THE LIFE OF RILEY

“Simon the Waiter”

Originally aired  Saturday, April 26, 1947
8:00 – 8:30 PM PST

Cast
(in order of appearance)

Announcer
Chester A. Riley
Peg Riley
Babs Riley
Simon Vanderhoffer
Maitre’D
Muriel Evans
Digby O’Dell
Announcer: It starts with “D” and ends with “T”, that’s DREFT, Procter & Gamble’s sudsing miracle, 2000 years newer than soap.

MUSIC: More Cheerful

Announcer: Dreft brings you THE LIFE OF RILEY!

MUSIC: Theme

Announcer: Dreft, D-R-E-F-T, Dreft, America’s largest selling brand for washing silks, nylons, woolens, dishes, presents “THE LIFE OF RILEY” with William Bendix as Riley!

Applause

MUSIC: Theme

Announcer: If Chester A. Riley could have one wish, he’d probably wish he could have a thousand eyes; then he could keep one eye on his daughter, Babs, and the others on Babs’ 999 boyfriends, none of whom, according to Riley, are up to any good. For instance, the other night . . .

Riley: Hiya, dumplin’, I’m home.

Peg: Oh, it’s you, dear.

Riley: Well, yeah, who did you think it was?

Peg: Well, for a minute I could have sworn it was Cary Grant.

Riley: Really? Huh. . . You know, I always thought I looked like Cary Grant.

Peg: Then the light hit your face.

Riley: Oh, is that so? There ain’t such a big difference between Cary Grant’s face and mine. We both got a deep cleft, ain’t we?

Peg: Yes dear, but his cleft is in his chin, and yours is in your head.

Riley: I resent that Peg!

Peg: (Laughing) Oh, you’re so conceited. How as bowling tonight?
Riley Oh, I was great! I bowled Ed Mitchell from the plant, and boy did I beat him! Look, I got a new style. You see, I hold the bowling ball like this, and – stand back Peg. . .

Peg Don’t throw that ball, you’ll wake Junior.

Riley Oh, are the kids asleep already?

Peg Junior is. . . Babs is out.

Riley Out! Out where?

Peg With Simon Vanderhoffer

Riley What! Didn’t I tell Babs to stay away from that no good loafer?

Peg Now don’t start that again. Simon’s a nice boy

Riley Some boy. . . Twenty-one years old and he still plays hopscotch.

Peg Oh, he does not!

Riley He does so. And what’s more, he cheats! That’s why he always beats me! If that Simon don’t say away from our Babs, I’ll murder him.

Peg Oh, now you don’t mean that.

Riley Well, no, of course not. Only Babs and Simon are too young to be out alone.

Peg Why, they are not. Don’t you remember when we were their age?

Riley Well, sure I remember.

Peg You called for me every Saturday night, took me to the movies.

Riley Yeah, dumplin’.

Peg Then you bought me a soda.

Riley Yeah, honey.
Peg And after that we’d go through the park and sit down on that bench where it was so dark.

Riley Yeah, sweetheart.

Peg Well, they’re only doing what we did!

Riley . . . I’ll murder that Simon! If I ever see him around here again, I’ll . . .

SFX Door opens, Babs and Simon come in

Babs Hello, Mother. . . Hi, Daddy.

Simon Good evening Mrs. Riley. . . Good evening Mr. Riley . . . Sir.

Riley Simon, I’m going to settle something right now. Mrs. Riley here thinks that you’re OK to go out with Babs. Uh, what’s your opinion?

Simon Mrs. Riley is a very intelligent woman.

Peg Oh, hmmm. . .

Riley Please, Peg. Simon, I’ve studied you like a worm studies a book. (Pause) I know the kind of type of boy you are, and I just want to ask you one question. What are your intentions towards my daughter?

Simon My intentions? Why, I . . . um . . . I want to marry her!

Riley I knew you were up to no good! Simon, get out of this house!

MUSIC Interlude – Very Short

Babs Daddy, it was absolutely horrible the way you treated Simon last night!

Peg Yes, throwing that poor boy out of the house.

