

The Whistler  
“Beyond Reasonable Doubt”

1. ANNCR      The Signal Oil Program... “The Whistler.”
2. **MUSIC**      Cue # \_\_\_\_\_ Theme... first phrase... TYMP beats
3. ANNCR      That Whistle... is your signal for the Signal Oil Program... “The Whistler.”
4. **MUSIC**      Cue # \_\_\_\_\_ Theme up to climax
5. WHISTLER      I am the Whistler... (**MUSIC: sneak in orch. Theme and carry under, building**)... and I know many things, for I walk by night. I know many strange tales hidden in the hearts of men and women who have stepped into the shadows... Yes... I know the nameless terrors of which they dare not speak.
6. MUSIC      Cue # \_\_\_\_\_ Theme and TYMP bridge
7. ANNCR      Yes friends... it’s time for the Signal Oil Program... The Whistler, rated by independent research... the most popular West Coast Program in radio history. And Signal Gasoline is tops too... tops in quality. It takes extra quality, you know, to give you extra mileage. And Signal is the famous go-farther gasoline. So look for the Signal Circle sign in yellow and black... that identifies friendly dealer-owned Service Stations from Canada to Mexico.
8. **MUSIC**      Cue # \_\_\_\_\_ up and under
9. ANNCR      And now, The Whistler’s strange story... “Beyond Reasonable Doubt.”
10. MUSIC      Cue # \_\_\_\_\_ Theme
11. WHISTLER      The cerise jacket on the mannequin in the window of the Berkshire Shop was the thing that had brought Gina across the street... to the South side of Kimberly Drive. It was an unusual thing for Gina to do, but the jacket was a stunning one, like everything handled by the Berkshire shops from coast to coast, and Gina had told herself that now, after five years, it was high time she got rid of the strange subconscious dread that kept her away from the shiny black marble front of the most fashionable dress shop in Hillcrest. She examined the jacket and had almost decided to risk going inside to inquire about it, when a man... a tall dark-haired man with a white carnation in his lapel hurried past her into the door. Her heart stopped cold for a moment, then began to pound. Her first impulse was to hurry on and never come back... but she stopped, not sure... then walked cautiously to the glass door, looked through at his retreating back, the familiarity of his walk, the slope of his shoulders... then...
12. **SFX**      *Anticipate street sounds*

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1. ISABEL      Gina! Gina, darling!
2. GINA        Oh... Hello, Isabel...
3. ISABEL      How wonderful to find you here! Darling, you've got to help me... You've simply got to... I'm a desperate woman.
4. GINA        I'm sorry, Isabel... I'm in a hurry, and...
5. ISABEL      It won't take you a minute, dear. Come on inside and I'll explain.
6. GINA        Please, dear. I told you I can't. I simply have to run along.
7. ISABEL      Oh, come on now... it's time you got acquainted with the Berkshire Shop. And you've got to help me pick out a dress. They're lovely here.
8. GINA        But really, I...
9. ISABEL      What's the matter, Gina? Here you are... one of the best-dressed women in Hillcrest, yet you avoid the Berkshire like the plague. Have you got something against them?
10. GINA       (*weakly*) I... I've just been too busy to worry much about clothes.
11. ISABEL     Rubbish. Look at you now... like you stepped out of a bandbox... Black and white. That lovely black and white bag. Where did you get it?
12. GINA        Oh... uh... Stillman's... this morning...
13. ISABEL     It's a beautiful bag. How you manage to find those things.... In we go now...
14. **SFX**        *Cut to street noises — sound of footsteps on marble*
15. GINA        (*Over sound*) I can't stay long, really...
16. ISABEL     We'll only be a minute... (*fading*) I'll meet you at the elevator, dear. I want to speak to the clerk at the glove counter for a moment.
17. **SFX**        *Isabel's fading steps —pause—Gina's steps to elevator stop —pause—then elevator doors opening*
18. OPER        Going up, please.

