

WELCOME TO THE WALKERS'

Presented by

COMMONWEALTH EDISON COMPANY

Thursday, April 5, 1945

7:45 p.m.

Station WBEZ

CAST OF CHARACTERS

BILL WALKER Art Seltzer
POLLY WALKER Beverly Taylor
JEAN MURPHY Francis Allen
CHRIS MURPHY George Cisar

CAMERA #1 ON SLIDES 1, 3, 5, and 7

CAMERA #2 ON DOOR

CAMERA #3 ON HOUSE

CAMERA #4 ON SLIDES 2, 4, and 6

START THEME MUSIC WITH #3 ON SCREEN

CUE #3 TO DOLLY IN ON HOUSE.

TAKE #2, HOLD FOR 3 SECONDS, THEN FADE DOWN PART WAY, HOLD AND
SUPERIMPOSE FIRST SLIDE - SECOND SLIDE - THIRD SLIDE - FOURTH SLIDE -
FIFTH SLIDE - SIXTH SLIDE - SEVENTH SLIDE.

FADE OUT #1 AND BRING #2 UP FULL

CUE GEORGE TO KNOCK ON DOOR.

(Focus #3 on
Polly at desk)

Bill - (Opens door from inside) Hello! Welcome to
the Walkers'. (Calls aside) Polly, those
people are here again.

Polly - (As she enters) What people Bill? (Looks)
I don't see anybody.

Bill - Why people all over Chicago.

Polly - Oh, Bill, you're just fooling. (Exits rear)

Bill - (Studies camera from different angles. Shrugs)
Maybe I am.

TAKE #3-----

(Move door and
focus #2 on desk
and chair

Polly - (Sitting at desk looking at check book and

bank statement) Bill! (Looks left) Bill,
where's your check book?

Bill - (Off scene) In my pocket. Why?

Polly - May I see it?

Bill - (Off scene) Sure, but it has changed since
the last time you saw it.

Polly - (Seriously) Bill, please let me have it.

Bill - (Off scene. Teasing) All right, but tell me
why.

Polly - I just want to look at it.

TAKE #2 -----
(#3 get ready
for medium
close up with
Polly on left
side of scene.
Bill will move
into right
side)

Bill - (Enters) Here, look. (Holds out check book
but keeps it out of Polly's reach) Isn't it
a beautiful color? And that's real imitation
leather. You can't get them like this today,
kitten.

Polly - (Holds out hand) Bill! Please!

Bill - (Pulls chair closer to desk and sits on arm.
Folds his arms) Tell me why you want it.

Polly - Bill, stop teasing. I just want to look at
your check stubs.

TAKE #3 -----
(#2 hold
scene)

Bill - Why? (Leans forward and looks at papers on
desk) Oh, you got our bank statement. (Gives
Check book to Polly)

Polly - Yes and I think they short changed us.

Bill - (Chuckles) You mean our balance won't balance?

Polly - I mean they must have charged us for something
we didn't buy ... like the grocer did last
month?

TAKE #2 -----
(Hold #3)

Bill - (Sits back on arm of chair) Oh yes, the jar
of silver cream you didn't buy, didn't get

and wouldn't pay for that I found behind the
Wheaties last week.

Polly - Well I apologized to the grocer for that and
I paid him ... and Bill, you promised you
wouldn't mention that again.

Bill - Sorry, dear, it just slipped out. But tell
me, what have you been buying at the bank?

Polly - Buying at the bank? What a funny thing to
say. We never buy anything at the bank except
War Bonds.

Bill - That's what I thought.

Polly - Well?

Bill - Just a moment ago you said the bank charged
us for something we didn't buy. What, kitten?

Polly - Well how should I know? We didn't get it.

Bill - We didn't? Well you'd better call them up to-
morrow and ask them where it is ... or what it
is ... or something. (Stands and leans over
desk to look at papers)

Polly - (Turns toward camera and then back to Bill on
double take) I think I wi-- ... Bill! Why
do you always make me sound so mixed up ...
like I don't know what I'm doing. And I do.
You're the one who doesn't.