Riley Now, please, Peg. I don’t want to hear no more talk about that . . . that . . . sofa loafer. When Simon settles down and gets a decent job, I’ll maybe let him see Babs. Until then, I don’t want him to set foot in this house again, and that’s an order!

Peg A what?
Riley  A request.  I’ve got to go now.  Goodbye, Dumplin’; Goodbye, Babs

Babs  Bye.  Oh, gee, I’ll be late for school!

Peg  Oh, Riley, on your way home, stop at the meat market and get seven lamb chops for dinner.

Riley  Oh, hey, that reminds me, I’m eatin’ dinner out tonight.

Peg  Oh, you are?  Well, then I’ll only need three chops for dinner.  Well, I’ll get ‘em myself dear; goodbye.

Riley  Uh, wait. . .  wait, wait a minute, Peg.  Ain’t you even going to ask me who I’m eatin’ dinner out with?

Peg  Well, it must be one of the boys from the plant.  Who else could it be?

Riley  Well, I don’t know. . .  I might be having dinner with some gorgeous blond.

Peg  YOU?  (Lots of laughter!)

Riley  Oh, so you think I ain’t cute enough for another woman to have dinner with, huh?

Peg  Oh, now don’t get insulted, Cary.  Oh, of course you are, but don’t ever let me catch you with another woman!

Riley  Peg, you mean that you’d be jealous?

Peg  Insanely jealous.  Why, I’d scratch the hussy’s eyes out!

Riley  You would?  Honest?

Peg  And as for you . . .  I’d shoot you!

Riley  Oh, you don’t know how happy that makes me, Peggy.

Peg  So you watch your step.

Riley  Oh, you bet.  Gee, I’d feel terrible if you turned out to be a widow.  But you don’t have to worry. . .  I beat Ed Mitchell bowling, so he’s buying me dinner at the Cozy Corner Grill.

Peg  Well, that’s a load off my mind.
Riley: But you don’t have to worry about me and other women; you know that.

Peg: Of course. Why, if a pretty woman ever made advances to you, I’m sure you’d repulse them.

Riley: You can bet on it. When it comes to pretty women, no one can be more repulsive than I am.

MUSIC: Interlude

SFX: Restaurant Ambiance

Maitre’d: Will you order now, Sir?

Riley: Oh, are you the waiter?

Maitre’d: No, I’m the Maitre’d

Riley: Oh, no. I’ll order later, mater. I’m waitin’ for a friend to get here.

Maitre’d: The waiter will look after you when you’re ready.

Riley: (To himself) Let’s see this menu. Gee, what an appetite I get when someone else is payin’.


Riley (Stammering): Well, how do . . . I’m Chester Riley. How do you do. Ah, I’m afraid you have the advantage of me.

Muriel: I’m Ed Mitchell’s girlfriend.

Riley: Oh . . . Oh, Miss Evans. I remember now. Ed’s always talkin’ about you. And you know, you’re almost as pretty as he says you are. I mean . . . prettier. Say, ah, where’s Ed?

Muriel: Oh, he’s tied up at the plant. I was supposed to meet him here and have dinner with the two of you, but he just phoned that he can’t make it.

Riley: Oh, that’s too bad. Well, maybe some other time, okay?

Muriel: Oh, wait! As long as we’re here, we might as well eat.
Riley    Ah, no, no. I think I’d better . . .

Muriel   Ed said to tell you he’ll reimburse you for the check.

Riley    Well, let’s eat!

Muriel   My, this is a tempting menu. Mmmm, roast duckling.

Riley    I say, ah, Miss Evans. . .

Muriel   Call me Muriel.

Riley    Look Muriel, do you think this is OK, us eatin’ here?

Muriel   Why not?

Riley    Well, I just remembered. I’m a married man.

Muriel   I know, Chester. And Ed and I plan to be married as soon as he gets his promotion at the plant.

Riley    Well, I guess it can’t hurt just to eat.

Muriel   You must be a very devoted husband, Chester.

Riley    Ah, you bet I am! I’m nuts about my wife. She’s insane about me, too. Why, only this morning she said . . . I’d better go!

