

1 **TWO BOTTLES OF RELISH**
2 **mystery drama by Lord Dunsany**

3
4 **ANNOUNCER--**
5 **SMITHERS—salesman**
6 **RENTING AGENT**
7 **LINLEY--Smither's roommate; a Sherlock Holmes Type, Oxford grad**
8 **JOE—cop**
9 **ALICE--cop FEM**
10 **Jim—cop**
11 **INSPECTOR ULTON**
12 **COMMERCIAL lady**

13
14 **SMITHERS: Smithers is my name. I'm what you call a small**
15 **man in a small way of business. I travel for Num-nume, a**
16 **relish for meats and savories...**

17 **NUM-NUME COMMERCIAL: Try Num-nume, the world famous**
18 **relish! It's really quite good...no acids or anything!**
19 **Absolutely** **natural! It goes with anything—pork, chicken,**
20 **beef, and even the smeanly meats inside those. Try some**
21 **on your bangers next time. That's N-U-M- N-U-M-E.**
22 **Num-nume. Be sure to order some today. Keep it close in**
23 **your pantry. Your family will pester you for more and**
24 **more.**

25

1 **SMITHERS:** I wouldn't have got the job if it weren't. I hope to
2 get something harder to sell some day, because that's
3 where the money is, but at present, I can just make my
4 way. But then, I live in a very expensive apartment.
5 That's part of this whole story I'm telling you...It's not
6 the sort of story you'd expect from a small man like me,
7 but there's nobody else to tell it, and those that do know
8 it besides me are all for hushing it up. Frankly, I wish I'd
9 never had anything to do with this...that I'd heard
10 nothing about it.
11 Murder is not what you'd call in my line. Especially a
12 murder like this. But now, I feel that it's got to be told.

13 **MUSIC**

14 **ANNCR:** American Radio Theater presents a new adaptation of
15 Lord Dunsany's Two Bottles of Relish. Adapted, produced
16 and directed by Joy Jackson.

17
18 **EFX LONDON STREET;**

19 **SFX FOOTSTEPS**

20
21 **SMITHERS:** I was looking for a room to live in London. It had
22 Central to be on account of my job. I went to a block of
23 buildings (fade) that looked to be the thing, but rather
24 gloomy, and went inside to enquire. There was another
25 man already in front of me, and I heard them saying:

26 **SFX DOOR OPEN AND CLOSE, FOOTSTEPS**

27 **RENTING AGENT:** Why yes, sir. I have just what you want, I
28 think.

29 **LINLEY:** Fine, let's go up and take a look at it.

30 **SMITHERS:** I...I beg your pardon, but...

1 **LINLEY:** Looking for rooms, too, eh? Come along, come
2 along. We might as well have a look together.

3 **SMITHERS:** Well, I don't want to...well...push myself, you
4 know.

5 **LINLEY:** Push yourself? Absurd. You're looking for a flat,
6 right?

7 **SMITHERS:** Yes.

8 **LINLEY:** Well, so am I. No sense in having this poor woman make
9 two trips around the premises.

10 **SMITHERS:** Well...thank you very much.

11 **AGENT:** Right this way, sir.

12 **LINLEY:** You were about to say, sir?

13 **SMITHERS:** Well, as a matter of fact, I was going to say that
14 I'm afraid . . .

15 **LINLEY:** Afraid that the type of apartment I'm looking for
16 wouldn't exactly suit you, eh?

17 **SMITHERS:** Why, that's right. If you'll pardon my saying
18 so, you look as though you'll want rather more than that.

19 **SOUND: DOOR OPENS FOOTSTEPS**

20 **AGENT:** Here it is, sir. This is the apartment I spoke of.

21 **LINLEY:** Hmm. It is rather nice. Airy, too.

22 **AGENT:** And you see, sir, there's a sitting room, bedroom
23 and a bathroom. All very nice, self-contained and
24 private, sir.

25 **LINLEY:** How much are you asking for this perfect apartment?

26 **AGENT:** Fifty pounds the quarter.

27 **LINLEY:** Hmm, rather expensive.

28 **AGENT:** Well, sir, if you want a good thing, you know,
29 you've got to pay for it these days.

30 **LINLEY:** Yes, of course, of course.

1 **SMITHERS:** Look, sir. I don't want to butt in on this,
2 but...

