

# **Jack Benny Meets Sherlock Holmes V1.6**

Written by Brad Strickland  
Copyright © 2022 by Brad Strickland

Cast of Characters

- Regular:
  - **Jack Benny** - our star. Vain, musically ungifted, testy, stingy—but in reality very generous, especially about letting others get the laughs.
  - **Rochester** - Jack's butler, chauffeur, and friend. He is African-American and has a raspy voice that slides from baritone up to high tenor when he's amused.
  - **Don Wilson** - the announcer. Rotund and jolly and always has a chuckle lurking in his voice.
  - **Mary Livingstone** - in real life Jack's wife, in the show his gal Friday. She's affectionate but very good at taking Jack down a peg or two.
  - **Phil Harris** - the bandleader, a boozier, always cheerful and quick with a corny joke. The voice is the same as in the cartoon JUNGLE BOOK version of Baloo the Bear ("Look for the Bear Necessities"). He also appears as Dr. Jekyll, but he does not do an impression or English accent.
  - **Frank Nelson** - sarcastic "Yesss?" man who is often Jack's nemesis. He doubles as Peter Lorre in the sketch, but if he and the Dennis Day actor want to switch which horror movie str they imitate, that's fine.
  - **Dennis Day** - "the kid," a tenor, very friendly, vague, and easily impressed. He does a Boris Karloff impression in the script (or if he and Nelson want to trade, a Peter Lorre)
  
- Guest Stars:
  - **Shirley Temple** - a giggly child movie star, especially in the 1930s. She's played young here. You can find lots of YouTube clips of her talking and singing. She also tap dances. [See NOTE, below]
  - **May West** - a buxom, sharp-tongued woman who has a stereotypically sexy voice and attitude. Her voice is very distinctive, and like Shirley, you can find examples on YouTube. We could also double Shirley and Mae if an actor feels comfortable doing both parts.

NOTE: Poshperson is pronounced with the same stress as Jefferson: POSH-per-son, not-PER-son

## 1 Scene 1 – Studio – DON, JACK, MARY, PHIL, DENNIS

2 **MUSIC: opening theme – under for**

3 DON: From Hollywood, it's the Jack Benny Program,  
4 with guest stars Mae West and Shirley Temple.  
5 And starring Mary Livingstone, Phil Harris,  
6 Dennis Day, Rochester, and yours truly, Don  
7 Wilson!

8 **MUSIC: Opening theme up and ends.**

9 DON: Folks, it's been a busy week for our little  
10 Jackie boy.

11 JACK: Yes, sir. Work, work, work, that's all I do!

12 DON: In addition to last Sunday's show, Jack gave  
13 three benefit performances for the Society of  
14 Tone-Deaf Violinists.

15 JACK: And I must say, they *loved* me.

16 DON: So after tonight's show, Jack plans to go  
17 straight home and straight to bed for eight  
18 full hours of sleep.

19 JACK: Well—I'll probably read a little first.

20 DON: Oh, really, Jack? Are you deep in an  
21 interesting book?

22 JACK: Oh, I am, Don, I am. It's an old favorite, and  
23 it's called—

24 MARY: "One Can Live as Cheaply as None."

25 JACK: It is not! Oh, Mary! Well, thanks for *finally*  
26 showing up tonight. You're running a little  
27 late, aren't you?

28 MARY: I couldn't get a taxi, so I walked to the  
29 studio.

30 JACK: Walked? All that way? Lookit, why didn't you  
31 just call Rochester? He could have given you a  
32 lift in the Maxwell.

33 MARY: I made better time on foot.

Commented [BS1]: "full" can be cut if it's difficult to get through the sentence on mike.

34 JACK: (mimicking Mary) "I made better time on foot."  
35 Listen, sister, for your information, that  
36 automobile is a classic.