Bill - (Straightens up) Doesn't what, honey, sound
mixed up?

Polly - No! I said ...

Bill - I know, kitten, I'm the one that's confused.
You're just the confuser.

TAKE #3
(Hold #2)

TAKE #2
(Hold #3)

Polly - Yes, and it's always something very simple.

I don't know why you can't understand.

Bill - I can't under -- hms ... Polly, let me check over that bank statement. Perhaps I can find the mistake.

Polly (Stands) I know what the mistake is. They just charged us for something they shouldn't have charged us for. (Goes to chair sits down and picks up knitting) But if you want to look through all those numbers, go ahead.

Bill - (Sits down at desk) Maybe I can find something among "those numbers" that will show what we're being charged for. Banks, don't make mistakes very often. It's probably just a service charge. (Starts comparing cancelled checks with statement)

Polly - Of course banks make mistakes. Everybody makes mistakes sometimes and anyway, twelve ninety-five is a lot to charge for the service we get.

(Focus #3 on Polly and part of desk. Bill will move into picture later.)

Bill - Twelve ninety-five? That's an odd figure. It sounds like a bargain price for something.

Polly - Well, I don't think it's any bargain when a bank charges that much for checking account service.

Bill - Wait a minute ... Polly, what is this blank stub in your check book for?

Polly - What blank stub? Let me see.

Bill - (Leans toward Polly and shows her the check book) This one right here.

TAKE #3
(Hold #2)

Polly - Oh that. (Musing) What was that for? (Takes check book from Bill) The check before that one was for the milkman and I always pay him on Monday ...

Bill - If you would fill in the dates on those stubs it would help.

Polly - Oh, I always put the dates on the checks.

Bill - I hope you do. Couldn't you spare a few dates for the stubs too?

Polly - Oh look Bill, I did fill in the date on this next stub ... the 28th. That was a Wednesday ... Monday ... Wednesday, I must have written the check for this blank stub on Tuesday.

Bill - Or Monday or Wednesday....

Polly - No, I don't remember writing two checks in one day. It must have been Tuesday. That would have been the 27th. Bill, why don't you look through those cancelled checks and see if there is one for the 27th?

TAKE #2

(Focus #3 on Polly) Bill - (Triumphantly) Here it is! Made out for twelve dollars and ninety-five cents ...

Polly - Oh ...

Bill - ... to the Minerva Shoppe.

Take #3

(Hold #2)

Polly - Oh, I remember, Bill. I saw that blouse in the window that I thought would look so nice with my new outfit and I didn't have enough money with me, so I gave them a che^{ck} and I didn't fill in the stub because I wasn't sure I wanted to spend that much for a blouse.

Bill - Well, why didn't you fill it in later?

Polly - Because when I got home and tried the blouse with my new suit I didn't like it and I took it back the next day.

TAKE #2
(Hold #3)

Bill - You mean you didn't fill in the check stub because you took the blouse back? Polly!

Polly - Now, Bill. There's no reason to get excited about a little thing like that.

Bill - Little thing? Polly don't you realize that the only way we can tell how much money we have in the bank is to keep a record of checks we write?

Polly - Of course I do, but I was going to cancel the check when I returned the blouse. Then I didn't have time so I took it back the next day on the way to the doctor's office and they had already deposited the check so they gave me the money instead. See?

Bill - Vaguely ... The doctor's office? When did you go to the doctor's?

Polly - The day I took the blouse back.

(Move #3 into position for opening shot of Jean)

Bill - Yes, I know, but what for?

Polly - Oh, I just thought it was about time I should have a physical check up. That reminds me, Bill, Jean Murphy said she thought you'd have to be down at the induction center for your physical exam early in the morning. Didn't you tell me your appointment is for eleven o'clock?

Bill - I said seven o'clock.

Polly - Seven o'clock! Oh Bill, you should have made a later appointment. You'll have to get up at five-thirty.

