

Life with Luigi

Springtime and the Dance
Originally broadcast on March 27, 1949

Cast

Announcer
Luigi Basco (Italian Accent)
Pasquali (Italian Accent)
Schultz (German Accent)
Olson (Swedish Accent)
Horowitz (Jewish Accent)
Miss Spalding (School Teacher)
Miss Burton (Dance Teacher)
Matilda (Young Woman)
Rosa (Italian Accent)
Man (Two Lines)

SFX

Music
Crowd noises
Classroom bell
Door opens, closes
Car horn
Running footsteps
Footsteps
Traffic sounds
Telephone dial
Store bell
Rattling paper
Body falling

Life with Luigi

Music: Theme Music, “Chicago”. Theme plays through ANNCR’s Lines.

ANNCR: We invite you to enjoy life. “Life with Luigi”, a new comedy show created by Cy Howard, and starring that celebrated actor, Mr. J. Carroll Naish, with Alan Reed as Pasquali.

Music: Theme Up. Applause. “OUI Marie” Up, Then UNDER ANNCR’s Lines

ANNCR: A year ago when Luigi Basco left Italy to start his new life in America, he promised his mother that he would write and tell her about his adventures. So now, let’s read Luigi’s letter as he writes to Mama Basco in Italy.

Music: Theme Up. “OUI Marie” Up, Then UNDER LUIGI’s Lines

LUIGI: Dear Mama Mia. Is now springtime in Chicago, and that means no more snow and the cold. Just like Italy. It means the weather is gonna get nice and warm. You know something, Mama Mia? Is no difference. Spring is mean same thing to the people in Italy, and the people in America. Days get a little longer, and underwear is getting shorter. Right now, the Americans, they’re busy with what they call spring cleaning. And here is on big difference between America and old country. In Italy, when a woman is clean her house, she’s use a broom, a mop, a soap, a water, and her two strong hands. When American woman is clean her house, she’s use only one thing... her husband. You know, Mama Mia, comes spring, the birds fly North. Well, as Uncle Pietro always say, “Who cares where the birds fly, as long as the girls stay here?” Mama Mia, American girls, they’re really beautiful. Very beautiful. Anyway, is not time now to think of girls because it’s time for me to go to my night school class, and see my teacher, Miss Spalding. She’s so nice. When I’m at the blackboard, and Miss Spalding is teach me penmanship, and hold my hand, I’m get so nervous, I no can move. Mama Mia, the chalk is gotta write by itself. Well, I’m going out to school.

SFX: Transition Music. Crowd Noises. Small Bell Rings.

SPALDING: All right, class. All right. Attention. Quiet, please. Now, I’ll call the roll. Mr. Basco?

LUIGI: Present, teacher.

SPALDING: Mr. Horowitz?

HOROWITZ: Present.

SPALDING: Mr. Olson?

OLSON: Present.

SPADLING: Mr. ...

SCHULTZ: **(SHOUTING)** Stop! I give up!

SPALDING: Please, Mr. Schultz, don't answer until "I call your name. Now, our lesson for today is geography, taking up the physical aspect of the earth, including the various zones...

SCHULTZ: **(INTERRUPTING)** Well, when are you going to call my name?

SPALDING: All right. Mr. Schultz.

SCHULTZ: Now I wouldn't answer. I'm temperamental.

SFX: **CROWD LAUGHTER**

SPALDING: Class please. Now, Mr. Horowitz, our first geography question is, "What do we call the imaginary belt that runs around the center of the earth?"

HOROWITZ: Hickok.

SPALDING: No. Mr. Basco?

LUIGI: I don't know.

SPALDING: Mr. Olson?

OLSON: I don't know.

SPALDING: Mr. Schultz?

SCHULTZ: Don't ask me. I'm no squealer.

SPALDING: Mr. Schultz, you're not helping one bit. **(PAUSE)**. Now think, class. Think of a great big mass. What name do we give to the thing that goes around the middle?

OLSON: Oh ... Oh, I know, teacher.

SPALDING: Good for you, Mr. Olson. What is it?

OLSON: A girdle.

SPALDING: No, no, no. It's the equator.

SCHULTZ: Believe me, the way the world is falling apart today, it could use a girdle.

SPALDING: Class, I just told you what it is. Now, the name of this imaginary line that goes around the earth is called ... Mr. Basco?

LUIGI: Is called Mr. Basco?

SPALDING: No. Mr. Basco, all during the class, you've been staring out the window. What have you been thinking of?

LUIGI: You.

SCHULTZ: Ooh!

OLSON: By Yumping Jimmony. Here's spring and Luigi is in love with the teacher.

SCHULTZ: Hoo Hah!

OLSON: Hoo hah? Hoo hoo!

ALL: (SING SONG). Luigi loves Miss Spalding. Luigi loves Miss Spalding. Luigi loves Miss Spalding.