37 MARY: So is the Parthenon.

38 JACK: Darn right.

39 MARY: It's falling apart, too.

40 JACK: Ya know Mary, one of these days—

41 PHIL: Hello folks, and don't fret, Jackson, 'cause  
42 Phil's here now, let's start relaxin'!

Commented [BS2]: Revised to make it scan better.

43 **SFX: APPLAUSE**

44 JACK: Dumb but droll, Phil.

45 **SFX: DRUM ROLL**

46 JACK: I said 'dumb but droll!' I didn't ask for a  
47 drum roll!

48 PHIL: Yeah, but you gotta admit the band is on its  
49 toes!

50 MARY: Not all of them.

51 PHIL: (YELLS) Hey, guys, pick up Remley—he's passed  
52 out again!

53 JACK: This is about the poorest excuse for an  
54 orchestra since Nero fiddled while Rome  
55 burned!

56 PHIL: Hey, ease up. That cat got in some hot licks.

57 MARY: It's official. The corn is as high as an  
58 elephant's eye.

59 PHIL: Hey, hey, watch it! Some of my boys are  
60 Democrats.

61 JACK: Most of your boys can't even spell it.

62 PHIL: Touchy, Jack. Touchy!

63 MARY: I think you mean touché, Phil.

64 PHIL: Naw, a touché's what Jack wears on his head.

65 JACK: Oh, for—Oh, Don! Don!

66 DON: Yes, Jack?

67 JACK: Do me a favor, Don. Read a commercial.

68 DON: Now?

69 JACK: Well, I need *something* to get me out of this  
70 conversation! Read, Don, read!

71 DON: Folks, in tight economic times—

72 JACK: Now you're talking my language.

73 DON: (*beat*) In tight economic times, here's a grand  
74 way to stretch a dollar. Dissolve one packet  
75 of any flavor Jell-O in a quart of Canada Dry  
76 Ginger Ale. Allow to set for one hour. Then  
77 carefully fold in a cup of Grape-Nuts Flakes.  
78 Shred one pack of Lucky Strikes and top with  
79 the tobacco. If your family doesn't agree  
80 that's the most tempting dish to come along in  
81 years, I wouldn't be a bit surprised.

82 JACK: Ah, Don—Don—excuse me, but that sounds  
83 terrible!

84 DON: Just try it folks, and you'll find it keeps  
85 you going and going!

86 JACK: Don, something like that could be dangerous!  
87 It could even *kill* you!

88 DON: [CHUCKLING] Oh, no, Jack. Why, those  
89 ingredients have kept *YOU* going for years!

90 JACK: Hmm. It's gonna be one of *those* shows. Thank  
91 you, Don.

92 DON: Oh, Jack, shouldn't I introduce our little  
93 guest star?

94 JACK: Oh, that's right! She ought to be able to get  
95 this show back on track.

96 DENNIS: A dollar says she can't.

97 JACK: Dennis Day! I thought you were sick. Are you  
98 all right, kid?

99 DENNIS: I'm lots better. My mother insisted I come to  
100 the studio. But my doctor told me not to  
101 strain my voice, so I can't sing tonight.

102 JACK: You—you can't sing? Then why in the world did  
103 you even bother to come in?

104 DENNIS: My mother told me I had to. Now she's sick.

105 JACK: Oh, well I—

106 DENNIS: Of me.

107 JACK: Well, it must be going around. Now I'm sick of  
108 you, too. Stick around, kid. Don, announce our  
109 guest, please.

110 DON: Jack, it's my pleasure to introduce Miss  
111 Shirley Temple!

112 *Scene 2 – Studio – JACK, SHIRLEY, PHIL, DENNIS, MARY, DON*  
113 *MUSIC: fast dance number, just a few bars*

114 *SFX: rapid-fire tap dancing. this keeps going to line fading out, below*

115 JACK: Well, look at that. Shirley—Shirley—welcome to  
116 our show!

117 SHIRLEY: *(giggles)* Hello, Mr. Benny!

118 JACK: I have to say, you've got a lot of energy!  
119 We're looking forward to having you join us in  
120 the sketch tonight.