Muriel   Oh, sit down. Here’s the waiter.

Simon    (Entering) Are you ready to order, Sir? (Pause) (Surprised) Mr. Riley!

Riley    Simon! What are you doing here? Simon, get out of this restaurant!

Simon    I can’t. I work here. I did what you told me. I got a job.

Riley    Oh.

Muriel   Well, shall we order?

Simon    Oh, you’re together?

Riley    Uh, oh . . . uh, well . . . You see, Simon . . .
Muriel What are you having, Chester?

Simon Chester? (Wolf whistle)


Simon You sure know how to pick ‘em!

Riley But, I didn’t . . . she picked me . . . Let’s order.

Muriel I think I’ll have the number one dinner, and for dessert I’d like a sundae of some kind.

Simon Ah, may I recommend the lovers’ delight?

Riley Simon, please!

MUSIC Interlude

SFX Door Opening

Peg Well, you’re home early, dear.

Riley Yes, Dumplin’. Uh, hello Babs.

Babs Hi, Daddy, did you have a nice dinner with Ed?

Riley Who? Oh, Ed . . . yeah, uh Ed . . . yeah . . . it was great. Look, Peg, there’s something I’ve got to tell you. You see, Ed made this date with me. . .

Babs Where did you eat, Daddy?

Riley At the Cozy Corner . . . You see . . .

Babs Why, that’s where Simon works!

Riley Yeah, he saw me. Look Peg, if I had . . .

Babs I think the Cozy Corner is terribly romantic. Soft lights and little booths for couples . . . Simon’s going to write a novel about it. A few months ago a woman shot her husband there. She found him with another woman in one of those booths.
Peg: Well, I can’t say I blame her.

Riley: Now, wait a minute, Peg. Be fair. Su-suppose this husband had to meet some man and, instead, this other woman showed up, then I’d be . . . he’d be innocent.

Peg: Oh, Riley, what wife in her right mind would believe a silly excuse like that?

Riley: You wouldn’t, huh?

Peg: What were you going to tell me about Ed before?

Riley: Uh, nuthin’. By the way, Peg, what ever happened to that old gun I had?

Peg: Oh, let’s see, why I think it’s in the . . .

SFX: Doorbell rings

Babs: Oh, I’ll go.

SFX: Door Opens

Simon: Good evening, folks.

Riley: (Deep voice) Simon!

Babs: Now please don’t make a scene, Daddy.

Riley: Well, me make a scene? What gave you that idea? Well, come in, come in, Simon darlin’.

Peg: Well, I’ve seen everything.

Riley: How are you, my loveable boy?

Simon: Fine. How are you Mr. Riley? (Wolf whistle)

Riley: Simon, this is no time for music.

Babs: Well, how’s the job, Simon?

Simon: Fine, but my feet are killing me.
Riley    Oh, you poor boy, sit down. Peg! Where’s your manners? Get up and let Simon sit down!

Peg    What?

Riley    Here, let me take your shoes off, Simon. Babs, go get Simon my slippers. Peg, get Simon a piece of cake.

Peg    Well, we’re out of cake.

Riley    Well, don’t just stand there, go bake one. . . in the meantime, have one of these chocolates, Simon.

Simon T    hanks. (With full mouth) Hmmm, very good.

Riley    Well, here, take the whole box, pal.

Babs    (Whispering) I must be dreaming. . . Well, anything interesting happen at the restaurant today, Simon?

Simon    Did your father tell you I waited on him? Say, Mr. Riley, you certainly . . . (Makes noise of full mouth)

Peg    Oh, Riley, stop stuffing chocolates in his mouth.

Riley    Peg, I’ve got to talk to Simon in private. . . Excuse me . . . in here, Simon.

Babs    But, Daddy!

Riley    We’ll be just a minute . . . Listen, Simon, you mustn’t tell about me and that woman!

Simon    What woman? Oh, in the restaurant. I wasn’t going to tell.

Riley    Uh, well, you see, my wife might not understand. Not that I’ve got anything to hide. It was all an accident.

Simon    Come, come. You can be frank with me. I’m a man of the world.