Bill - Look, honey, you don't make appointments with the doctors at the induction center. I was told to report there at seven o'clock tomorrow morning and there will probably be a couple of hundred other guys there at the same time. So I'll just have to wait my turn. I may have to wait all day.

Polly - Well, I still think you could do something about it if you tried ... Oh darling, every time I think of you being in the army, I get that going-down-in-an-elevator feeling. But you'll be so handsome in your uniform and I'll be so proud of my Bill ... Oh, jeeppers, I just remembered that I forgot to get coffee today.

Bill - Haven't we any?

Polly - Not enough for breakfast. But Jean will lend me some if she has any. I'll go next door and ask her. (Lays knitting down in chair and stands up)

Bill - (Stands and looks out window) Are the Murphys home tonight?

Polly - Oh, sure they are. At least Jean is. Tomorrow is Canteen Day for our block and she said she was going to bake some cakes tonight.

(Focus #2 on full kitchen scene quickly)

Jean - (At cabinet base putting finishing touches to freshly iced cake) Chris! (No answer) Chris, can you come here a minute? (Still no answer)

Chris - (Enters quietly and stands right behind Jean)

Jean - Christopher!

Chris - Call him again.

Jean - (Starts to call and does double take) Chris--
... you, you dope! Christopher Murphy, I hate you when you sneak around that way.

TAKE #2

Chris - Can I help it cause I'm light on my feet, sugar? (Puts arms around Jean and waltzes around with her. Hums and then sings) Waltz me around again Jeanie.

Jean - (Laughing) Let me go you idiot.

Chris - Idiot huh? (Lifts her off the floor and twirls with her)

Jean - (Still laughing) Put me down.

Chris - Take back the idiot?

Jean - (Grabs his ears and shakes his head back and forth)

Chris - (Stops whirling) Ow, Jean, not by the ears.

Jean - Put me down (And as he does) idiot.

Chris - (Rubbing ears) That hurts. (Sees cake) Hey, a cake. For me? (Reaches for it)

Jean - (Slaps his arm) Keep away from that. No, it's not for you. It's for the army.

Chris - The army, the army, first they get my steaks, now they get my cakes, they get all the breaks.
(Tries to get some of the icing from edge of cake with finger)

Jean - (Knocks his hand away from cake) Well those boys deserve everything we can do for them. You fellows loafing here at home should give up some things. (Pats his stomach) But you don't seem to be doing so badly.

Chris - (Pats it himself) Well, we have to keep up the home front. (Notices other cake) Hey, isn't that another cake? Is that for me or did you make two just to be sure you'd get one good one?

(Focus #3 on Chris)

Jean - They're both for the Canteen ... and I resent that. You know darn well that my cakes are always good.

Chris - Oh, I don't know. I can remember some that were ...

Jean - That was before we got this electric range.

Chris - Yeah, yeah, I know. It's the accurate temperature control or the completely insulated oven or the even distribution of heat or one of the other wonderful features of the wonderful electric range. I've never seen it to fail, every time someone mentions cooking around you or Pelly or anyone else who has one of these things you have to tell them how much better your electric range can do it.

Jean - Well it's true isn't it?

TAKE #3
(Hold #2)

Chris - I suppose so. All I know is the food tastes better. But why do you have to sound off about it every ... (Tries to slap top of breakfast bar to accent "time" but slaps

cake instead)

Jean - Chris! Look out!

PAN DOWN ON CAKE

Chris - ... Time. (Freezes for a moment, then pulls fingers slowly out of cake)

Jean - (Stands with hands on hips and glares)

Chris - Aw, Jean, don't look at me like that. I didn't mean to do it, sugar. It was an accident. Honest, I wouldn't do a thing like that just to get some cake.

Jean - (Walks threateningly toward Chris) Chris Murphy, I could brain you. You are without doubt the biggest lard head I know. What makes you act like such an idiot?

Chris - (Steps back and raises hands defensively) Now Jean, take it easy. Let's not get excited, baby.