121 SHIRLEY: Thank you. I'm positive we'll have a wonderful  
122 time.

123 JACK: Uh, you know, you—you can stop tap-dancing  
124 now.

125 SHIRLEY: Mr. Mayer told me not to. He said I might need  
126 to make a quick get-away.

127 JACK: Well—dance back to your dressing room, and  
128 someone will give you your cue.

129 PHIL: We shootin' pool?

130 JACK: *(YELLS)* It's not *THAT* kind of a cue!

131 *SFX: tap dancing fades*

132 DENNIS: Mr. Benny? You owe me a dollar.

133 JACK: I owe you a dollar?

134 MARY: Better get him to write that down and sign it.

135 JACK: You keep out of this. Why do I owe you a  
136 dollar?

137 PHIL: Fair's fair, Jack. Dennis bet you when you  
138 said the show would get back on track.

139 JACK: So?

140 MARY: So it's so far off the track you can't even  
141 hear the whistle.

142 JACK: Oh, for—here. Here's your lousy dollar!

143 DENNIS: Gee, thanks! Now I can pay the premium on my  
144 State Farm insurance.

145 JACK: We did that gag already! Lookit, I'll tell you  
146 what. I'm reading a Sherlock Holmes book, OK?  
147 We're going into the sketch. No more jokes  
148 tonight about my hair, or the Maxwell, or how  
149 cheap I am—

150 DON: Or my weight.

151 PHIL: Or my drinkin'.

152 MARY: Goodnight, folks, Jack's out of material.

153 JACK: I am not!

154 DENNIS: Yeah. There's still his violin.

155 JACK: See, smarties? And as it happens, a violin  
156 plays a big part in our sketch. Don, set the  
157 scene for us.

158 **MUSIC: a few bars of somewhat spooky violin tune**

159 DON: We take you back now many years, to London,  
160 England. Outside a thick fog fills the  
161 streets. On each corner a gas streetlamp  
162 glows. We walk down a cobblestoned way and  
163 pause before a handsome Georgian building. On  
164 the door brass numerals read two-two-one. This  
165 is the famous Baker Street, and from a window  
166 in the second-floor apartment—number two  
167 twenty-one B—we hear the strains of music—

168 **MUSIC: a tortured, off-key run through the scales, or a mangled Kreutzer etude**

169 DON: —music that tells us the world's first and  
170 greatest consulting detective is in—Mr.  
171 Sherlock Holmes!

172 **MUSIC: ends**

173 **Scene 3 - 221B - ROCHESTER, JACK**

174 ROCHESTER: That's enough for tonight.

175 JACK: Shall I put the violin away, Holmes?

176 ROCHESTER: Yes, my dear Watson.

177 JACK: *(narration filter)* My name is Dr. John Watson.  
178 *(beat)* And you thought I was gonna play  
179 Holmes. Tricky, aren't we? Anyway, for many  
180 years I was a friend and colleague of the  
181 brilliant detective Sherlock Holmes. I was his  
182 biographer, and in return, he allowed me to  
183 share his apartment and *didn't* charge me rent.  
184 *(filter off)*

185 ROCHESTER: And don't forget the free violin lessons.

186 JACK: *(narration filter)* And he threw in free violin  
187 lessons, too. The adventure that I am about to  
188 unfold took place on a foggy night in London  
189 town. *(filter off)*

190 ROCHESTER: Yeah. It had me low. It had me down.

191 JACK: *(narration filter)* I viewed the evening with  
192 alarm. When Holmes grew moody, he sometimes  
193 thought about charging me rent. I tried to  
194 divert his attention. *(filter off)*  
195 Oh, Holmes, why don't we visit the British  
196 Museum?

197 ROCHESTER: It's lost its charm. Ah, but wait. Watson,  
198 what would you say if I told you that a client  
199 will come to our door in a few seconds? She is  
200 a young lady, quite cheerful, with a great  
201 fondness for ships and lollipops.