Riley    Honest, Simon, I . . .

Simon    Don’t worry. Your secret will die with me.
Riley Good. But when? . . . I mean . . . Well, thanks, Simon, you’re OK, son. Nine out of ten guys, if they had me in a spot light this, they’d blackmail me.

Simon They would? . . . Well!

Riley Well, let’s go back in.

Simon Oh, Mr. Riley, I’d like to take Babs to the movies tomorrow. Uh, could you lend me a dollar?

Riley Why sure, sure. Anything for you, Simon. Here . . . Uh, oh. All I got is a $10.00 bill. Well, take it and bring me the change.

Simon Thanks! Oh, Mr. Riley, could I take Babs to the Country Club dance on Saturday?

Riley Oh, sure, sure.

Simon Then there won’t be any change.

Riley But Simon, you . . . you . . . who wants change?

Simon You’re a pal, Mr. Riley. And say, I want to thank you for encouraging me to go to work. It’s a swell job.

Riley Yeah, and the way things are goin’, it’s the best paying job you ever had!

MUSIC Break for Commercial

Applause

Announcer Dreft will bring you the second act of THE LIFE OF RILEY in a moment. In the meantime, this is Ken Carpenter. Ladies, do you agree with Mrs. Riley that dish washing is an unpleasant chore? Well, then, take a tip from our Dreft March . . . Listen . . .

MUSIC Drum roll, then jingle music

Announcer DREFT, DREFT. Dreft your dishes and oh, how they shine. Shine without wiping in half of the time. They look white! Right! So don’t you get left, get DREFT!

MUSIC End of jingle music
Announcer Yes, millions of women from coast to coast are enjoying dish washing miracles with DREFT, Procter & Gamble’s amazing suds discovery. DREFT gets dishes so clean, they shine, even without wiping. Glasses sparkle, polished or not. Well, that’s one of the wonderful advantages DREFT has over soap. DREFT never leaves cloudy streaks or film on your dishes. Its amazing suds rinse clean and clear. So dishes and glasses wear their prettiest sparkle, towel or no towel. What’s more, DREFT makes dishpan grease seem to vanish before your eyes. DREFT’s kind to hands, too. So, ladies, join the march to DREFT. Get that bright green package Monday morning . . . Sure, don’t get left, get DREFT.

MUSIC Introduction

Announcer And now back to THE LIFE OF RILEY, with William Bendix as Riley.

Peg Chester Riley, this has got to stop! I’m sick and tired of having that Simon around here morning, noon and night.

Riley But, Peg I . . .

Babs So am I, Daddy. I don’t mind him once in a while, but every day!

Riley But Babs!

Peg I can’t understand you, Riley. Why this sudden affection for Simon?

Riley Well, I got a reason.

Peg Well, what is it?

Riley I . . . uh, nuthin’. It’s just that I feel sorry for the boy. You know he’s an orphan!

Babs Why, he is not! He’s got a mother and a father.

Riley Yeah, but only one of each! I mean . . . they’re in Chicago, and after all . . .

Peg Oh, it’s ridiculous . . . the way he’s taken over this house. Yesterday, just because he likes it, I had to make spaghetti for breakfast. Now, you get rid of him!

Riley OK. I’ll talk to him tomorrow. Tonight he’s got a date with Babs. He’s taking her to the Country Club dance.

Babs He is not! I’m going with Freddie.
Riley         Well, let Simon go along, too. Freddie will love him!

Peg           Oh, Riley, if you don’t do . . .

SFX           Door Opens

Simon         Hi, folks!

Babs          Oh, Simon? Simon, what are you doing with that suitcase?

Simon         Well, you know me . . . always on the move. So this morning I gave up my room.

Riley         You see, Peg, he’s moving out of town! Goodbye, Simon!

Simon         Oh, no! I’m moving in here.

Peg           In here? (Incredulous voice)

Riley         (Tearful voice) In here, Simon?

Simon         Well, you’ve got a spare room. And you folks have been so nice to me lately. I knew you wouldn’t mind giving me a cozy corner . . . Am I right, Mr. Riley?