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1. GINA If you'll wait just a moment...
2. OPER Of course, Ma'am.
3. **SFX** *Pause—then a few steps away from the elevator*
4. GINA *(To herself)* Which way did she go?
5. DURANT *(On mike)* Well... how are you Jenny?
6. GINA *(Gasps)* Wha... Oh...
7. DURANT Haven't seen you in a long time.
8. GINA ... You... you startled me. I...
9. DURANT Don't you remember me, Jenny?
10. GINA *(More brazen)* Jenny?
11. DURANT That's right. Jenny Barton.
12. GINA I... I think you must have made a mistake.
13. DURANT Oh... did I?
14. GINA I'm afraid so.
15. DURANT *(Fading)* ... I'm very sorry.
16. **SFX** *Pause, the Gina's steps to counter*
17. GINA *(Panicky)* Uh... clerk...
18. CLERK Yes?
19. GINA You... uh... you saw the woman I came in with? The lady in the blue crepe...
20. CLERK Why, yes ma'am...
21. GINA When she comes back... would you tell her I've gone home, please. I... I don't feel well.

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1. **MUSIC** Cue # \_\_\_\_\_ **in and under**
2. WHISTLER Yes, Gina... You're not feeling well... and there's a good reason. The tall, thin-faced man with the white carnation... handsome in a cruel sort of a way... . You do remember him, don't you Gina. Yes... after Seattle... there was no forgetting Floyd Durant.
3. **MUSIC** Cue # \_\_\_\_\_ **point and under**
4. WHISTLER All afternoon you keep telling yourself you brought it off... that Floyd Durant would decide he made a mistake... that Jenny Barton, of Seattle and Gina Crane of Hillcrest are two different people. Just an unpleasant incident, Gina... not worth mentioning to anyone, least of all to Clinton Crane, your husband....
5. CLINTON Well, Gina... did you have a pleasant day?
6. GINA Why, yes, Clinton... quite pleasant. I went shopping.
7. CLINTON Oh?
8. GINA Isabel and I. She was looking for a dress...
9. CLINTON Hmm... Gina, I wish you wouldn't see so much of Isabel.
10. GINA Oh, she's harmless, dear and...
11. CLINTON ...and awfully stupid.
12. GINA I know, Clinton, but somehow I couldn't help myself.
13. CLINTON You could tell her you're busy.
14. GINA She wouldn't take no for an answer.
15. CLINTON (*Sighs*) Well... it's a cruel way to put it, I suppose, but you and I are going to have to be careful of the company we keep from now on....
16. GINA Why is that?
17. CLINTON At the last committee meeting my name came up for State Senator. After that Brooks affair they'll go over the next candidate with a fine-tooth comb....
18. GINA But after all... Isabel....

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1. CLINTON I know... just keep it in mind, darling. (*switch*) Oh, by the way... this letter came for you this afternoon....
2. GINA What is it?
3. CLINTON I'm not the prying type, dear... you know that. Funny, though, it was stuck under the door when I came home. (*pause*) Well... aren't you going to read it?
4. GINA Yes, of course.
5. **SFX** *envelope torn open*
6. GINA My dear Mrs..... (*cuts off*) Oh....
7. **MUSIC** Cue # \_\_\_\_\_ in and under
8. WHISTLER You sit down as you read it... trying to hold yourself steady. Clinton is watching you, Gina... you can't let him know... can't give him the slightest chance to guess what's in that letter... what makes the words fly off the paper and bury themselves in your brain like jagged pieces of shrapnel...
9. DURANT (*filter voice*) June fourteenth. My dear Mrs. Crane... apparently you don't remember me... Floyd Durant. But I remember you, Jenny.... I remember you very well. I know when you read this you'll wish I were dead... because of our strange “association” while I was a store detective at the Berkshire shop in Seattle. I'm staying at a boarding house, 217 Pine Street, third floor, rear. If you'd like to... talk over old times, drop around tonight at nine o'clock... and bring your checkbook with you... that is, unless you'd like me to have my conversation with someone else... your husband, for example... or the police!
10. **MUSIC** Cue # \_\_\_\_\_ knife chord and out
11. CLINTON (*Pause*) Uh... what's the matter, dear? Bad news?
12. GINA No... no, it's nothing important... just... just a note from my dressmaker.
13. CLINTON Oh?
14. GINA Remember? I told you I was getting a new suit. It's nothing important...
15. **MUSIC** Cue # \_\_\_\_\_ Curtain