202 JACK: You couldn't possibly know that Holmes!

203 **SFX: knock on door**

204 JACK: *(narration filter)* Hmm. It was a good thing I  
205 hadn't bet him a shilling. *(filter off)*

206 ROCHESTER: My dear fellow, if you would be so kind.

207 JACK: Certainly, Holmes.

208 **Scene 4 - 221B - ROCHESTER, JACK, SHIRLEY**

209 **SFX: footsteps, door opens**

210 SHIRLEY: Hello. You must be Sherlock Holmes. I'm in  
211 terrible, terrible trouble.

212 JACK: Come in, come in. Let me pull up a chair for  
213 you. Sit down, my dear, and tell us all about  
214 it.

215 SHIRLEY: Well, Mr. Holmes, I'm in terrible, terrible  
216 trouble.

217 ROCHESTER: You've made a little mistake. I am Sherlock  
218 Holmes. This is my friend and colleague, Dr.  
219 John Watson.

220 JACK: I was about to explain that, my dear. So  
221 you're in trouble?

222 SHIRLEY: Oh, Mr. Holmes, Dr. Watson, I'm in terrible,  
223 terrible trouble!

224 ROCHESTER: What is it, my dear child?

225 SHIRLEY: I forgot all my lines except that one.

226 JACK: My word! That is terrible.

227 ROCHESTER: And if we don't help her, it's trouble. We'll  
228 have to stop without the second commercial,  
229 and you won't get paid.

230 JACK: Yipe! Oh, Miss-young lady-what's your name?

231 SHIRLEY: I'm Shirley Poshperson.

232 ROCHESTER: Shirley Poshperson, the Little Princess?

233 SHIRLEY: That's right. And I want you to solve my case.

234 JACK: But what is your case?

235 SHIRLEY: That's the trouble. I don't know! But I'm sure  
236 the wonderful Sherlock Holmes and the (pause)  
237 medical Doctor Watson can help. I'll be in  
238 touch. (kissy sounds) M-wah! M-wah! G'bye!

239 **MUSIC: fast dance number, just a few bars**

240 **SFX: rapid-fire tap dancing, brief**

241 **Scene 5 - 221B - ROCHESTER, JACK, SHIRLEY, PHIL**

242 ROCHESTER: My, my, my. Maybe she's got a rotten memory,  
243 but she sure can dance! She must like you,  
244 Watson.

245 JACK: How do you deduce that, Holmes?

246 ROCHESTER: She gave you a lollipop. Quickly, Watson, the  
247 game is afoot!

248 JACK: Ah-what?

249 ROCHESTER: We have to investigate! Come with me.

250 **MUSIC: silent movie-type chase music, just a few bars**

251 JACK: (narration filter) Holmes and I hurried into  
252 the streets of the great metropolis. Something  
253 flew over, but it was so foggy, I couldn't  
254 tell whether it was a bird or a plane. (filter  
255 off)

256 PHIL: (off mike) And they say I'm corny!

257 JACK: Phil, you're not even in the script yet, for  
258 heaven's sake! Where was I? Oh, yes-  
259 (narration filter) We stopped at a corner and  
260 Holmes said- (filter off)

261 ROCHESTER: Watson, hail us a hansom cab!

262 **Scene 6- London Street - ROCHESTER, JACK, NELSON**

263 **SFX: clapping of horse, at a walk**

264 JACK: That one seems pretty attractive. Oh, cabby!  
265 Cabby!

266 NELSON: Yesssssssss?

267 ROCHESTER: Drive us to the nearest hive of scum and  
268 villainy.

269 NELSON: Get in, gentlemen. I'll take you by way of  
270 Hyde Park.

271 JACK: Are you crazy? They're working on the street  
272 there. It's all torn up.

273 NELSON: Yes, but I want to see how my mother's  
274 feeling.

275 JACK: We don't have time to stop at your mother's  
276 house.

277 NELSON: Oh, she doesn't live there. She's the foreman  
278 on the road gang.

279 JACK: For crying out loud. Does this go on long?

280 NELSON: No, it's just a short cameo.

281 JACK: Well, thank heaven for that! Drive on, cabby.

282 **SFX: clapping of horse, at a walk**

283 JACK: *(narration filter)* We arrived at a low tavern  
284 called the Wretched Hive. As Holmes stepped  
285 down to the curb, I paid the driver. *(filter*  
286 *off)*

