

MASTER COPY

(REVISED)

CHEVROLET PROGRAM

[Signature]
(10.00) (10.30 P.M.)

APRIL 1 1934

SUNDAY

HAVRILLA: Your Chevrolet dealer presents Jack Benny — with Frank Black and his Orchestra.

(FANFARE)

The orchestra opens the program with "Where's That Rainbow" from Peggy Ann.

1. WHERE'S THAT RAINBOW from "PEGGY ANN"

HAVRILLA (OVER MUSIC)

This year, ladies and gentlemen, the American public is so interested in the new "knee-action" Chevrolet car — many people overlook this fact when it comes to trucks and commercial cars, — Chevrolet is also the largest manufacturer in the world.

More than Over 43,000 Chevrolet trucks have been built and shipped during the first 50 days of this year. This is three times ^{as many during} ~~that of~~ the same period of a year ago. Evidently, in trucks as well as ⁱⁿ passenger cars, Chevrolet has exactly what the public wants — a big, high-powered, overhead valve six — six cylinders — no more — no less. And the lowest priced six-cylinder truck in the world.

FIRST ROUTINE

2

HAVRILLA

And now for that man of mirth, humor, jokes...Rochester, Buffalo, Cleveland and all points West...Mr. Jack Benny on Track Five.

(SOUR CHORD)

JACK

Hello again.....that was Alois Havrilla, folks who has me mixed up with the Twentieth Century....I don't know -- we're all goofy up here. He's supposed to introduce me as "Jack Benny, that big-hearted gentlemen", but I guess he forgot his lines.

HAVRILLA

I know what I'm doing.

JACK

Well anyway, have we got a scoop for you tonight...real hot news. Let us be the first program to announce that today is Easter Sunday.

(ROUND OF APPLAUSE)

HAVRILLA

Jack, how do you find these things out?

JACK

Oh just keeping my eyes open...always on my toes.....and I want to tell you it was a pleasure today to see the ladies walking down Fifth Avenue in their new Easter clothes.....Of course they ruined the few bucks we tried to save since Christmas.

HAVRILLA

I'll say.

JACK

But after all, it's Easter and the women do need new outfits. You know, first a green dress...then a green hat to match.

HAVRILLA

Oh sure.

JACK

Then they have to have green shoes to match the hat.

HAVRILLA

Of course.

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HAVRILLA I know what I'm doing.

JACK Well anyway, have we got a scoop for you tonight...real hot news. Let us be the first program to announce that today is Easter Sunday.

(ROUND OF APPLAUSE)

HAVRILLA Jack, how do you find these things out?

JACK Oh just keeping my eyes open...always on my toes.....and I want to tell you it was a pleasure today to see the ladies walking down Fifth Avenue in their new Easter clothes.....Of course they ruined the few bucks we tried to save since Christmas.

HAVRILLA I'll say.

JACK But after all, it's Easter and the women do need new outfits. You know, first a green dress...then a green hat to match.

HAVRILLA Oh sure.

JACK Then they have to have green shoes to match the hat.

HAVRILLA Of course.

JACK

Then a green bag to go with the shoes.....then they ask you for something green to put in the bag --- you know, those legal blotters that the Government keeps printing?....And then you married men have to start saving again. I tell you, fellers, the only way to hang onto your dough is to marry a Scotch nudist.

HAVRILLA

What are you talking about, Jack?

JACK

I don't know, Havrilla. There's a microphone here, and I thought I'd use it.....However, as I was saying - it is nice to see people out in their new Spring finery - new hats, new dresses and new suits.

HAVRILLA

And it is nice to see the new Chevrolet - with its shining hood - its beautiful Fisher Body and ---

JACK

I'll grant you that, Alois. After all, that's what we're here for - hm-hm!

MARY

Hello, gentlemen. Happy Easter. How do you like my new coat?

JACK

Very nice, Mary --- But why a racoon coat? This is Easter.

MARY

I know, but they're so cheap this time of year. I'm getting ten percent off.

JACK

Off what?

MARY

I don't know, wait till you get the bill.

JACK

I see....Where were you all day?

MARY

I was up in Harlem trying to get some colored eggs.