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1. ANNCR      With the prologue of “Beyond Reasonable Doubt” Signal Oil brings you another strange story by the Whistler... But now, I want to tell you about a product that’s so fine, ninety-seven percent of the persons now using it – say they will be back for more. I’m talking about Lee Tires, featured by Signal Service Stations throughout the West – from Canada to Mexico. And no wonder drivers like Lee Tires! For forty-five years, Lee of Conshocken has made only the finest of first-line tires. And today’s Lees, with their patented double-life rayon cord construction, are twenty-five percent better than pre-war: safer, easier riding, longer wearing. What’s more, your Signal dealer can arrange easy credit terms on new Lee Tires, and he’ll give you a generous trade-in on your old tires. So why keep on taking chances on those smooth, tired out old tires, that can cause serious accidents and spoil your driving fun.. Stop by your Signal Service Station – and have your Signal Dealer look over your present tires. You’ll be surprised how little they will cost to drive out on fine new Lee tires.  
Now, back to the Whistler.
  
2. **MUSIC**      Cue # \_\_\_\_\_ Theme
  
3. WHISTLER      So that’s it, Gina... five years are pushed aside and you’re back where you started. Floyd Durant has found you at last... and the whole ugly mess you left behind in Seattle is right on your doorstep. You know Floyd very well, don’t you , Gina? You know he’ll keep your secret... you know you can trust him... if you pay him as long as you live.
  
4. MUSIC      Cue # \_\_\_\_\_ point and under
  
5. WHISTLER      Luckily, Clinton is due tonight at a political meeting. And shortly after he leaves, you pull your car out of the garage... the letter with Floyd’s address on it tucked safely away in your bag... 217 Pine Street, third floor rear...
  
6. **MUSIC**      Cue # \_\_\_\_\_ up momentarily and under
  
7. WHISTLER      A half hour later you’re walking down the long dark hallway toward his room....
8. **SFX**      *Footsteps on hard floor*
9. WHISTLER      ...but as you raise your hand to knock, something stops you...
10. BARBARA      (*Muffled, half hysterical*) I don’t care anymore, Floyd! I tell you I don’t care! Nothing matters now!
11. **SFX**      *Door flung open*

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1. BARBARA You can do as you please, but don't come running back to me! I'm all through!  
(*sobbing*)
2. SFX *Barbara's steps hurried, fading in, bumps into Gina*
3. BARBARA (*Still sobbing*) Oh... excuse me... I'm sorry. Didn't mean to push you.
4. GINA Certainly.
5. SFX *Barbara's steps fading down corridor —pause—then Gina pushes door open*
6. DURANT (*Off a little*) Well, Jenny... I've been expecting you.
7. GINA I've come to tell you I can't.
8. DURANT (*Admonishing*) Uh-uh-uh... no such word as can't. Close the door.
9. SFX *Door closing*
10. GINA (*Awkwardly*) Uh... your friend seems to be a little upset.
11. DURANT Temperament. Barbara's a very... unstable girl. Not like you, Jenny. You always took everything in stride. Like a drink?
12. GINA No, thanks.
13. DURANT I'll have one.
14. SFX *Soda siphon swish into glass, etc. - continues under...*
15. DURANT I felt like shouting “Eureka” when I saw you at the Berkshire today. It's been a long search.
16. GINA Let's get it over, Floyd. How much do you want?
17. DURANT Well... let's figure how much I would have had if you'd played square with me. I let you steal those clothes in the Seattle store... you were to pick up a rich guy...
18. GINA Never mind that. I asked you how much?
19. DURANT Depends on your resources....