Riley         (Angry) Now, wait a minute, Simon! You can’t move in . . . There’s a limit to what . . . Just because you think that I . . . (Apologetic) Welcome home, Simon.

MUSIC         Sounds like Blues

SFX           Footsteps

Riley         Oh, what a mess. That Simon. Oh, I’ll never be in any deeper than I am right now.

Digby         Would you care to bet?

Riley         Who’s that?

Digby         It is I. Digby O’Dell, the friendly undertaker.

Riley         Oh, Hello, Digger.

Digby         Greetings, Riley; you’re looking fine. Very natural.
Riley: What are you doing around here, Digger?

Digby: Oh, I’ve just come from the opening game of the season of the Mortician’s Baseball League. The San Diego Groundhogs played the Hollywood Gophers. What a game!

Riley: Uh, did you play?

Digby: Yes, but not in the outfield as usual. This time I was in the box. I pitched magnificently. Eighteen men “died” on first.

Riley: Why, gee, that’s real pitching.

Digby: I shut them in . . . one nothing.

Riley: You mean you shut them “out.”

Digby: You keep score your way . . . I’ll keep score my way. And in the ninth, we had a fight with the umpire. Six of us carried him to the dugout. Here’s a ticket for our next game. Watch for the date . . . the seventh of May.

Riley: Well, I’m not in the mood for baseball, Digger. You see, I’m in trouble. That pest, Simon, saw me having dinner with another woman.

Digby: What? You went out with another woman? Oh, I’m mortified. Who is this woman? What is her phone number? I must warn her to leave you alone!

Riley: Well, wait a minute, Digger. It isn’t what you think! Its . . .

Digby: It’s wrong, Riley. And dangerous, too! As we say in our profession, “Many a man has strayed from his wife, and wifey shot the rotter. So, hubby, don’t stray from your fireside, or you’ll land in a place that’s hotter.”

Riley: But there was nuthin’ to it. This is my friend’s girl. At the last minute he couldn’t make dinner so . . .

Digby: Oh, I see. Well, there’s nothing wrong in that. Go to your dear spouse, tell her the truth!

Riley: But Digger, she’s very jealous. She once said she’d shoot me if I two-timed her.

Digby: Nonsense. She’ll trust you. You’ll see. Tomorrow you’ll come to me and tell me I was right!
Riley  But suppose you’re wrong?

Digby  Then I’ll come to you. Now go home, and BE happy.

Riley  Aw, gee, you’re a wonderful guy Digger . . . you’re always doing things for me. Just once, I’d like to do something for you.

Digby  Don’t worry, your time will come. Well, cheerio! I’d better be shoveling off.

MUSIC  Interlude

SFX  Telephone ringing


SFX  Writing sound

Simon  I’d better make a note of it on this pad. Meet you-know-who at the Cozy Corner at seven for dinner. Ha, ha, and he said there was nothing to it.

SFX  Door Opens

Simon  Oh, hello, Mr. Riley.

Riley  Simon! Get out of this house!

Simon  Mr. Riley, “she” just phoned.

Riley  I don’t want to hear no . . . da . . . ah . . . who phoned?

Simon  That woman; you know, Muriel.

Riley  Muriel?

Simon  She said to meet her at the Cozy Corner for dinner at seven. It’s important.

Riley  Dinner? . . . Wha . . . Wha . . . What does she want?

Simon  (Wolf whistle)

Riley  Nah! She’ll never get me!
Simon    You’d better meet her or she might come here.

Riley    Yeah, yeah . . . I’ll go now. Why don’t these women leave me alone? Oh, Simon, you’re lucky you weren’t born with my looks.

MUSIC    Interlude

SFX    Door Opening

Peg    Oh, Riley, we’re home! Riley?

Babs    I guess he isn’t home yet.

Peg    Oh, that man’s never on time for dinner. I wish for once . . .

Babs    Oh, mother, look! There’s a note on the telephone pad.

Peg    Oh, let me see. Meet you-know-who at the Cozy Corner. Oh, the darling, he’s taking me out to dinner tonight!