JACK

Why Mary, you have to buy plain eggs and color them yourself.....Of course there are all kinds of eggs.... there's the chicken egg, the duck egg, and then there's er.....

BLACK

Jack Benny.

JACK

Hm.....Hello, Frank.

BLACK Happy Easter, Jack.

JACK Happy Easter to you, Frank.

BLACK Yippee!

JACK That was "Yippee" by Frank Black, which is equivalent to our hi-di-ho.

BLACK Yeah man.

JACK Hey Frank, you're rarin' tonight. What makes you so hot?

BLACK I've got on red flannel underwear.

JACK Oh, so that's where the heat's coming from. I thought it was a radiator.

MARY I think it's a shame for Frank to come up here in his flannel underwear.

JACK But Mary, he's wearing a full-dress suit over it.

MARY Oh, I thought that was his underwear.

JACK (Sh, Mary - quiet. He can hear you.)

BLACK It certainly is a pleasure to be on the same program with you two.

JACK Thanks, Frank.

BLACK I always wanted to go slumming.

CROWD (ALL LAUGH AT THIS)

JACK Remember, folks, he's just a musician.

BLACK Well let me ask you something, Jack. What do you do that's so good?

JACK Well I er.....I er.....

BLACK I thought so.

MARY You leave Jack alone. He has more talent in his little finger than you'll ever have.

BLACK I don't believe it.

MARY Neither do I....but that's what he told me.

JACK Atta girl, Mary.

MARY Shut up.

PARKER Hello, everybody. Do you need me?

JACK What's your name again?

PARKER Singin' Frank, the Chevrolet Man.

JACK Oh yes, I thought I recognized you.

PARKER Yeah. I'm the fellow who paid the check last night.

JACK Oh sure....hello, sucker....Say Parker, I saw you on
Fifth Avenue today. Who was that beautiful girl you
were walking down the street with?

PARKER That was no girl. That was my cane.

JACK I thought ~~she~~ was rather thin.

PARKER What were you talking about when I came in?

JACK Nothing much. We were just talking about Easter clothes
and so forth.

MARY Oh that reminds me, Jack.. I wrote a poem about Easter.

JACK Mary, will you stop writing those poems? That's the
only trouble with this program.

MARY Well just listen to this one —

JACK All right - all right.

MARY Easter comes but once a year,
Even as you and I,
A rag, a bone and a hank of hair
A laugh, a tear, a sigh.
Easter bonnets soon appear
In the rain or fall —

(FADE OUT MARY'S VOICE)

2. YOU'RE GONNA LOSE THAT GAL ORCHESTRA

(SECOND ROUTINE)

(AFTER NUMBER IS OVER)

MARY (CONTINUES WITH POEM)

So the man worth while
Is the one who can smile
On a happy Easter Day - hey-hey.

JACK That was Frank Black and his Orchestra, by Mary Livingston.

MARY That's the last poem I'll ever write.

(ROUND OF APPLAUSE)

(PHONE RINGS)

JACK There goes the telephone.

MARY I'll take it, Jack.

JACK Okay, Mary.

(RECEIVER OFF HOOK)

MARY Hullo.....yes.....yes.

JACK Who is it for, Mary?

MARY It's a rush call. They want to know if Mr. Onion from Bermuda is here tonight.

CROWD (LAUGHS AT THIS)

JACK Mary, this is April Fool's Day.

MARY Oh yeah? (HANGS UP PHONE) I'll answer no more phones today.

JACK Don't get sore, Mary. It's just a gag. Come here a minute. We'll pull it on Frank Black. We'll have him call up a number and play a joke on him.

MARY Doesn't he know it's April first?

JACK He doesn't even know what year this is....Now here's what we do. You go over and ask Black to call up Whitehall 4-1560, and ask for Mr. Mackerel.

MARY What's funny about that?

JACK Whitehall 4-1560 is the Aquarium.

MARY That doesn't strike me funny.

JACK Mary, don't you know what an Aquarium is?

MARY Sure, a person who rides horses.

JACK That's an equestrian.

