SUSPICIOUSLY) Really?

4 RICK: ~~1952~~ Really. Up until now I had no idea who Swifty had been  
5 ~~2007~~ working for or what he was trying to do.

6 MRS: He gave you no details?

7 RICK: The boy was my friend. I'm going to find out who killed  
8 him. Here are my credentials.

9 MRS: (UP) Pobey, ~~bring Mr. Diamond a glass of brandy.~~  
*you may go!*

10 POBEY: (FADES) ~~of course~~, Mrs. Ellory.  
*Yes!*

11 RICK: He made a trip to Bermuda....to see you.

12 SOUND: STEPS FADE

13 MRS: That was unfortunate, Mr. Diamond. He didn't know I was  
14 on my way back here.

15 RICK: I guess not.

16 MRS: ~~1940~~ (SIGHS) I apologize for my curtness, Mr. Diamond. I'm  
17 ~~2025~~ afraid I'm suspicious of everyone these days.

18 RICK: ~~2036~~ Frankly, so am I.

19 MRS: When I phoned Swifty's office and found that he was  
20 murdered, I....

21 RICK: I understand. *Now* Tell me, how did you come to hire Swifty?

22 MRS: Six months ago my magazine circulation began to drop off  
23 ...advertisers were cancelling contracts without  
24 reasonable notice. I became alarmed and suspected...I  
25 don't know what. I engaged Mr. Miller to investigate.

26 RICK: ~~2080~~ What did he find out?

27 MRS: ~~2057~~ Nothing...for a while. Then two days ago he cabled me  
28 ~~2110~~ that he had located a witness who would be able to  
29 explain some important things. (MORE)

51460 2872

1 MRS: He also said the witness herself was involved and wanted  
(CONT)  
2 to be assured of immunity in the event charges were  
3 filed.  
4 RICK: Oh, That'd be Madeline Granger...  
5 MRS: Obviously.  
6 RICK: Then he was making the trip to Bermuda to arrange things  
7 with you, leaving me here to keep an eye on her.  
8 MRS: I'd grown very fond of Mr. Miller...do you have any idea  
9 what was going on....what it was all about?  
10 RICK: I'm beginning to get one. Has anyone made you an offer  
11 for your magazine at a nice low figure? Say, since your  
12 circulation dropped off....?  
13 MRS: Why...yes. As a matter of fact, someone has.  
14 RICK: The Cooperative Publishing Company?  
15 MRS: How did you know?  
16 RICK: Sort of an old trick. Sabotage a business until it's on  
17 the ropes, then step in and buy it cheap, and build it  
18 back up.  
19 MRS: Do you think that's what was happening to my magazine?  
20 RICK: I don't know, Mrs. Ellory, but I'll find out.  
21 MUSIC: (IN AND UNDER)  
22 RICK: A check with the Hall of Records revealed that the  
23 Cooperative Publishing Company had been licensed and  
24 given authority to engage in business in the State of  
25 New York a year before. None of its officers or guiding  
26 hands were listed. Which is a reasonable practice for a  
27 dummy firm. However, the lawyer who had filed the  
28 corporation papers was a man named Aaron Caesar.

1 MUSIC: (UP AND OUT)

2 AARON: <sup>2130</sup> What was that, Mr. Diamond?

3 RICK: <sup>2220</sup> Who owns Cooperative Publishing Company?

4 AARON: <sup>2230</sup> Why I believe it's defunct now....I....

5 RICK: Who did own it then?

6 AARON: I drew up the papers and handled the business end of it  
7 for Madline Granger.

8 RICK: Madeline Granger...

9 AARON: Yes...Poor child...she did so want to be in business for  
10 herself.

11 RICK: Was she the only one behind it?

12 AARON: Yes, Mr. Diamond, she was the only one.

13 MUSIC: (IN AND UNDER)

14 RICK: I didn't believe him. And two hours later when he  
15 stepped outside his office and locked the door, I was  
16 <sup>2240</sup> waiting across the hall in a broom closet. When things  
17 <sup>2245</sup> got quiet I glass-keyed my way inside and went right for  
18 <sup>2255</sup> his files. The corporation papers were there...drawn up  
19 very neatly. Madline Granger wasn't the only officer in <sup>A</sup>the  
20 Cooperative Publishing Company. <sup>A</sup>Daphne Winter. <sup>A</sup>Mary  
21 Lou Higgins...and a half a dozen other efficient, smart,  
22 alert, and sabotaging workers from Poise Magazine were  
23 also listed...including the managing editor, Celeste  
24 Phillips. It was easy to figure...they were all in key  
25 <sup>2280</sup> jobs systematically wrecking Poise Magazine. I stuffed  
26 <sup>2320</sup> the folder under my arm and was about to walk out, when  
27 <sup>2332</sup> somebody walked in.