3 **LINLEY:** You know, if the two of us took this
4 place...shared it, I mean, we could do very well indeed.
5 Don't you think...err...Mr... er...

6 **SMITHERS:** Smithers. Jeffrey Smithers..-But that's exactly
7 what I was about to suggest. I'd be glad to pay half and I
8 wouldn't be in the way much.

9 **LINLEY:** Well, I think...you know, I rather think that it's
10 a good idea.

11 **SMITHERS:** Then you'll do it?

12 **LINLEY:** Why not?

13 **SMITHERS:** It was really nice of you to agree to this, sir.
14 I don't know just what to say. I...

15 **LINLEY:** Nonsense. Nonsense, Smithers.

16 **AGENT:** Then if you gentlemen would return to my office, we'll
17 get the papers filled out.

18 **SFX** DOOR CLOSE, FOOTSTEPS AS THEY RETURN

19 **LINLEY** By the way, my name's Linley, James Linley. Might as
20 well get acquainted if we're going to be living together,
21 eh?

22 **SMITHERS:** Oh, yes, sir. And I think it's going to work out
23 perfect. Just absolutely, toppo!

24 MUSIC: BRIDGE

25

1 **SMITHERS:** This whole thing needs a lot of explaining, that's
2 obvious, and I'll tell you why I did it. I can't afford it,
3 of course. But I could tell after one look at Mr. Linley
4 that he was a well-educated man...Oxford probably. And
5 I said to myself, what's the Oxford manner worth in
6 business? I say, especially in a business like mine? If I
7 picked up only a quarter of it from this Linley, I'd be able
8 to double my sales... I mean you don't have to quote the
9 whole of the Inferno to show that you've read
10 Milton...half a line will do it. But about the story. You
11 mightn't think a little man like me could make you
12 shudder. Well, I soon forgot about Linley's Oxford
13 manner. But I'd find him continually knowing just what
14 I was going to say next. Not thought-reading, you
15 understand, but what they call intuition.

16 **SFX** MOVING CHESS PIECES

17 **EFX** MUSIC ON THE RADIO IN BACKGROUND

18 **SMITHERS:** I had been trying to learn chess...to help me take
19 my mind off Num-nume, and I spent the evenings trying
20 to work out problems, (fade) I never did very well, but
21 Linley would come along, glance at the problem and
22 then...

23 **LINLEY:** You'd probably move that piece first, I think.
24 That queen, I think.

25 **SMITHERS:** But where shall I move it?

26 **LINLEY:** One of those three squares.

27 **SMITHERS:** One of them? But it would be taken on any one of
28 them.

29 **LINLEY:** Yes, but it's not doing you much good. The
30 problem probably calls for you losing it. Try it out.

1 SMITHERS: Well...let's see...I move here, and the here...and
2 then....

3 LINLEY: No...that one.

4 SMITHERS: Oh, yes, of course.. and then there...It's right.
5 It was absolutely right.

6 SFX RUSTLE OF PAPER

7 LINLEY; (DISGUST) Oh, piffle, there just nothing of interest in the
8 paper these days.

9 SFX SMITHERS PICKS UP THE PAPER, OPENS IT AND
10 POINTS OUT AN ARTICLE

11 SMITHERS: Oh, I don't know about that. I think this article is
12 pretty interesting.

13 LINLY: Oh? Which one?

14 SMITHERS: It's this murder at Unge...

15 LINLEY: Murder? At Unge? How did I manage to miss that!

16 SMITHERS: Why it's been in all the headlines for days.

17 LINLEY: Never noticed it.

18 SMITHERS: Well...I suppose you'll laugh at me for it, but
19 the reason I'm interested in it is...well, a guy named
20 Seeger what's suspected. Seems he bought two jars of
21 Num-nume, the relish I sell. It was in all the papers.

22 LINLEY: (LAUGHS)

23 SMITHERS: A thing like that does help sales, you know.

24 LINLEY: I imagine it does.

25 SMITHERS: I wonder with all that knack you have for seeing
26 through a chess problem and thinking of one thing and
27 another that you don't have a try at that mystery. It's a
28 problem as much as chess.