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1. GINA You've got to give me some time. I can't raise the money overnight....
2. DURANT (*disappointed*) Now, Jenny... let's not be that way. Your husband's a wealthy man... coming along in politics.
3. GINA I think I can get you a thousand.
4. DURANT (*going on*) ... Never do to have his wife exposed as a thief. Worth a lot to a man like that to keep his skirts clean...
5. GINA I said I can raise a thousand, Floyd! Is that enough?
6. DURANT (*pause*) No! How about ten?
7. GINA I couldn't possibly. Clinton gives me a weekly allowance and balances my bank statement.
8. DURANT (*hard*) Listen, Jenny... I covered for you. It wasn't easy. I played it stupid, but not any more. No cheap little shop girl can play me for a sucker twice!
9. GINA You're in it as much as I am! You're just as crooked....  
*SFX: slaps face — Gina gasps.*
10. DURANT (*Topping her*) Careful, Jenny. You talk pretty big for a thief.
11. GINA I won't let you ruin my life, Floyd! I won't let you do it!
12. DURANT No?
13. GINA (*hysterically*) I'll stop you! I swear I'll stop you.
14. DURANT (*Pause — more calm*) There's only one way you can do it, Jenny... I just told you how. (*pause*) Think it over for a minute, eh?
15. MUSIC Cue # \_\_\_\_\_ in and under
16. WHISTLER He walks out of the room for a moment, and you slump back in a chair, sure that he means what he says... that Seattle has caught up with Hillcrest and there's no way out. Then... only a split second before he comes back, your... your eye strikes something on the table next to your chair... a long, bright, sharp pair of scissors. You reach out... grab them... hold them under you bag as you rise...
17. SFX *Door closes, a few steps fading in*



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1. DURANT *(Fading in)* Now let’s get down to cases, Jenny. It’s not whether you’re going to raise the dough any more... it’s how!
2. GINA *(Ready to kill)* Floyd... I... I want to be very sure about this. You know what you’ll be doing to me...
3. DURANT Huh?
4. GINA You... know there’s no possible way I could raise that money...
5. DURANT Listen... I just told you...
6. GINA Ah... all right, Floyd. I’m just making sure.
7. DURANT *(pause)*... OK.
8. GINA OK.
9. DURANT *(Pause)* Well?
10. **SFX** *She drops her bag*
11. GINA Would you... pick up my bag, please?
12. DURANT *(Pause, then chuckles)* I... thought you’d bring it with you.... Sure, baby, sure...
13. GINA *(As Floyd bends down)* ... All right Floyd... *(she strikes)* You decided!
14. DURANT Argh....
15. **MUSIC** Cue # \_\_\_\_\_ **Knife chord and under**
16. WHISTLER It’s only after it’s over... when you’re back in your car... that you realize you still have a chance... that you were lucky enough to be wearing gloves... that when Floyd Durant is discovered with those scissors in his back there’ll be no way to connect it with wealthy, gracious Gina Crane.
17. **MUSIC** Cue # \_\_\_\_\_ **up momentarily and under**
18. WHISTLER There’s no sleep for you tonight, of course... and by morning your mind is dull, your eyes heavy as you sit across the table from Clinton at breakfast, looking at the back of his paper...

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1.    **SFX**        *Paper rattling*
2.    GINA        Uh... more coffee, dear?
3.    CLINTON     No, thanks. (*Pause —sighs*) Another murder last night.
4.    GINA        (*Quickly*) What?
5.    CLINTON     Yes. For once, thank heaven, the police are on their toes.
6.    GINA        You mean... they know who did it?
7.    CLINTON     Yes,... a woman.
8.    GINA        (*Pause*) Could... could I see it Clinton?
9.    CLINTON     Here... read it. A store detective from one of the downtown shops was stabbed with a pair of scissors. It was bound to have been a woman.
10.   GINA        They... they haven't decided who it was?
11.   CLINTON     Her name's there. Barbara something or other. She followed him down from Seattle. There it is... Barbara Arnold.
12.   GINA        They've... arrested her?
13.   CLINTON     This morning.
14.   GINA        Oh....
15.   CLINTON     What's the matter?
16.   GINA        Nothing. I... I just hate to hear about these things, Clinton. So much crime and....
17.   CLINTON     There'll be less of it when I get elected to office. And by the way, I'd better be getting to my office right now. Things are beginning to hum down there with nominations coming up....
18.   GINA        (*Quickly*) Clinton... uh... darling, you know the Parkers are at Yosemite....
19.   CLINTON     Yes....