Jean - Don't baby me, you, you dope! (Examines cake) You've ruined it completely. How could I give that to the Canteen?

Chris - Can't you sort of push it together and patch it up with a little more frosting. (Starts licking frosting off fingers)

TAKE #3
(Hold #2)

Jean - Don't be silly! Of course I can't. You've knocked it all apart.

Chris - It still tastes good.

Jean - That's a big help. Just look at it.

TAKE #2
(Hold #3)

Chris - Yeah, it's pretty bad ... but you've still got another cake....and this still tastes good.

Jean - I was saving that one for us ... now I'll
have to give it to them.

Chris - Oh you were? And you told me both cakes were
for the Service Men's Center. See, you told
a fib and things like this always happen to
people who tell fibs. That's what you always
tell Monty.

Jean - (Laughs reluctantly) You're a nut. Now get
out of here so I can ice the other cake in
safety.

Chris - I thought you wanted me for something.

Jean - What made you think that?

Chris - Well, you called me.

Jean - Oh, I thought you might want to lick the bowl
I made the frosting in ... but I don't think
I'll let you have it.

(Get ready for knock
on door)

Chris - This bowl? (Picks up bowl from base cabinet
and samples contents using finger) Hmmm...
good.

Jean - Well take it out of here. I don't want an
"accident" to happen to this cake.

KNOCKING ON DOOR IS HEARD. JEAN AND CHRIS LOOK TO LEFT.

Polly - (Off scene) Hello! Where are the Murphys?

Jean - In here Polly. Come on in. (Starts to pre-
pare icing for cake)

Polly - (Enters bearing cup) Hi, Murphys.

Chris - Hi ya, sultry. Come over here and I'll let
you have part of my bowl to work on.

Jean - You'd better not get near him, Polly, he's
in a dangerous mood.

Polly - He doesn't look dangerous. He looks very docile.

Chris - Is that good?

Jean - I think it would be very good for you, dear.

(Move #3 into position for shot of Bill at desk)

Chris - I don't think I'd like it.

Jean - Just look at that, cake, Polly.

Polly - (Looks) My, what an unusual design.

Jean - Yes, isn't it?

Chris - It sort of ran into an accident, sultry.

Jean - The accident being Murphy's good right hand.

Polly - I can see that, but why?

Jean - That is a good question.

Chris - The atmosphere's getting a little chummy around here. I think I'll take a walk. What's Bill doing?

Polly - He was writing a letter when I left but he's probably finished by now. I know he has to take his physical tomorrow and ... oh, you were right Jean, his appointment at the induction center is seven o'clock not eleven.

Jean - I thought it would be early.

Chris - Appointment, ha ha. I think I'd better give him some advice.

Jean - You'd better not go over there, Chris. If Bill has to get up early, he probably wants to go to bed.

Chris - It won't take me long. See you later, sultry.
(Exits)

Polly - 'Bye Chris. Jean before I forget it, what I can over here for was to ask if you could

spare some coffee.

Jean - Of course I can. How much do you want?

Polly - Oh just enough for breakfast. I forgot to get some today and Bill has to get up so early in the morning, he'll have to have coffee to wake him up.

Jean - I'm sure I have plenty. Shall I put it in that cup?

Polly - Would you please? (Hands cup to Jean)

Jean - (Exits right with cup) How would you like some coffee and a piece of cake? It'll only take a minute.

Polly - Oh, no thanks. I shouldn't stay at all. Bill wants to get to bed as soon as he finishes his letter.

Jean - (off scene) I knew Chris shouldn't have gone over there.

Polly - That's all right, Jean. Bill needs a little of Chris' cheerfulness and I'll send him home when I go back. But before I do I'd like to know just what did happen to this cake.

(Fade out sound on Polly's last sentence and take #3)

(Focus #2 on picture quickly and get ready for door slam)

Bill - (Folds letter, inserts it in envelope and seals envelope)

Chris - (Off scene) Bill! Hey Bill!