MUSIC    Interlude

Muriel    Hello, Ed This is Muriel. Look, I’m meeting your friend Riley at seven. Won’t you change your mind, darling, and join us? All right, I’ll ask him myself. What? Well, I’ll tell him we can’t afford to get married until you get a promotion; and he could put in a good word for you with the boss. Now don’t worry, just leave it to me.

MUSIC    Interlude

Simon    Is this table OK, Mr. Riley? It’s our most secluded corner.

Riley    Yeah, fine. Now look, Simon, Muriel will be here soon. I want to get this meal over fast.

Simon    Yes, Sir. I’ll give you two number 7 blue plates right away.

Riley    (To himself) Let’s see, if I eat in three minutes, I can run home and only be an hour late. I’ll tell Peg that I . . .

Peg    (Entering) Hello, sweetheart.

Riley    Oh, hello, Muri . . . duh, uh, uh, PEG! What are you . . . how did you . . .
Peg    Oh, my goodness. You act as if you didn’t expect me.
Riley  Oh, no, no, no. I’m please to meet you. I mean – ah – ah – ah . . .
Simon  Well, here’s your fruit . . . MRS. RILEY!
Peg    Well, for heaven’s sake! Why is everybody so surprised to see me?
Simon  Here’s your fruit cup, Mr. Riley.
Peg    Oh, you ordered already. Good! I’m starved!
Riley  Do you mind if I start, Peg? (Slurping sounds)
Simon  (Whispering) Mr. Riley, Muriel’s here.
Riley  (Almost choking sounds)
Simon  She’s at the corner table in the Rendezvous Room.
Riley  (Whispering) I’ve got to get rid of her.
Peg    What are you two whispering about?
Riley  Nuthin’, nuthin’. Excuse me, Peg. I’ve got to make a phone call.
Peg    Well, all right, dear.
MUSIC  Interlude
Riley  Listen, Muriel . . .
Muriel Oh, here you are, Chester. Thanks for coming.
Riley  Now, listen, Muriel. I want to get one thing straight.
Simon  Ready to order?
Riley  No!
Muriel  Let’s order first . . . I’m starved.
Riley  Well, I’ll have something light . . . and fast!
Muriel  Same for me.
Simon  Two Number 7 dinners, coming right up!
Muriel  I’ll bet you’re wondering why I asked you to have dinner with me.
Riley  Well, I got an idea.
Muriel  Well, that’ll make it easier. I know I’ve only met you once . . . (Shyly) but when a girl is anxious to get married, like I am, well, she’ll do anything . . .
Riley  Now, wait, Muriel, you . . .
Simon  Here’s your fruit cup, here’s your fruit cup, and I brought your soup, too.
Riley  Look, Muriel, we’ve got to be sensible!
Muriel  Let’s eat first.
Riley  Well . . . uh . . . uh . . . OK. Let’s eat. (Starts slurping sounds)
Muriel  My goodness, you eat fast.
Riley  Yeah! (More slurping sounds) Pass me my soup.
Muriel  Here you are.
Riley  Thanks. (More slurping sounds)
Muriel  My, you must be starved!
Riley  (Finishes slurping) There! Finished. Excuse me, Muriel, I’ve got to make a phone call.
MUSIC  Interlude
Peg  Well, it’s about time you got back, Riley. Here, you’d better eat your soup. It’s getting cold.
Riley  No thanks, Peg, I just had my soup.
Peg  Where? In the phone booth?
Riley Trapped! I mean, pass me that spoon. (Starts slurping soup)

Peg Oh, Riley! Your manners! Remember, you’re in a restaurant, not at home.

Riley Well . . . what’s wrong? I ain’t wearin’ my hat!

Simon Here’s your hamburger.

Riley Oh, good. (Makes eating sounds, like chewing)

Peg Riley, for heaven’s sake!

Riley What’s wrong?

Peg You swallowed that hamburger in two bites! What’s the matter with ya? You’re nervous! Who did you speak to on that phone?

Riley Nobody. It was the wrong number. I’d better try again. Excuse me, Peg.

MUSIC Interlude

Riley Look, Muriel.