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1. GINA They want me to join them for a few weeks....
2. CLINTON Now, Gina, you know that’s out of the question. I’m tied up with the committee right now, and....
3. GINA I mean... couldn’t I run up alone?
4. CLINTON *(Pause)* Would you like to?
5. GINA Would you mind?
6. CLINTON *(Pause)* Well... I suppose not. When do you want to go?
7. GINA Right away, Clinton... today.
8. **MUSIC** Cue # \_\_\_\_\_ in and under
9. WHISTLER You had to get away, didn’t you, Gina... even if it’s only for a few weeks. It gives you time to sit back... collect your thoughts... and then try to forget all about Floyd Durant and Barbara Arnold... and murder. *(Pause)* Somehow, by the time you return from Yosemite, you have almost managed to forget... at least your mind is made up that no matter what happens to the girl they’ve arrested... you’re not going to interfere. Most important of all, Clinton must never know.
10. CLINTON I’d have appreciated your coming back last Friday, Gina. I wired you to return then.
11. GINA I’m sorry, darling, but I was meeting so many important people and having such a marvelous time. I didn’t think a few days would make any difference.
12. CLINTON Fortunately, they haven’t. You won’t be needed until tomorrow.
13. GINA *(Puzzled)* Tomorrow...? For what?
14. CLINTON Jury duty, dear.... You’ve been selected as a prospective juror in the Arnold trial.
15. GINA *(Jumps)* What?
16. CLINTON I’m sure they’ll accept you... and...
17. GINA Clinton...
18. CLINTON Yes?

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1. GINA Clinton, I... I can't serve on that jury.
2. CLINTON Can't serve? What are you talking about, Gina...? You'll be ideal for them. Why, you've scarcely even read about this trial. No prejudice... an open mind....
3. GINA I'm sorry, Clinton... I... I won't serve.
4. CLINTON What? (*firmly*) See here, Gina... I'm sorry to disagree with you. I've given you your way many times, but this is one thing on which I've made up my mind. I want you to do everything in your power to get on that jury!
5. GINA But, Clinton, I...
6. CLINTON The committee notified me... while you were away. I'm going to be nominated for State Senator. The campaign won't be easy... we can't have anyone saying that my wife refused the simple obligation of jury duty.
7. GINA Clinton, you don't understand.
8. CLINTON (*Angry*) Of course I don't understand! Is there any reason, Gina...? Any reason in the world why you shouldn't be on that jury?
9. GINA (*Pause—then quietly*) No, Clinton... there isn't.
10. CLINTON That's better. We'll go down together.
11. GINA Yes, Clinton.
12. CLINTON Oh, and by the way... wear something simple. Black and white perhaps.
13. GINA Of course, dear. And I'll be ready in the morning.
14. **MUSIC** Cue # \_\_\_\_\_ in and under
15. WHISTLER You never expected anything like this, did you, Gina? All night and the next morning, driving down to the courthouse with Clinton, your mind is struggling for a way out... but, there doesn't seem to be one. All you can do is pray that Barbara Arnold, the girl you ran into outside Floyd's room, will fail to recognize you. As the attorneys question each candidate for jury duty, you're trembling inside, telling yourself over and over that it was dark in that hall... that Barbara had been crying... that you barely spoke... that she wouldn't know now... (*fade*) in this courtroom...