29 LINLEY: There's not the mystery in ten murders that there
30 is in one game of chess.

1 SMITHERS (DISMISSIVE): It's got Scotland Yard beaten.

2 LINLEY: (INTERESTED) Has it? Serves them right.

3 SMITHERS: Knocked them end-wise.

4 LINLEY: It shouldn't have done that. What are the facts?

5 Tell me about it.

6 SMITHERS: You really want to know?

7 LINLEY: Come on, tell me. Now that you've got my interest

8 hopping.

9 SMITHERS: Right. Well, this fellow, Seeger his name is, was

10 down at a bungalow in the North Downs with a

11 girl...Nancy Elth she was, and they'd just been married.

12 She had something like \$800 along. And one day, she'd

13 just disappeared and Scotland Yard can't find a trace of

14 her.

15 LINLEY: What made them decide to look for her in the first

16 place?

17 SMITHERS: He told conflicting stories...for one thing...one

18 day he'd say she was in South America, the next it was

19 South Africa and like that all the time. And then,

20 besides, the police in Unge began to get a little suspicious

21 of him for other reasons, (fade) so they finally got a

22 warrant to search his house.

23 JOE: (FADE IN) As soon as I found out he was a vegetarian, I

24 knew it was him who did it.

25 ALICE: It ain't proved he's done anything yet.

26 JOE: If he ain't done anything, where is the girl? After all

27 they got married only two months ago. We been

28 watching this place for a whole week now and we haven't

29 seen her. All we seen was this Seeger fellow cutting

30 down them Larch trees.

1 **JIM:** **Them beautiful larch trees that was a credit to the**
2 **county. That's a criminal offence itself. We should have**
3 **taken him in for that at once.**

4 **ALICE:** **Now, look. We're supposed to search this place to see**
5 **if we can find any signs of criminal doings, not talk. We**
6 **ain't got nothing to show criminal behavior so far.**

7 **JOE:** **Didn't he say his wife had gone to South American, and**
8 **only the next day say that she went to South Africa?**

9 **JIM:** **And isn't he a vegetarian? You can't trust them kind.**

10 **ALICE:** **Bernard Shaw's a vegetarian and he's all right. What**
11 **about him?**

12 **JIM:** **Well, what about him? That beard and always in the**
13 **newsreels and what not. They're all queer, I tell yer.**

14 **SFX** **DRAWER OPEN AND RUMMAGE**

15 **JOE:** **Look! Look at what I found in the drawer! An axe!**

16 **JIM:** **There you are, see? That proves it. He chopped her up**
17 **with the axe and ... and...**

18 **ALICE:** **And what?**

19 **JIM:** **I dunno.**

20 **ALICE:** **We gotta look some more. That's all. Jim, you go**
21 **'round the back and see whether there's any signs of**
22 **diggin'...in case he buried her.. Joe...Joe!**

23 **JOE:** **Yeah? (off mike)**

24 **ALICE:** **Joe, have you looked to the chimney?**

25 **JOE:(coming on mike) Oh. Yeah. There's nothing there.**
26 **We've been watching it for a long time from the woods**
27 **out there. No smoke from the chimney... only the little**
28 **stove when he did some cooking.**

29 **JIM: (off mike) Alice! Joe! Look! Look!**

30 **JOE:** **A butcher's knife! That's it! That's what he done it with!**

1 ALICE: Let me see it, Jim. It looks right sharp.

2 JOE: That's what he done it with, then. With the butcher's
3 knife. He stabbed her with it when she was sleeping,
4 doubtless.

5 SFX RUMMAGING

6 JIM: And here's a file! A wicked big file. Here it is.

7 ALICE: There's no blood on it.

8 JIM: Might be he washed it off...and off the knife, too.

9 ALICE: Did you look for the digging?

10 JIM: Yeah. There's been none. Not around here.

11 ALICE: What could he have done...The Woodpile! That's it.
12 Look in the woodpile.

13 JOE: There's nothing there. We've been watching that pile
14 grow since he started to cut down them larches...a shame
15 that was..,a crying shame.

16 JIM: That's right, Alice. Can't see why he cut them down.
17 They was beautiful.

18 ALICE: Maybe he didn't do it after all.

19 JOE: But he's a vegetarian, Alice. He must have done it.

20 ALICE: Well, I suppose you're right. But how?

21 JIM: With the axe.

22 JOE: Or the knife.

23 JIM: Or the file...no, not the file.

24 ALICE: Well, anyway, we've got one "thing solved.

25 JIM: What's that, Alice?

26 ALICE: She's been murdered. We don't know how, but she's been
27 murdered. All we need is one thing.

28 JOE: Only one?

1 ALICE: Yes. We've got to find the body. What did he do with
2 it? That's what we've got to find out. What did he do
3 with the body?