MARY Oh yeah, now I get it. (LAUGHS)....Oh Frank, Frank.
(CONTINUES TO LAUGH)

BLACK Yes, Mary?

MARY Will you do me a favor and call up Whitehall 4-1560 and ask for Mr. Mackerel. I'd like to talk to him.

BLACK All right, Mary.

MARY Oh wait a minute, do you know what day this is?

BLACK Sure, it's Sunday.

MARY Anything else?

BLACK No, just Easter Sunday.

MARY (Jack, he doesn't know it's April first.) (LAUGHS)

JACK (That's because he doesn't pay his rent on time.)

MARY Go ahead, Frank! Get me that number. (LAUGHS) Oh boy.
(RECEIVER OFF HOOK)

BLACK Hullo Operator...Operator...Get me Whitehall 4-1560.

MARY (LAUGHS AT THIS) Some fun.

BLACK Hullo..... I want to speak to Mr. Mackerel.

MARY (LAUGHS SOME MORE) What a dope!

BLACK Hullo, is this you Mac?....How are you, Mac.

JACK (There must be something wrong here some place)

BLACK I'm glad to hear it...How's Mrs. Mackerel?....Come on, answer me. Don't flounder around.

MARY (WHISPERS) What do I do now, Jack?

JACK Forget the whole thing. He knows every fish in town.

BLACK Yes, Mac. My orchestra is pretty well filled up, but I could use another bass and fluke.

JACK (Maybe you could use another nickerel player)

BLACK Wait a minute, Mac. Mary Livingston wants to talk to you.....Here you are, Mary.

MARY The whole thing sounds fishy to me....Hullo.....
Hullo.....Hullo!. (BANGS UP PHONE) Say, there's nobody on this wire.

BLACK April Fool!

CROWD (LAUGHS AT THIS)

MARY (SORE BY THIS TIME) It's all your fault, Jack.

JACK Oh well, it's all in fun, Mary. Don't get sore.....
And now, ladies and gentlemen, for our feature attraction of this program. Tonight, we are going to offer that great and oft-repeated Eternal Triangle, where two men are in love with one woman. You know those plays - where a woman likes a fellow but her husband is an awful pest and hangs around the house too much. This play of ours is really a blackout. And to you people who are not familiar with the language of the theatre, a blackout is a scene in which the lights go out on the finishing punch line. So when you see the lights go out in this studio, the scene will be finished...Or you can put the lights out in your own home.....Or, if you happen to be sitting in the bath tub, just turn off the water....This blackout

JACK

(CONTINUES)

will be played immediately after Frank Parker's song which is entitled "The House is Haunted" from the New Follies.

(PHONE RINGS AGAIN)

JACK

Answer that, Mary.

MARY

Okay....(TAKES RECEIVER OFF HOOK) April fool, you big palooka! (HANGS UP) They didn't fool me that time.

HAVRILLA

And you're not fooled when you buy the 1934 Chevrolet.

JACK

None of us were fooled. We knew that was coming. Oh Mary, who was that on the phone?

MARY

Your father.

JACK

Sing, Parker.

3. HOUSE IS HAUNTED ORCHESTRA AND PARKER

(THIRD ROUTINE)

10

JACK

That was Frank Parker singing "The House Is Haunted".
And now for the Eternal Triangle, played by the husband -
Lionel Havrilla.....the wife - Kathryn Livingburn.....
and the lover...Clark Benny....Curtain...(SQUEAKY
SOUND) Music!

(ORCHESTRA STRIKES A CHORD)

MARY

Gee darling, you always have to go to Boston on
business. What kind of a guy are you, anyway?

HAVRILLA

I don't have to go to Boston, dear. Who said anything
about Boston.

MARY

Oh yeah? Well you're going to Boston. It's ten-twenty
now and if you hurry, you'll catch the twelve o'clock
train.

HAVRILLA

But what am I going to do in Boston? I have no reason
to go there.

MARY

For the ~~sake~~ of this play, will you please go to Boston.
I'll pack your bag. Here are three shirts....two pairs
of socks...your toothbrush. (LAUGHS) And look, I bought
you a straight razor so you won't cut yourself....all
ready, darling.