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1. CAST *Anticipate ad lib background murmuring*
2. CLARKE ... and you're sure, Mrs. Crane, that you can approach this trial with an open mind... that you haven't reached any decision on the basis of what you've heard or read in the newspapers?
3. GINA I... I'm sure.
4. CLARKE And you would have to be convinced beyond all reasonable doubt that the defendant, Barbara Arnold, my client, is guilty before you would vote for conviction?
5. GINA I would.
6. CLARKE Thank you, Mrs. Crane. That's all.
7. GINA Thank you;
8. CAST *Background ad libs up slightly... hold*
9. CLARKE *(Off, calls)* Uh... just one moment, Mrs. Crane...
10. CAST *Ad libs down...*
11. CLARKE *(Coming on)* Just one more question.
12. GINA Yes...?
13. CLARKE Are you certain that you never met the defendant before?
14. GINA Yes... positive.
15. CLARKE I see... For a moment, Miss Arnold thought that you looked familiar. She must be mistaken.
16. GINA She is... quite mistaken.
17. CLARKE All right. *(Up)* The defense accepts the juror, Your Honor.
18. **MUSIC**

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1. WHISTLER Well, Gina... you're on the jury. Sitting in judgment as the State tries Barbara Arnold for the murder you committed. And you've been lucky, haven't you, Gina... very lucky... no suspicions... nothing to implicate you in any way.
2. **MUSIC** Cue # \_\_\_\_\_ **point, and under... very low**
3. D. A. ... And the prosecution will prove beyond reasonable doubt that this girl sitting here in front of you, weeping as her attorney has carefully instructed her, did with malice aforethought and hatred in her heart, murder Floyd Durant!
4. **MUSIC** Cue # \_\_\_\_\_ **up and out**
5. D. A. ...Are you positive, Mr. Jackson, that the defendant is the person you heard threaten Mr. Durant on the evening of June fourteenth?
6. JACKSON Well, I can't be sure of the voice. But I did hear 'em quarreling... and he called her Barbara.
7. D. A. Oh... he called her Barbara...?
8. JACKSON Yes, sir. I heard that all right.
9. D. A. And what time was this quarrel?
10. JACKSON About eight-thirty, I guess. My wife and I were going out to the movies and we heard the girl sobbing and yelling...
11. D. A. And what were the words she used, Mr. Jackson? As near as you can remember.
12. JACKSON She said: "I'm going to get even, Floyd. I don't care what happens."
13. CAST *Courtroom reaction*
14. BARBARA (*Off, protesting*) But I didn't mean that I was going to kill him! I didn't mean that!
15. CAST *Courtroom reaction up SFX: gavel*
16. JUDGE Order! Order!
17. **MUSIC** Cue # \_\_\_\_\_ **Covers and out**

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1. D. A. So, Miss Arnold, after your bitter quarrel with the deceased, you turned and ran out of the room?
2. BARBARA Yes, sir.
3. D. A. Was that before or after you stabbed him with the scissors?
4. CAST *Courtroom reaction*
5. CLARKE Object!
6. JUDGE Sustained.
7. D. A. Miss Arnold... how do you explain the presence of your fingerprints on the scissors?
8. BARBARA I... I must have picked them up... touched them while I was in Floyd's room. I was very upset... I wouldn't remember... you have to believe that.
9. D. A. You're asking us to believe a great deal, Miss Arnold... a mysterious woman outside in the hall... someone you can't identify...
10. BARBARA (*Half-hysterical*) I don't care...! I didn't kill Floyd... I didn't kill him...!  
(*sobbing*) No matter what you say, I didn't kill him!
11. D. A. That is for the jury to decide, Miss Arnold.
12. MUSIC Cue # \_\_\_\_\_ **brief bridge and out**
13. D. A. Ladies and gentlemen of the jury, the attorney for the defense insists that you must find this girl, this murderess, innocent as long as you hold any doubts to her guilt. Well, for once... I agree with him.
14. CAST *Crowd reaction*
15. D. A. (*In, hard*) But there is no doubt! She quarreled with Durant. She admits that. She threatened him. She admits that. The only thing she doesn't admit is that she killed him. She doesn't have to admit that. Her fingerprints are on the weapon. There you are, ladies and gentlemen, motive, opportunity, and evidence!
16. MUSIC Cue # \_\_\_\_\_ **in and under**