Muriel Oh, you weren’t very long.

Riley MURIEL!

Muriel Sit down and eat your hamburger.

Riley I couldn’t touch it.

Muriel Oh, come on, you’ve only had soup.

Riley Yeah, but so often!

Muriel What?

Riley OK.

SFX Silverware clanking and chewing sounds

Muriel You’ll get indigestion eating so fast. Delicious, isn’t it? But it’s too much for me. Here, you take half of mine.
Riley  
(Stuffed sound)

Muriel  
I insist! Well, now, Chester, to get to the point . . . Like I told you, I want to get married, but Ed doesn’t make enough money.

Riley  
(Like he’s in pain) Well, I don’t make much more than he does, and I may get a cut. Besides, I’m already married!

Simon  
Ready for your dessert, folks?

Riley  
No, no. We ain’t staying. Gimme the check.

Simon  
Here you are. $4.75.

Riley  
$4.75. Let me see now, I’m sure I had some money . . .

Muriel  
But Chester, I haven’t had time to tell you what I . . .

Riley  
Gee, I didn’t bring any money with me!

Peg  
So here you are, Riley!

Riley  
Peg, can you lend me $4.75? I want to pay for Muriel’s din . . . din . . . diny . . . Oh, boy!

Peg  
Chester Riley!

Riley  
Peg!

Muriel  
What’s the matter. Who is this lady, Chester?

Riley  
She’s my wife.

Peg  
And who is this lady, Riley?

Riley  
She wants to be my wife!

Muriel  
What? (Laughter) Why that, oh Chester, you must be crazy! Where did you get an idea like that?

Riley  
Ah, it’s no use denying it Muriel. Peg, I had nuthin’ to do with it. She just couldn’t resist me!
Muriel  Oh, Chester, you’ve got it all wrong. I’m going to marry Ed Mitchell. I just wanted you to put in a good word for him with your boss so he could get a promotion.

Peg  (Laughing) Oh, Riley!

Riley  Wait a minute. You mean you didn’t fall for me, Muriel?

Muriel  Of course not.

Riley  You don’t want to marry me?

Muriel  I’m afraid not.

Riley  What a revoltin’ development this is!

MUSIC  Final Interlude

Announcer  The Rileys will be back in just a moment. Ladies, it’s the world’s finest care for your nice washables. Yes, I mean Dreft. Dreft gives brighter, fresher, safer cleaning than any previous suds in history. With nightly Dreft washing, stockings look lovelier and wear longer. And new woolens, Dreft washes them softer and fluffier than even expensive soap flakes. Pretty lingerie, too, colors stay bright and sparkling far longer than with any soap you’ve ever used. The reason is Dreft leaves no dulling soap deposits in fabrics to spoil their beauty. Dreft suds rinse clean and clear. No wonder Dreft is America’s largest selling brand for washing silks, nylons, woolens, dishes. Get that bright green package and see for yourself. Sure, don’t get left, get Dreft!

MUSIC  Interlude

Announcer  And now a word from the star of our show, the man who makes Riley so smiley, William Bendix.

Riley  Folks, Daylight Savings Time begins tomorrow in many areas, and if your community does not change to Daylight Savings Time, next week we’ll be with you one hour earlier than tonight. So please remember not to forget to remember. One hour earlier! Good night.

MUSIC  Interlude
Announcer  Procter and Gamble, the makers of Dreft, the sudsing miracle for silks, nylons, woolens and dishes invites you to be our guests next week for THE LIFE OF RILEY, William Bendix as Riley. THE LIFE OF RILEY is produced by Irving Brecher and is directed by Don Bernard. Music by Lou Koslov. The script is by Alan Lipscott, Reuben Ship and Zach Brecher. Mrs. Riley is Paula Winslowe, Digger O’Dell is John Brown, Babs is Barbara Eiler, Simon is Warren Mills and Muriel is Barbara Fuller. This is Ken Carpenter inviting you to listen again next week to The Life of Riley and reminding you that for faster, brighter, safer cleaning than any previous suds in history, use Dreft. Don’t get left, get Dreft!

MUSIC  Theme up and play off