4 MUSIC: BRIDGE

5 SMITHERS: I ought to warn you before I go any further...I'm
6 a small man myself and you probably don't expect
7 anything horrible from me. But I ought to warn you that
8 this man Seeger was a murderer, or anyway, somebody
9 was. The woman had been disposed of. . . a nice pretty
10 girl, too. and the man that had done it wasn't necessarily
11 going to stop at things you might think he'd stop at.
12 With a mind to do a thing like that, and with the shadow
13 of the rope to drive him further, you can't say what he'll
14 stop at. Murder isn't exactly a nice thing, you know...But
15 I've done enough of that. The story is the thing here. I've
16 warned you all nice and proper, and now I'll get back to
17 what you want to hear. I had told the whole thing to
18 Linley, just as I'm telling it to you (fade). And he just sat
19 there, not saying anything for a few minutes.

20 SMITHERS; Well, Linley, what do you make of it?

21 LINLEY: It's...it's what you'd call a "rum go."

22 SMITHERS: It certainly is.

23 LINLEY: And of course, if they don't find the body, they
24 have no case. You can't prove a murder without the
25 body.

26 SMITHERS: No sir.

27 LINLEY: Think he could have put it down the drains?

28 SMITHERS: No. Scotland Yard has been into that. And the
29 people at Unge before that. They've had a look in the
30 drains, such as they are and nothing has gone down.

1 LINLEY: And you say he didn't burn it.

2 SMITHERS: He had no fire. Only a fire in the small stove
3 now and then that he used for cooking.

4 LINLEY: It's all there. I know that everything is there,
5 but I can't put my finger on it. There's every possible
6 thing to show that he killed her.

7 SMITHERS: It's rum.

8 LINLEY: The thing that puzzles me are those trees, why
9 should he want to cut down those trees? Oh, what's the
10 use. I give up.

11 SMITHERS: You do these chess problems.

12 LINLEY: That's ten times harder.

13 SMITHERS: Then why don't you do this?

14 LINLEY: I'd like to, it's really beginning to get under my
15 skin a bit.

16 SMITHERS: You say it's easier than a chess problem.

17 LINLEY: I can see the chess board in front of me.

18 SMITHERS: That's so.

19 LINLEY: There's only one thing to do, Smithers.

20 SMITHERS: What's that?

21 LINLEY: You'll have to go up there. You'll have to go to
22 Unge and look things over for me.

23 SMITHERS: So I went to Unge. First thing I thought was that
24 it was a nice place to come on a honeymoon. And then,
25 when I thought that he killed her there, well, I'm only a
26 small man as I said, but I thought wouldn't it be funny if
27 it turned out to be me after all that got that man killed, if
28 he did murder her. So I found me way up to the little
29 house (fade) and began prying about the garden.

30 JOE: Here, here. What are you doing in this here garden?

1 SMITHERS: Just looking around, officer.

2 JOE: Looking around, eh? Well, You can't look around here.

3 SMITHERS: It's public property, ain't it?

4 JOE: Oh, pretty big for your boots, aint-cher?

5 SMITHERS: Well, officer, to tell you the truth, this is on
6 my regular sales round, and I thought I'd drop by and
7 take a look at the scene of the crime, so to speak.

8 JOE: Commercial traveler?

9 SMITHERS: Yes. My name's Smithers. I'm traveling for Num-
10 nume.

11 JOE: Num-nume? That's the stuff...

12 SMITHERS: That's right. So you see, officer, I have a sort
13 of professional interest, what with the criminal, alleged
14 criminal, I should say, having bought two jars of it.

15 JOE: Oh, yeah.

16 SMITHERS: I'll say one thing. It shows that the criminal,
17 the alleged criminal, I sould say...it shows he had his
18 wits about him, using a good relish like Num-nume.

19 JOE: My sister's been thinking of buying some--says we
20 might as well try some of the stuff. She gets ideas like
21 that once in a while. I mind last year when she thought I
22 should have orange juice for breakfast. Orange juice!
23 Another one of them new-fangled notions like this here
24 vegetarianism that he has.