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1. WHISTLER Yes, Gina, motive, opportunity, evidence. And as the trial moves into its last day, you're feeling more confident than ever. You're thankful that the jury isn't to be locked up... that you're free to return home now, get a full night's rest before tomorrow's deliberations. And you're more exhausted than you realize, Gina... you oversleep the next morning, have to dress hurriedly, slip into the black and white crepe outfit, grab your black bag as you run out the door to the waiting taxi. *(pause)* And there's another ironic thing, Gina... fifteen minutes after the jury retires, you find yourself elected foreman. Yes... sitting there... in the black and white dress... the same outfit right down to the handbag that you wore on the night you killed Floyd Durant... foreman of the jury that should be trying you.
2. MUSIC Cue # \_\_\_\_\_ point and out
3. GINA SFX: *paper pieces under counting — (Counting)* Five, six, seven eight. *(Pause)* We stand eight for conviction, four for acquittal. We... uh... we'll have to talk it out further.
4. MUSIC Cue # \_\_\_\_\_ in and under
5. WHISTLER Yes, Gina... you have to talk it out further... until the other eleven members of the jury join you in a unanimous vote for... guilty!
6. MUSIC Cue # \_\_\_\_\_ point, hold under...
7. WOMAN But, Mrs. Crane, I still don't see why, if it was premeditated, that she would use a scissors... I should think...
8. GINA It's a woman's weapon. I thought of that, too, Mrs. Adamson.
9. MUSIC Cue # \_\_\_\_\_ progression, and under
10. MAN You don't believe then, that there's anything to her claim about a mystery woman?
11. GINA None at all. I think that's the weakest argument they presented.
12. WOMAN I agree with Mrs. Crane. That's just a trick.
13. GINA Right. They're not giving us credit for good sense.
14. MUSIC Cue # \_\_\_\_\_ second progression... under
15. MAN 2 *(Sighs)* All right, all right, ladies... I agree with you. I'll change my vote.



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1. GINA Very good, Mr. Knowles... *(pause)* Then... we're all agreed?
2. WOMAN Yes... here, Mrs. Crane... write it down... write down our verdict.
3. GINA *(Writing)* “We the jury... sworn upon our oath... and after careful deliberation... find the defendant... Barbara Arnold... guilty of murder... in the first degree!”
4. **MUSIC** Cue # \_\_\_\_\_ **Curtain**
5. ANNCR The Whistler will return in just a moment with the strange ending to tonight’s story. Meantime, since you’re going to be passing a lot of Signal Service Stations during your summer driving, I thought you’d like to know a little more about the organization that brings you the Whistler, and the policies it stands for. *(Pause)* First of all—Signal Oil Products have always been sold ONLY through dealer-owned stations. The reason? Signal believes that a man who has his own money invested in his own business, naturally has more incentive to serve you better. *(Pause)* Secondly, because you want top-quality products for your car, every Signal Service Station is backed by an organization that serves almost two thousand Signal Dealers—with resources to bring you all the latest advances in petroleum science. *(Pause)* Do drivers like this combination of personal service, at dealer-owned Signal Stations, plus fine quality Signal products? Just consider the facts: From a mere handful of dealers in Southern California, Signal has grown and grown, until today, Signal Stations serve six Western States from Canada to Mexico. For extra driving pleasure, extra performance from your car, why don’t you join the “switch to Signal”, the famous go-farther gasoline? Now, back to the Whistler.
6. **MUSIC** Cue # \_\_\_\_\_ **Theme**
7. WHISTLER Well, Gina... you put it over. The incident in Seattle with the late Floyd Durant... is closed... for good. The letter from the past... the one he wrote to you... is something that you can forget... because Barbara Arnold is about to be condemned for Floyd’s murder. Clinton will never know the truth now, will he, Gina.... All he’ll have is praise for the way you conducted yourself in serving as foreman of the jury... the jury that should have been trying you. *(Pause)* As you file back into the courtroom with the other eleven members, you’re trembling a little... but not with fear this time, Gina.... No... it’s because you’re thrilled... excited... because everyone in the room is looking at you... waiting for the verdict.
8. **SFX** *Gavel*
9. CAST *Fade background murmuring... down... out*