287 NELSON: That'll be one bob, sixpence hay'penny  
288 farthing.

289 JACK: Let's see. A bob, a sixpence, a hay'penny . .  
290 . I don't seem to have any farthings. Can you  
291 change a thruppence?

292 NELSON: Change it? I don't even understand it.

293 JACK: Oh, well, here you are, and keep the change.

294 **SFX: terrified horse whinny, a la "Young Frankenstein"**

295 JACK: What's wrong with your horse?

296 NELSON: You tipped me. He always shies at something  
297 he's never seen before. Tooodle-oo.

298 ROCHESTER: This way, Watson. And be inconspicuous. These  
299 are tough, rough characters. I suspect one of  
300 them might know something.

301 JACK: Inconspicuous. Right you are, Holmes.

302 *Scene 7- Tavern - ROCHESTER, JACK, MARY*  
303 *SFX: raucous tavern ambience, laughter, clink of glasses*

304 MARY: Welcome, gents. What'll you have?

305 JACK: Oh, are you the barmaid?

306 MARY: I ain't the Little Princess. Name your poison.

307 ROCHESTER: I'll have a small gin and tonic.

308 JACK: I'll have a lemonade.

309 *SFX: ambience abruptly stops*

310 MARY: A lemonade? Are you kidding?

311 JACK: No . . . no. I like lemonade!

312 MARY: Here you are. One Philhamonic, one Mama's  
313 Jade.

314 JACK: But we wanted-

315 ROCHESTER: Remember what part of town we're in, Doctor.  
316 It's Cockney rhyming slang. Philharmonic is  
317 gin and tonic. Mama's Jade is lemonade. See?

318 JACK: No.

319 MARY: Join the club. That will be ninepence tuppenny  
320 farthing-

321 JACK: We did the money bit already. Here, just take  
322 it.

323 *SFX: clatter of coins on counter*

324 ROCHESTER: Miss, could you point out some low, conniving,  
325 informer types?

326 MARY: That'll be Table Seven, back in the dark  
327 corner.

328 ROCHESTER: Thank you, Miss. Watson, I see three people  
329 at that table. You go over and insinuate  
330 yourself into their confidence. See if they  
331 know anything about Miss Poshperon's case. I  
332 will explore other avenues.

333 JACK: That—that table over there? They look a little  
334 dangerous. The two men, I mean. Not the woman.

335 ROCHESTER: No, I wouldn't say she looks dangerous.  
336 Terrifying, yes, dangerous, no. Quickly, go  
337 see what you can learn.

338 JACK: (*narration filter*) I was always pleased to  
339 assist Holmes in his inquiries. So I took my  
340 lemonade and walked over, reminding myself to  
341 be inconspicuous. I decided to adopt a false  
342 name. (*filter off*)

343 **Scene 8- Tavern - JACK, DENNIS, NELSON, COUNTESS**

344 PHIL: (*off mike*) Like Benny ain't? Mr. Kubelsky?

345 JACK: Oh, shut up—WONGA! Good evening, madam and  
346 gentlemen. My name is Company. Do you mind if  
347 I join you?

348 DENNIS: (*Boris Karloff impression*) Oh, certainly, sir.  
349 In fact you may be just the body we've been  
350 looking for.