25 SMITHERS: Huh? Oh, yes...and what did your sister do about
26 buying Num-nume?

27 JOE: Ain't done nothing about it. She's just thinking of it.

28 SMITHERS: Well, by some happy chance, I happen to have a few
29 jars of it right here in my case. If you'd let me come in
30 and set it down.

1 **JOE:** Why certainly... just put it here...(EFFORT) that's an
2 uncommon heavy case to be carrying around.

3 **SMITHERS:** It does tire a man... where's a chair...ah! That's
4 done it.

5 **JOE:** So this is the famous Num-numes. Looks all right.

6 **SMITHERS:** It is all right. No deleterious acids and
7 guaranteed not to harm the heart.

8 **JOE:** Think I'll buy a couple to take home to my sister. How
9 much are you asking?

10 **SMITHERS:** 24 cents. Regular price is 32 cents, but seeing
11 you've been so decent, I'll let you have it for 24.

12 **JOE:** Done.

13 **SMITHERS:** There you go.

14 **SOUND: COINS**

15 **JOE:** And this here's my part of the bargain.

16 **SMITHERS:** So this is the murder cottage. Cozy place.

17 **JOE:** Yeah. Although strictly speaking it's not the murder
18 cottage.

19 **SMITHERS:** Not the murder cottage? Where was she murdered
20 then?

21 **JOE:** Far as we can say at the moment, she's not been
22 murdered, you understand...not until we find a body.

23 **SMITHERS:** And you've got to stay around here until they find
24 one? Rum.

25 **JOE:** Yeah, rum it is. But we're certain he did it and we'll
26 find it out yet.

27 **SMITHERS:** What makes you so certain?

28 **JOE:** Well, first place, he's a vegetarian.

29 **SMITHERS:** Huh?

1 **JOE:** Flighty chaps, these vegetarians. Queer like, not all
2 there in the noggin, if you know what I mean.

3 **SMITHERS:** Thing I can't see is why you didn't come in and
4 search the place right away.

5 **JOE:** Well, you can't do that. No one had been inquiring
6 about the girl and there was no warrant out or anything.

7 **SMITHERS:** And what did you find when you went in?

8 **JOE:** Just a big file, and the knife and the axe he must have got
9 to chop her up with.

10 **SMITHERS:** But he got the axe to chop trees with.

11 **JOE:** Well, yes, he did that.

12 **SMITHERS:** And what did he chop them up for?

13 **JOE:** Well, my superiors have theories about that that they
14 mightn't tell to everybody. And I think it's a rattling
15 shame...myself...them trees was a fair sight in the county.

16 **SMITHERS:** Those logs are certainly a problem.

17 **JOE:** That's for sure.

18 **SMITHERS:** Do you suppose he cut her up at all?

19 **JOE:** He may have and he may not. It's all in your way of
20 looking at it. These vegetarians will do anything to my
21 way of thinking.

22 **SMITHERS:** Well...the more I look at it the more it seems to
23 me that those trees..those trees.

24 **JOE:** What about them?

25 **SMITHERS:** They might be the clue to the whole thing. He
26 must have wanted them down for something beside a pile
27 of fire wood...which he never used. Find out why he cut
28 them down and you might have the answer.

29 **JOE:** Oh, sure.

30 **MUSIC: BRIDGE**

1 **LINLEY:** You must be precise, Smithers. You can't tell
2 what may be vital. A tin tack swept away by a housemaid
3 might hang a man.

4 **SMITHERS:** But that's all there is, Linley. Except that I
5 did manage to sell some fifty jars of Num-nume, while I
6 was there.

7 **LINLEY:** Oh, that's not important.

8 **SMITHERS:** Maybe it isn't to you...but after all, it was the
9 start of the case for us, you know. Besides, I made quite
10 a bit of money out of that, you know. It helps pay the
11 rent.

12 **LINLEY:** Bo it does, so it does, but I don't see that it
13 has anything much to do with case proper. It's been just
14 a sort of catalyst in the case...setting things going and
15 then standing outside it all, so to speak.

16 **SMITHERS:** It's wonderful the way those bottles of Num-nume
17 sold down there though.

18 **LINLEY:** No doubt, no doubt.

19 **SMITHERS:** It's extraordinary how a murder stimulates
20 people's minds.

21 **LINLEY:** Smithers, what would you do?

22 **SMITHERS:** Eh?