HAVRILLA

Now listen, dear. I'm going to bed.

MARY

You're going to Boston.

HAVRILLA

But I have no business in Boston. Besides, I don't
know a soul there.

MARY

Well you'll meet somebody...Goodbye, Lionel.

HAVRILLA

All right then, goodbye. If I must go to Boston, I must.

MARY

Hurry or you'll miss that twelve o'clock train...goodbye.

(LOTS OF KISSING HEARD)

HAVRILLA

Goodbye, dear.

(DOOR SLAMS)

MARY (SINGS) I'm gonna miss my man.....too-too-too-too-too
too).....Oh Fifi.

BLANCHE Vee, madame.

MARY Peel me an egg.

BLANCHE Ho-Kay.

MARY Boy, it's lonely without my Lionel. (HUMS LIVELY TUNE)
(KNOCK ON DOOR)

MARY Come in.
(DOOR OPENS QUICKLY)

JACK Hullo darling -- has he gone?

MARY Yes, the big brute. He went to Boston, I hope, and
left me all alone. What did you bring me, sweetheart?

JACK Some flowers....Here!

MARY Flowers. ..that's all you ever bring me.

JACK But they're beautiful, dearest...Roses - don't they smell
wonderful?

MARY I'd sooner have a diamond ring -- and it don't have to
smell so good.

JACK Why speak of diamonds when the situation calls for love.

MARY Oh Fifi.

BLANCHE Vee madame.

JACK Are you a French maid?

BLANCHE Oh yah - I coom from Paris.

MARY You see, she's been working a year for Jack Pearl.....
Oh Fifi, tea for two....and it don't have to be tea.

JACK I'll take a ham sandwich and it don't have to be cheese.

BLANCHE I'm sorry, ma'am, but we haf no te or ham.

MARY What have you got in the kitchen?

BLANCHE Just the iceman.

JACK Well, lying in some cracked ice.

BLANCHE Yee-suh, sho nuf. (INTO LAUGH)

JACK She must have worked for Amos and Andy, too.

(DOOR SLAMS)

Tell me, darling. Do you love me?

MARY You know I do.

JACK Then how about a little kiss.

MARY Okay and it don't have to be little.

(HEAVY BANGING ON DOOR)

JACK Who's that?

MARY I don't know, but if it isn't my husband it'll spoil the play.

JACK Gee, but you're beautiful. You know you're getting prettier every day.

MARY That's just because you love me, sweetheart.

JACK Hm.

(LOUD KNOCK ON DOOR)

JACK Are you sure that's your husband?

MARY Of course it is. He always misses the train to Boston.

JACK But supposing it isn't your husband.

MARY Then you better take the train.

JACK That was cute, you little pudgy-wudgy you.

MARY My ducky-wucky.

(ANOTHER KNOCK ON DOOR)

JACK He's getting a bit annoying, dear.

MARY Maybe you better hide, sweet.

JACK In the same closet?

MARY Yes.

JACK I'm tired of that same old closet. I always come out smelling of mothballs.

(KNOCKING CONTINUES)

MARY All right, all right, keep your shirt on.

HAVRILLA (IN DISTANCE) I've got it on...Open the door!

(LOUD KNOCK)

JACK He makes me sick.....How about a rubber of bridge?

MARY Not now.....I think you better hide...hide behind that radio.

JACK That's it - behind the radio.

(WE HEAR A TERRIFIC BANGING ON DOOR)

MARY (VERY SWEETLY) Come in, darling.

(DOOR OPENS)

HAVRILLA Well dear, I missed my train.

MARY I'm so glad, sweetheart, I was terribly lonesome.

HAVRILLA You were eh? Well I heard someone talking in this room!

BLANCHE Here's the cracked ice, ma'am.

MARY Thanks, you're fired.

HAVRILLA Ho-ho, I knew I heard someone talking in this room!

MARY It was the radio. I was listening to the Chevrolet program.

HAVRILLA I like that program, too. Put it on again.

MARY Never mind, dear. Now that you're here, I'd rather talk to you.

HAVRILLA I want to hear that Chevrolet program. Tune it in!