28 SOUND: CLOSE DOOR

1 CELESTE: (SURPRISED) Rick!

2 RICK: Hello, Celeste, are we still speaking?

3 AARON: (SLIGHTLY OFF) We are all speaking, Mr. Diamond. Close  
4 the outer door, Celeste.

5 MUSIC: (IN GRIMLY)

6 RICK: <sup>CAESAR, Hamburg and All</sup> Aaron <sup>came back</sup> looked very elegant standing in back of an elegant  
7 looking thirty-two. Celeste closed the outer door <sup>and</sup> drew  
8 the shades, and we got down to business. She held the  
9 gun while he walked over and relieved me of the folder.

10 SOUND! FLIPS PAGES OF FOLDER

11 AARON: Mmm...ah...well, Mr. Diamond, I take it you were about to  
12 make off with these papers from my files?

13 RICK: You take it correctly, Mr. Caesar, I was about to.

14 AARON: And you've read this information?

15 RICK: I'm afraid I did peek a little. Forgiven?

16 AARON: Hardly. I thought Mr. Miller was extremely clever in  
17 coercing one of our associates into a promise of making  
18 a statement and baring the facts contained in this  
19 folder....but you were taking the folder.

20 RICK: I'm a pressure worker. Especially after you killed  
21 Swifty and Madeline Granger.

22 AARON: But we hardly counted on killing you.

23 RICK: You'd have had to count on it sooner or later, Mr.  
24 Caesar. You see, I remember where we met now...in the  
25 hallway yesterday, just after Madeline Granger went down  
26 that elevator shaft.

27 AARON: Um...yes...well...Celeste, my dear, give me the weapon  
28 and go into my outer office and bring me a pillow off  
29 the divan.



1 CELESTE: Aaron, you aren't going to....

2 AARON: Do as I say, please.

3 RICK: Yeah, do as he says. <sup>Celeste,</sup> Just another little old killing.

4 <sup>2400</sup> He'll wrap the gun in a pillow so it'll smother the noise  
<sup>2450</sup>  
<sup>2505</sup>

5 when he shoots me and then you both can go out to dinner.

6 CELESTE: Aaron...I can't...there must be some other way. I didn't

7 want killing...I don't want any more.

8 AARON: This man has become dangerous to us.

9 CELESTE: I haven't killed anyone...and neither have any of the

10 other girls. We just wanted to get the magazine from

11 Mrs. Ellory.

12 AARON: And we're still going to get it. Now give me the gun!

13 CELESTE: (HESITATES) ~~.....~~ <sup>Aaron... I... I</sup>

14 RICK: Don't trust him, honey. Maybe some day homberg-head here

15 will shove you down an elevator shaft, just the way he

16 did Madeline Granger.

17 AARON: <sup>2430</sup> Shut up, Diamond. Celeste, give me that gun!

18 CELESTE: <sup>2515</sup> ~~.....~~ <sup>No Aaron...</sup>

19 AARON: <sup>2530</sup> (WITH AN EFFORT) Give it to me.

20 SOUND: SCUFFLE

21 MUSIC: ~~(.....)~~ Sneak

22 RICK: I was waiting for that. He lunged for the gun in her

23 hand and she put up a fight. It was pretty exciting...

24 Celeste was pretty good.

25 CELESTE: (STRUGGLING) Here...here...Mr. Diamond, you take the

26 gun....

27 AARON: No....no....

28 CELESTE: I'd rather face a prison sentence...than ...murder

29 charges.

m

51460 2876

REC. 5-26-51  
BRD. 6-15-51

*Celeste now*

- 1 RICK: Smart girl ~~n..n~~...can you hold him while I call the
- 2 police?
- 3 CELESTE: I don't think so!
- 4 RICK: Well, in that case... (EFFORT)
- 5 SOUND: SINE AARON
- 6 AARON: (REACTS)
- 7 SOUND: CLATTERS ACROSS DESK... FALLS TO FLOOR
- 8 RICK: As I was saying. <sup>clear</sup> n. in that case, I'll hold him and you
- 9 call the police.
- 10 MUSIC: (UP TO TAG)

2500  
2545  
2600

m

RICHARD DIAMOND #25  
Rec. 5-26-51  
Brd. 6-15-51

-26-

1 2ND ANNC: ~~Dick~~ Powell will return in just a minute.