23 **LINLEY:** Supposing you had murdered that girl, that poor
24 Nancy Elth.

25 **SMITHERS:** I can't imagine doing such a thing.

26 **LINLEY:** But suppose you had. What would you do?

27 **SMITHERS:** I...I don't know. i never even thought of such a
28 horrible thing.

29 **LINLEY:** Ah, Smithers, Smithers....

30 **SMITHERS:** I suppose I shall never make a good detective.

1 **LINLEY:** At the moment, either of us is anything much of a
2 detective.

3 **SMITHERS:** Hasn't any of the information helped? None at
4 all?

5 **LINLEY:** None at all...let's have some coffee. Maybe that
6 will help.

7 **SMITHERS:** Yes, maybe.

8 **SOUND: DISHES**

9 **LINLEY:** So many sharp corners... all that's needed is the
10 one piece to fit and there it is...all together neat as a
11 drum...

12 **SMITHERS:** But we haven't got the piece.

13 **LINLEY:** It's there somewhere. Let's go over the whole
14 thing again.

15 **SMITHERS:** Oh, Linley, not all over again.

16 **LINLEY:** If we're going to beat this thing, we've got to
17 find what it is what we missed. We've got to...unless
18 you'd rather we left the whole thing. Forget it entirely...
19 admit we're beaten.

20 **SMITHERS:** We ain't.

21 **LINLEY:** Well, then.

22 **SMITHERS:** Let's wait until after the coffee, please.

23 **LINLEY:** Very well... meantime, you'll be glad to hear that
24 you've proved yourself a real salesman.

25 **SMITHERS:** Huh?

26 **LINLEY:** I mean I'll try some of that Num-nums, relish on
27 my salad. Would you give me a little?

28 **SMITHERS:** It's not for salads. Only for meats. For meats
29 and savories.

30 **LINLEY:** What? What did you say?

1 **SMITHERS:** Num-nums. It's only good for meats and savories.

2 You wouldn't want it for salads.

3 **LINLEY:** Not good for vegetables, eh?

4 **SMITHERS:** Not a bit. It's a good relish, mind you...but

5 it's got its limitations.

6 **LINLEY:** A man might make a mistake perhaps and use Num-

7 nums with vegetables.

8 **SMITHERS:** Not twice, he wouldn't. No one would make that

9 mistake twice.

10 **LINLEY:** (THINKING) Not twice. No.

11 **SMITHERS:** What is it? What's the trouble?

12 **LINLEY:** Smithers

13 **SMITHERS:** Yes.

14 **LINLEY:** Smithers, phone down to the grocer at Unge and

15 find out something for me.

16 **SMITHERS:** Certainly.

17 **LINLEY:** Find out whether Seeger, this fellow, bought these

18 two bottles on the same day, as he probably did, and not

19 a few days apart. He couldn't have done that.

20 **SMITHERS:** Right.

21 **SOUND: PHONE OFF HOOK**

22

1 **SMITHERS:** Operator, I want to make a trunk-line call to
2 Unge. U-N-G-E. To the grocer's... Right...I'll
3 wait...Right...Hello...Is this the grocers at Unge? This is
4 Smithers...Smithers... I was in your shop the other
5 day...That's right, with Num-nume. Tell me...this chap
6 Seeger...-Yes, the murderer fellow, he bought the Num-
7 numes from you? Right...Bought two jars at once, of
8 course?...No? He bought them separately? Six days
9 apart? Are you sure?

10 **LINLEY:** Ask him...ask him whether he's absolutely certain.
11 He's got to be absolutely certain.

12 **SMITHERS:** You're sure of that. Six days apart?
13 Right...thanks.

14 **SOUND: RECEIVER ON HOOK**

15 **LINLEY:** Smithers. It's...it's...

16 **SMITHERS:** But I don't see...

17 **LINLEY:** Call Scotland Yard immediately.

18 **SMITHERS:** What you want is a good brandy and soda and go to
19 bed early.

20 **LINLEY:** Call the cops.

21 **SMITHERS:** All right, but can't it wait until morning?

22 **LINLEY:** I must see somebody from the PD. Phone around.
23 Say for them to come here at once.

24 **SMITHERS:** I can't get a detective from Scotland Yard to call
25 on us at this hour.

26 **LINLEY:** Then tell them they'll never find Nancy Elth.
27 Tell one of them to come here and I'll tell him why. Tell
28 them I know the answer. I've solved it. I've solved the
29 case.