The Whistler  
“Beyond Reasonable Doubt”

1. JUDGE Ladies and gentlemen of the jury... have you reached a verdict?
2. GINA We have, Your Honor. We find the defendant....
3. JUDGE *(Interrupting)* No, Mrs. Crane... as jury foreman, you will please hand the verdict to the clerk. He will read it.
4. GINA Oh yes, of course. *(pause)* I... I had the envelope right here. I must have dropped it... I...
5. WOMAN *(Low)* You put it in your purse, Mrs. Crane. I watched you.
6. GINA Oh yes... thank you.
7. SFX *Rustling of small articles, paper, etc., as Gina searches her bag*
8. GINA I'm sorry... I don't seem to find it. *(Nervous attempt at humor)* We... uh... women keep so many things in our pocketbooks...
9. CAST *Amused reaction*
10. SFX *Gavel*
11. GINA Wait... here it is. This must be it.
12. JUDGE *(Relieved)* Very well, Mrs. Crane... hand the envelope to the clerk.
13. GINA Yes, Your Honor.
14. SFX *A few footsteps*
15. CLERK Thank you, Mrs. Crane.
16. SFX *Rustle of paper*
17. JUDGE *(Pause—then annoyed)* Well... read the verdict!
18. CLERK But Your Honor, this...
19. JUDGE *(Angry)* The clerk will read the verdict!
20. CLERK But...

The Whistler  
“Beyond Reasonable Doubt”

1. JUDGE Will you please read that paper?
2. CLERK (*Gulps*) Yes, Your Honor... (*Reading up*) June 14th. My dear Mrs. Crane... apparently you don't remember me... Floyd Durant. But I remember you, Jenny... I remember you very well.... I know when you read this, you'll wish I were dead!
3. **MUSIC** Cue # \_\_\_\_\_ TYMP Beats
4. (*Whistles*)  
WHISTLER
5. **MUSIC** Cue # \_\_\_\_\_ Sneak in under announcer – fade out under “who have asked me to remind you...”
6. ANNCR Let that whistle – be your signal – for the Signal Oil Program – the Whistler – each Wednesday night at this same time, brought to you by the Signal Oil Company – marketers of Signal Gasoline and Motor Oil and fine quality automotive accessories. Signal has asked me to remind you: To get the most driving pleasure – drive at sensible speeds – be courteous – and obey traffic regulations. It may save a LIFE – possibly – your own.
7. **MUSIC** Cue # \_\_\_\_\_ Harp flurry and up in final theme – fade out under announcer
8. ANNCR Featured in tonight's story were:  
The Whistler was produced by George W. Allen... with story by Robert Libott and Frank Burt, music by Wilbur Hatch... and was transmitted to our troops overseas by the Armed Forces Radio Service...

**THIS IS CBS... THE COLUMBIA... BROADCASTING SYSTEM.**

### **Cast of Characters**

**Announcer**

**Whistler**

**Gina**

**Isabel**

**Durant**

**Clinton**

**Barbara**

**Clarke - Defense Attorney**

**D. A. - District Attorney**

**Jackson - witness at trial**

**Judge**

**Woman on jury**

**Men on jury - (could be one or two)**

**Clerk in store**

**Court Clerk**

**Elevator operator**

**Courtroom spectators - (most of the cast members)**

### **Sound Effects**

Street Sounds - (recorded)

Footsteps on marble floor

Elevator door opening - (recorded?)

Footsteps on hard floor

Door flung open

Soda siphon swish into glass

Door closing

Purse dropping on floor

Newspaper rattling

Judge's gavel

Sound of paper pieces being counted

Rustle of small articles in purse

Rustle of paper