JACK (LETS OUT A LOUD GROAN)

MARY Oh all right. There it is.

(WE HEAR A LITTLE STATIC)

JACK (THRU LOUDSPEAKER) Hullo again, this is Jack Benny talking...Remember, the fellow with the witty jokes and funny plays?

MARY Gee, he talks so nice and clear. You'd think he was right here in this room.

HAVRILLA Yes, I would think that.

JACK And the sketch we have tonight, ladies and gentlemen, is called "East Lynne", which comes to you thru the courtesy of er....of er -

HAVRILLA Chevrolet....

JACK Yes, Chevrolet - the most dependable car in the low-priced field.

MARY Isn't he swell! I must write to Jack Benny and tell him how much we like him.

HAVRILLA That's a good idea. And when you write - send him his hat and gloves. He left them here on the table!

MARY Blackout, folks.

JACK Play, Frank.

(INTO NUMBER

4. YOU'VE GOT EVERYTHING ORCHESTRA

(FOURTH ROUTINE)

JACK That was "You've Got Everything" played by Frank Black.
And now, ladies and gentlemen, as this is the last program
in our Chevrolet series, I want to say it has been a real
pleasure being associated with Chevrolet and the members of
this company. And Frank --

BLACK Yes, Jack.

JACK I want to tell you how much I've enjoyed working with you
and the boys.

BLACK Thanks, Jack. I feel the same way.....And this being
the last of our broadcasts together, I was just wondering
if er - if you er - could let me have those ten dollars
I loaned you when the series first started.

JACK What ten, Frank?

BLACK I forget what kind of a ten it was...But nevertheless,
you borrowed it from me.

JACK When, Frank - when?

BLACK When we first started. Of course, I hate to ask you
for it, but after all - it isn't a war debt.

JACK I don't remember the incident, Frank. But if you say
I owe it, here it is. What's ten dollars in my life?

BLACK Thanks....I hope this won't interfere with your health.

JACK Well so long, Frank.

BLACK Good luck to you, Jack.

JACK Thanks....There's one ten dollar bill that's gone out
of circulation.

HAVRILLA Say, Black.

BLACK Yes, Alois.

HAVRILLA I want to tell you that it's been a real pleasure working with you all these months.

BLACK The pleasure was all mine, Alois, and I wish you the best of luck.

HAVRILLA Thanks, Frank - but this being the last of this Chevrolet series and not knowing where you live, I thought we'd straighten things out a little bit.

BLACK What's on your mind, Alois?

HAVRILLA Remember the day you borrowed ten from me to buy some music or something?

BLACK I don't remember borrowing a ten dollar bill from you.

JACK It probably was two fives.

BLACK But if you say I owe it to you, Alois, here you are.

HAVRILLA Thanks, Frank. I knew you'd remember it...If you hadn't brought it up yourself, I'd never have mentioned it.

BLACK (WHISPERS) I still don't remember it.

JACK Funny how he remembered mine.

PARKER Oh Alois - Alois.

HAVRILLA Yes, Parker.

PARKER This being our last broadcast together - I er....I just thought that....

HAVRILLA Here, Parker, and thanks for the loan.....Rat!

PARKER There was no hurry.

JACK No! You should have seen him snatch it, folks.

MARY Oh Parker.

PARKER Yes, Mary.

MARY You know this is the end of the series.

JACK It looks like the end of that ten, too, Parker.

MARY Gee, how the weeks have flown by....Remember, Parker when we went out to dinner one evening and you were a little bit short, and you asked me if er....if er.....

PARKER Sure, Mary.....Here you are...

MARY Oh well, after all there was no hurry. We're both young.

PARKER That's all right. I'm glad it's off my mind.

JACK Oh Mary - Mary..

MARY Yes, Jack. I remember.....I just knew I couldn't keep this ten dollar bill long.

JACK But Mary —

MARY Here it is and keep still.

JACK Well, I guess we're all straightened out....Is everybody satisfied?

BLACK I don't know. I still think I'm out ten dollars.

JACK Yippee!

BLACK You said it.

JACK Well folks, I guess we're all square now.

CANTOR Hey wait a minute, wait a minute. You may be square in this studio, but how about me?