351 NELSON: (*Peter Lorre impression*) Company? That's a  
352 very in-ter-esting name. What's your first  
353 name?

354 JACK: May. May Company. (*beat*) My mother wanted a  
355 girl.

356 DENNIS: Let me perform the introductions. This lady is  
357 Countess Alucard of Transylvania.

358 COUNTESS: (*Mae West IMPRESSION*) Charmed, I'm sure. I  
359 always like a man with great big . . . blue  
360 eyes.

361 JACK: Well, I'm pleased to meet you, Lady—Alucard,  
362 was it? You know, it's funny, but I notice  
363 that Alucard spelled backward is—

364 NELSON: Yitaphamus. Spelled forwards, it's  
365 Symmmmmmmmpathy.

366 DENNIS: And my friend here is named M.

367 NELSON: My father wanted an initial.

368 DENNIS: And I myself am Doctor Frankenstein.

369 JACK: That's quite a coincidence. I'm a doctor  
370 myself. Look, I won't beat around the bush  
371 with you folks.

372 COUNTESS: What a shame. Can't you take a little . . .  
373 time?

374 JACK: Well, I—no, I'm looking for any information  
375 you may have about a girl named Shirley  
376 Poshperson. Anything at all.

377 COUNTESS: The name sounds kinda familiar. I seem to  
378 recall she has "bright eyes."

379 NELSON: That's right! And she has a "curly top."

380 DENNIS: Did she live at one time on "Sunnybrook Farm?"

381 JACK: Slow down, I'm writing this. Go on, go on!

382 COUNTESS: Lemme see . . . She isn't a "poor little rich  
383 girl," by any chance?

384 NELSON: I don't think she lived on Sunnybrook Farm,  
385 Doctor Frankenstein. "Just around the corner."

386 JACK: I hope SOMEBODY'S getting these movie  
387 references.

388 DENNIS: Let me confer with my colleagues.

389 **ACTORS: all murmur for a few seconds**

390 DENNIS: Sorry, Dr. Company, we never heard of her.

391 JACK: Oh, well . . . well, thank you anyway. I  
392 should be running along.

393 COUNTESS: Nuts to that. Stick around. You may get to  
394 like it.

**Commented [BS3]:** To clarify this joke, I've redone it in the show format: "Symmmmpathy Soothing Syrup. Remember, spelled backwards it's Yitaphamus."

395 NELSON: Yes, if you left now, it might make me very  
396 angry and I could do terrible, horrible  
397 things. A-heh.

398 DENNIS: We must insist you remain—Doctor Watson!

399 JACK: Oh, you—you know me.

400 DENNIS: Of course we do. Now you're destined to remain  
401 here with us.

402 COUNTESS: Oh, take a gander at who just sashayed through  
403 the door. (*CALLING OUT*) Hey, Henry! Over here!

404 NELSON: It's him! It's him!

405 **Scene 9- Tavern - JACK, ROCHESTER, PHIL, DENNIS, NELSON, COUNTESS**

406 DENNIS: Welcome, Henry! We thought you weren't coming!

407 PHIL: What, me miss a party? Nah, my cab got  
408 delayed. The pavement's a mess near the park,  
409 so we took a detour through that quaint little  
410 place. You know the one.

411 JACK: If I have to ask it, I will. "What quaint  
412 little place?"

413 PHIL: Doo wah diddy! It ain't no town, it ain't no  
414 city! Doo! Wah! Diddy!

415 JACK: NOW CUT THAT OUT!

416 DENNIS: Well, Dr. Watson, we won't need you after all.  
417 Now that Dr. Jekyll is here, we have our  
418 fourth for bridge.

419 PHIL: And a fifth, even.

420 JACK: Yeah, you know all about fifths.

421 ROCHESTER: Watson! Come. I've solved the case.

422 JACK: Well, I'm glad SOMEBODY knows what's going on,  
423 brother.

424 **Scene 10- 221B - JACK, ROCHESTER**

425 **MUSIC: silent movie-type chase music, just a few bars**

**Commented [BS4]:** The place name is from Phil Harris's big hit, "That's What I Like About the South," a patter song. This gives the lines in full. We might as well throw in Jack's exasperated comeback to the frequent repetition of the song in the programs.