2 1ST ANNC: How mild can a cigarette be? Smokers have made  
3 different tests of mildness and, after all these  
4 tests, latest published figures show Camel leads all  
5 other brands by billions!

6 2ND ANNC: Make the sensible cigarette test! Smoke only Camels  
7 for thirty days and see how flavorful Camels are...  
8 how they agree with your throat, pack after pack,  
9 day after day. Then you'll know why Camel is by far  
10 America's most popular cigarette!

11 ANNCR: There's still time tomorrow to get a carton of Camels  
12 for that special day, Sunday -- Father's Day! Give  
13 Dad America's most popular cigarette -- give him a  
14 carton of Camels!

15 1ST ANNC: Here's Dick Powell with a special message.

2655  
( INSECT - "CAMEL JINGLES" )

16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
rs

~~2640~~  
2708

RICHARD DIAMOND #25  
Rec. 5-26-51  
Brd. 6-15-51

~~2510~~  
~~2640~~  
2710

1 POWELL: Thank you. Ladies and gentlemen, servicemen,  
2 servicewomen, and veterans have received more than  
3 one hundred and ninety-six million gift Camels!  
4 This week, the makers of Camels are sending thousands  
5 of packs of Camels to: Veteran's Hospitals, Waco,  
6 Texas and Manchester, New Hampshire...U. S. Army  
7 Station Hospital, Camp McCoy, Wisconsin...U. S. Naval  
8 Hospital, Naval Medical Center, Guam, Marianas Islands.  
9 Now - until next week .. enjoy Camels....I always do

10 MUSIC: (INTO WHISTLING THEME WITH POWELL MODULATING TO HOW  
11 MILD CAMEL THEME WHICH IS CONTINUED BY ORCHESTRA)

~~2540~~  
~~2721~~  
2743

12 1ST ANNC: Dick Powell can now be seen starring in the R.K.O.  
13 Film "CRY DANGER". Tonight's transcribed ADVENTURE  
14 OF "RICHARD DIAMOND" was written by John Michael Hayes  
15 and E. Jack Neuman with music by Frank Worth. Our  
16 director is Helen Mack. Featured in the cast were  
17 Virginia Gregg, Arthur Q. Bryan, Hilary Brooke,  
18 Lurene Tuttle, Whit Conners, Adrienne Mardin and  
19 Sidney Miller.

~~2855~~  
~~2720~~  
2800

20 MUSIC: (HOW MILD CAMEL THEME OUT ON CUE FOR HITCHHIKE)

~~2615~~  
~~2735~~  
2819

RICHARD DIAMOND #25  
Rec. 5-26-51  
Brd. 6-15-51

1 SINGERS: ~~The bite~~ is out and the pleasure's in  
2 When you smoke Prince Albert!  
3 It's specially treated not to bite your tongue...  
4 The bite's out and the pleasure's in!

5 ANNCR: Friends, this Sunday is Father's Day. And if your  
6 Dad smokes a pipe, give him the National Joy Smoke,  
7 Prince Albert -- America's largest-selling smoking  
8 tobacco! P.A. is rich and flavorful and specially  
9 treated to insure against tongue bite. Give Dad the  
10 one-pound tin, specially wrapped for Father's Day!

11 MUSIC: (ORCH. "HOW MILD" CAMEL THEME CONTINUING UNDER.)

12 1ST ANNCR Listen next week for another exciting adventure of  
13 "Richard Diamond", starring Dick Powell!!  
14 (WORD CUE FOR STATION CUT-OUT)

15 MUSIC: (BOARD FADE)

16 ANNCR: THIS IS YOUR FBI - the official broadcast from the  
17 files of the FBI - follows immediately, stay tuned.  
18 This program came to you from Hollywood.

19 THIS IS THE AMERICAN BROADCASTING COMPANY.  
20

rs

~~2635~~  
~~2740~~  
~~2826~~  
~~2839~~

~~2700~~  
~~2812~~  
~~2900~~

~~2705~~  
~~2816~~  
~~2905~~

~~2655~~  
~~2807~~  
~~2855~~

~~2730~~  
~~2840~~  
~~2930~~