Bill - (Looks right) Chris, watch that door!

(Take #2 (Hold #3 on Bill) Door slams and picture jumps)

WARN
DOOR
SLAM
+
PICTURE
BUSINESS

Door
SLAM
+
PICTURE
BUSINESS

Take #3 (Focus
#2 on desk and
chair quickly)

Take #2 (Focus #3
on arm chair)

Chris - (off scene) Sorry, Bill, I forgot. (Enters)
I'll fix the picture. (He does)

Bill - I'm going to put a door check on that door
for you, Chris. Then you won't have to re-
member it.

Chris - (off scene) I try to remember it, but I always
forget. Jean balls me out about it all the
time. (As he enters) How are you feeling,
ohum? I understand you've got an appointment
to see some of Uncle Sam's doctors tomorrow.

Bill - That's right, Chris. At seven, A.M.

Chris - They'll probably prescribe a military vacation.
How do you feel about it, pal? (Sits down in
chair)

Bill - Why I wouldn't mind the army at all if it wasn't
for Polly.

Chris - She doesn't seem upset about it.

Bill - I know, but Polly's a pretty game kid. She'd
never let on that she was at all worried or
concerned about it. But I can tell when some-
thing's bothering her and something has been
lately.

Chris - How do you mean?

Bill - Well, she's been a little edgy at times,
especially in the morning and she hasn't had
much appetite.

Chris - Nerves. (Nods)

Bill - That's what I mean. But she's keeping her
chin up and she thinks I haven't noticed. So
I don't let her know that I have.

Take #3 (Hold #2) Chris - That's playing it smart, pal. (Leans back in chair, jumps and yells) Ow!

Bill - What's the matter?

Chris - I sat on this. (Holds up Polly's knitting) Knitting needles.

Bill - (Laughs) That's one of Polly's booby traps. You should know by now that in this house you have to look before you sit.

Chris - (Still looking at Polly's knitting) Hey, Bill, have you been keeping something quiet?

Bill - What do you mean?

Chris - This. (Displays nearly finished garment Polly has been knitting.)

Bill - Oh it's probably a sweater. Polly's always knitting something or other.

Chris - Yeah, it's a sweater, but look at the size of it.

Take #2
(Focus #3 on Bill)

Bill - That looks like it's a ... Hey! You mean.....

Chris - Yeah, you notice things. You can tell when something's bothering Polly ... "not interested in breakfast," "a little edgy in the morning." Ha! Ha!

Bill - (Dazedly) And she went to the doctor last week just because she thought it was about time for a physical check up. Oh brother, have I been blind. Why do you suppose she didn't tell me?

Chris - That's easy. She didn't want you to worry about it now. You'd be stewing all the while you were away.

Bill - Why do things like this always happen to me?

Chris - What makes you think you've got a corner
on 'em?

Bill - I mean at a time like this ... when I'm going
away.

Chris - Don't worry about it pal. I'll walk the floor
for you. But what makes you so sure you're
going into the army? You may be rejected.

Bill - There's nothing wrong with me.

Chris - That's one man's opinion. Tomorrow about two
dozen guys will decide that for you and they're
experts.

Bill - (Smiles musingly) Little Polly, she's a brave
little soldier ... wasn't even going to tell me ...
just going to carry on by herself ... Hey! She
shouldn't be walking around out there in the dark
alone. (Stands) She might fall. I'd ... I'd
better get her and bring her home.

Chris - Wait a minute. Wait a minute. You don't want to
startle her. Maybe you better even let her keep
on thinking you don't know.

Bill - And let her go on struggling to keep me from find-
ing out? Oh no! I'm going over to get her right
now. (Starts out to left)

Chris - (Stands and stops Bill) Hey wait! There she is
now ... coming up the stairs. Now be calm, chum,
don't scare her.

Bill - (Stops and listens) She's running up the stairs.
She shouldn't do that! Polly!

Take #3
(Hold #2)

Take #2
(Hold #3)