30 **MUSIC: BRIDGE**

1 **SMITHERS:** Maybe I should never have started to tell this
2 story. I am a small man, as I've said, in a small way of
3 business, and stories like this are not my dish. Linley
4 once said that murder is horrible and he was right. Dead
5 right. I wish I'd never got mixed up in this one because
6 sometimes it still bothers me. I'm all right for a while
7 and then it bothers me again. And maybe this is the
8 place for you to stop listening to my story so that you
9 don't guess it...even if you think you like murder stories.
10 Most people like murder stories with a romantic twist
11 and not a story about a really foul murder. This is the
12 kind that people don't like, but that do happen. I know
13 because it happened to me. So, if you want to....stop
14 now, while I tell what happened later, (fade) While we
15 waited for the inspector, Linley explained it to me.

16 **SMITHERS:** But that's unbelievable. You're dreaming, Linley.

17 **LINLEY:** I know what I'm talking about. It all fits in too
18 easily to be a dream, Smithers.

19 **SMITHERS:** But it's horrible.

20 **LINLEY:** Murder's horrible. Especially when a man tries to
21 cover his tracks. That makes it worse.

22 **SMITHERS:** But I....

23 **SOUND: DOORBELL RINGS**

24 **LINLEY:** There's the inspector. Open the door, will you,
25 Smithers?

26 **SMITHERS:** Right.

27 **SOUND: DOOR OPENS AND SHUTS**

28 **INSPECTOR:** I'm Ulton, Scotland Yard. Are you Mr. Linley?

29 **SMITHERS:** That's him over there.

30 **LINLEY:** How do you do, Inspector.

1 INSPECTOR: You say you've got the solution to this case?

2 LINLEY: That's right. I have. The whole thing...so let
3 me tell you you'll never find Nancy Elth. You'd better
4 give up the search.

5 INSPECTOR: She's dead then?

6 LINLEY: Yes, I'm afraid so.

7 INSPECTOR: Murdered?

8 LINLEY: Yes. By Seeger, of course. But you'll never
9 prove it.

10 INSPECTOR: That's to be seen. How did he do it? The
11 murder I mean.

12 LINLEY: With the axe. i can't give you the exact details...he may
13 have killed her while she was sleeping and maybe not.
14 That part of it I don't know. But he did kill her.

15 INSPECTOR: And then?

16 LINLEY: Then he cut her up, using the knife and the file.
17 And disposed of her.

18 INSPECTOR: Well, frankly, you've added not one jot to
19 what we've got already in this case, Mr. Linley. We've
20 guessed all that ourselves. Only we're not as positive as
21 you are...well, I'd best be getting along.

22 LINLEY: Just a moment, Inspector.

23 INSPECTOR: Eh?

24 LINLEY: Aren't there a couple of other details that are
25 troubling Scotland Yard?

26 INSPECTOR: Of course there are.

27 LINLEY: Why not ask me about some of those, before you go
28 dashing back to bed?

29 INSPECTOR: Eh? Oh....

1 **LINLEY:** Come, come, Inspector...I said I have the
2 solution, and I have.

3 **INSPECTOR:** Tell me one thing, Mr. Linley. You know of
4 course that he spent his time cutting down the larch
5 trees?

6 **LINLEY:** Ah, yes, Inspector.

7 **INSPECTOR:** I'll believe you have the solution if you can
8 tell me what that has to do with the murder. If you know
9 the answer, then why did he chop down the trees?

10 **LINLEY:** Solely in order to work up an appetite.

11 **MUSIC: UP AND OUT.**

12

13 **ANNCR:** You've been listening to a new adaptation of Lord
14 Dunsany's famous story Two Bottles of Relish by the
15 American Radio Theater. It was written, directed and
16 produced by Joy Jackson.

17 **In our cast you heard:**

18 **Dan Schindler as Smithers**

19 **Marge Lutton as the Renting Agent**

20 **Ken Liesse as Linley**

21 **Gregg Porter as Joe**

22 **Melinda Mains as Alice and the commercial lady**

23 **Moki O'Reilly as Jim**

24

25 **I'm Pat McNally, your announcer, whom you heard as Inspector**

26 **Ulton.**

27 **This is A. R. T. —The American Radio Theater.**

28

29