426 JACK: *(narration filter)* On the way back to Baker  
427 Street, Holmes refused to say a word. We  
428 arrived and went up to our apartment, where he  
429 took up the violin. *(filter off)*

430 **MUSIC: soft violin**

431 JACK: I WISH I could learn to play that thing.

432 ROCHESTER: So does everybody else. I sent a wire to our  
433 client. She should be here soon.

434 JACK: But, Holmes, how did you solve the case?

435 ROCHESTER: You know my methods, Watson. What do you make  
436 of it?

437 JACK: *(slowly, putting it together)*  
438 Well... Miss Poshperson's called the Little  
439 Princess. We're in England. She's too young to  
440 be a daughter of Queen Victoria. The Queen  
441 does have nine children, so Miss Poshperson  
442 could be a granddaughter. If she's using a  
443 false name, that might be because she was  
444 struck on the head by a falling brick and has  
445 amnesia. Because she didn't know who she was,  
446 she might have gone into a library to seek  
447 information. She could have picked up one of  
448 my books and read about our adventures and  
449 then come to ask for your help. Therefore,  
450 when she arrives we must . . . hit her on the  
451 head with a poker.

452 ROCHESTER: You astonish me, Watson.

453 JACK: Thank you, Holmes.

454 ROCHESTER: No, I mean that's astonishingly stupid. The  
455 solution is very simple.

456 JACK: Then I wish you'd explain it to me, Buster!

457 **Scene 11- 221B - JACK, ROCHESTER, SHIRLEY**

458 **SFX: knock at the door**

459 ROCHESTER: Come in!

460 **MUSIC: dance and tap-dancing barely begin when Jack quickly**  
461 **cuts it off with:**

462 JACK: But you don't need to dance. Everybody knows  
463 you can do it.

464 SHIRLEY: Gee whillikers, Mr. Holmes, your wire said you  
465 know how to solve my problem!

466 ROCHESTER: I believe I do, Miss Poshperson. The solution  
467 is there on the table.

468 SHIRLEY: For me? Oh, golly, thank you!

469 **SFX: pages being turned**

470 ROCHESTER: I believe your next part is page fifteen, line  
471 four hundred and seventy-two.

472 SHIRLEY: *(reading)* Oh, here it is! I'm so happy! Now I  
473 can be a guest on the Jack Benny Program.  
474 Thank you, Mr. Holmes.

475 JACK: Wait a minute. Wait a minute. Rochester—you  
476 just gave her a copy of the script?

477 ROCHESTER: Sure, I did. I simply deduced that she  
478 accidentally left her copy at home.

479 SHIRLEY: No, at school. I was so awfully excited about  
480 being on the radio with Mr. Benny, I just  
481 didn't notice. I ran home without my script  
482 like a silly little goose! *(giggles)*

483 **Scene 11- Studio- JACK, ROCHESTER, MARY**

484 JACK: Hmm. At school, huh? You left your script at  
485 school. Folks, I apologize in advance for this  
486 one. Hey, Mary, remind me to call a writers'  
487 meeting next week to discuss this line!

488 MARY: *(off mike)* I'll make a note, Jack. Wrap it up.

489 JACK: All right. *(deep breath)* Holmes what kind of  
490 school did Shirley leave her script in?

491 ROCHESTER: **[LONG BEAT]** Why high school, my dear Watson,  
492 high school.

493 JACK: High school. HIGH School! WRITERS! Anyway,  
494 that's our show. Thanks to our cast, Mary,  
495 Don, Phil, Dennis, and Rochester, and special  
496 thanks to our guest stars, Shirley Temple and  
497 Mae West. Remember everyone, we've fought wars  
498 to keep this country free and united. Please  
499 don't let hatred or prejudice ever separate  
500 us. And whatever you do—don't make that dish  
501 in the commercial, it'll kill you. Goodnight,  
502 folks!

503 **MUSIC: end theme**

504 **CREDITS HERE**