JACK Who are you?

CANTOR Eddie Cantor.

(APPLAUSE AND CHEERS)

JACK Why Eddie! I have your ten right here, waiting for you.

CANTOR It's about time. And listen, Jack, what about that necktie? You know I just loaned you that for these Sunday night broadcasts.

JACK Well, Eddie, I can give you back your tie....Here!

CANTOR And what about that suit you're wearing?

JACK I thought you gave me that suit.

CANTOR Why should I give you a suit that Jimmy Wallington can wear?

JACK Well I'm not going to take off the suit in this studio.

CANTOR Oh, that's all right. You can give it to me later...
And listen, Jack, confidentially...Tell Mary that Ida
wants that dress back.

JACK All right, all right. Is there anything else?

CANTOR No.....Play, Frank.

JACK Fine neighbors we have in this studio....It's the
last time I'll drink coffee.

(INTO NUMBER

5. THAT'S HOW RHYTHM WAS BORN ORCHESTRA

(CLOSING ROUTINE)

OVER MUSIC)

JACK

This is the last number of the last program in this Chevrolet series. I want to thank everybody on this program and Chevrolet for a most enjoyable and happy year on the air.

MARY

Me, too.

JACK

See you shortly folks.....Good night.

(MUSIC UP)

HAVRILLA

This program has come to you thru the courtesy of the dealers in your community who represent The Chevrolet Six. Next week at this same time there will be presented a new Chevrolet program, featuring Victor Young and his Orchestra.

(FANFARE)

THIS IS THE NATIONAL BROADCASTING COMPANY.

hm

4-1-34

NATIONAL BROADCASTING COMPANY
Music Rights Division

(1)

Date of Application 3-27-34

ISSUE
SPECIAL RELEASE
Musical Small Right

NO. SR-A **3727**

TO PROGRAM DEPARTMENT:
Authorization is hereby granted or denied for the performance of:
Items crossed off are **DENIED**, and may NOT be performed

TITLE	FROM	COMPOSER	PUBLISHER
HOUSE IS HAUNTED	NEW FOLLIES		HARMS

PROGRAM: **CHEVROLET**

DATE: **APRIL 1** HOUR: _____

BROADCAST THROUGH STATION: **WEAF** AND NETWORK, PLACE **N.Y.**

ANNOUNCEMENT REQUIRED: **ANNOUNCE PRODUCTION**

Approved: _____

Send to: _____

THE CHEVROLET PROGRAM

WEAF

SUNDAY APRIL 1ST

10:00 - 10:30 P. M.

SIGNATURE **PANFARE**

BLACK (MS)

(SHERMAN CLAY)

(ROBBINS)

(D. D. RO)

(ALICE Y. LEE)

(HARMS)

1. THAT'S HOW RHYTHM WAS BORN
Orchestra
2. YOU'VE GOT EVERYTHING
Orchestra
3. THE HOUSE IS HAUNTED from "NEW FOLLIES"
[SR-A 3727] Frank Parker
4. YOU'RE GONNA LOSE YOUR GAIL
Orchestra
5. WHERE'S THAT RAINBOW from "PEGGY ANN"
Orchestra

THE CHEVROLET PROGRAM

WEAF

SUNDAY APRIL 1ST

10:00 - 10:30 P. M.

SIGNATURE FANFARE

BLACK (MS)

1. ~~THAT'S HOW RHYTHM WAS BORN~~

(SHERMAN CLAY)

Orchestra

2. ~~YOU'VE GOT EVERYTHING~~

(ROBBINS)

Orchestra

3. ~~THE HOUSE IS HAUNTED from "NEW FOLLIES"~~

(D D & G)

(SRA 727)

Frank Parker

4. ~~YOU'RE GONNA LOSE YOUR GAL~~

(AGER YELLEN)

Orchestra

5. ~~WHERE'S THAT RAINBOW from "PEGGY ANN"~~

(HARMS)

Orchestra

WEAF

3/27/34

cont ct - Dolly

sales - Buckle

Frank J Black - Director

Jack Benny

Frank Parker

Orchestra

[Handwritten signature]