SPALDING: (SHOUTING OVER SINGING). Class, please. Please! Stop it this minute.

LUIGI: I'm sorry, Miss Spalding. I'm sorry I make you nervous.

SPALDING: (NERVOSLY) Oh, I'm not nervous. Now ... uh, back to our lesson. The equator is a girdle and it's called Mr. Basco ... no, uh, I mean Mr. Basco is bounded by ...

SFX: **SCHOOL BELL**

SCHULTZ: Saved by the bell!

SPALDING: Class dismissed, and Mr. Schultz, you may remain here with me.

SCHULTZ: I'm too old. Give Luigi a chance.

SPALDING: Go on. Good night.

ALL: (ALL TALKING AT ONCE) Good night. Good night everybody.

SFX: **DOOR CLOSES**

SPALDING: Heavens! What a class. I want to look at myself. (PAUSE). Oh ... this new lipstick does do something for me.

SFX: **TRANSITION MUSIC. CAR HORN. RUNNING FOOTSTEPS**

SCHULTZ: (SHOUTING) Hey, Luigi, Luigi! Wait for me! (GASPING FOR BREATH). Oh, oh listen to me. I'm breathing like an old accordion that has one squeeze left in the box.

LUIGI: Hello Schultz.

SCHULTZ: Luigi, I got to apologize for the way I was acting in class.

LUIGI: Well, I was acting foolish myself, Schultz. Instead of thinking about geography, my mind was on little birds flying around together. The squirrels all playing with each other. The boys and the girls holding hands.

SCHULTZ: Ach, you silly you.

LUIGI: Schultz, don't spring mean nothing to you.

SCHULTZ: SURE! That's when I defrost the ice box. (PAUSE). Ah ha, I got it. Luigi, in spring, you should go out with a girl.

LUIGI: Oh, please, Schultz.

SCHULTZ: Don't start. You're going out with my cousin Wolfgang's daughter, Matilda. Sure. Sure. This Saturday night, you're taking her to the movies.

LUIGI: But Schultz, I'm never take a girl to the movies.

SCHULTZ: Oh, Luigi, it's the same thing like going by yourself. Only when you go with the girl, you don't look at the picture.

LUIGI: Well, Schultz, why should I go if I'm not going to enjoy myself?

SCHULTZ: Stop that, Luigi, now stop. Now, here's Matilda's telephone number. Go ahead. Call her up right away and take her to the movies this Saturday.

LUIGI: No, Schultz, thanks, but I'm think maybe I better not rush.

SCHULTZ: Oh stop that! Now don't put it off. Remember, he who hesitates never gets to the movies before the prices change. Come on Luigi, I call Matilda and make the date for you.

LUIGI: But Schultz, I ...

SCHULTZ: (INTERRUPTING) No, no. Don't be afraid. Are you a man or are you a mousetrap?

LUIGI: All right, Schultz. You give me courage. I'm gonna start the spring off in the right way. This Saturday night, Luigi's taking a girl to the movies. And you know what picture we're gonna see, Schultz?

SCHULTZ: What?

LUIGI: A picture by the fine Italian boy, "The Life of Riley." You see, Schultz? I'm making the jokes like you. Is spring all right.

SFX: **CAR HORN. FOOTSTEPS. TRAFFIC SOUNDS.**

LUIGI: (SINGING). America, I love you. You like a Papa to me. From ocean to ocean ...

SFX: **MUSIC UP OVER SINGING. DOOR OPENS**

PASQUALI: Luigi, my friend! Hello, Luigi. Hello. Hello. Hello.

LUIGI: Hello, Pasquali. Oh, is a nice day today, hmm? ("SNIFFING SOUNDS). Smell that spring.

PASQUALI: Hey, Luigi, what're you so happy about? Fall down on your head maybe? Somebody is die and leave you fifty dollars?

LUIGI: No Pasquali. It's better than that. This Saturday, I'm got a date with a girl.

PASQUALI: Ho ho, Luigi! I'm so glad to hear this. You finally gonna go out with my daughter, Rosa, heh?

LUIGI: No, I'm going out with a girl.

PASQUALI: Well, what do you think Rosa is? Don't answer that. Luigi, why you don't go out with Rosa?

LUIGI: She's too fat.

PASQUALI: Fat. Fat. Fat. Every time we talk about Rosa that's all you can say.

LUIGI: That's all I can see.

PASQUALI: You want to go out with a girl that's skinny like a toothpick? You go out with Rosa, you get a nice armful.

LUIGI: I'm go out with Rosa, I get a nice roomful. It's no use, Pasquali. Saturday night, Luigi's gonna go to the movies.

PASQUALI: Oh, you're gonna take this girl to the movies, eh? That'll show how big a green horn you are.

LUIGI: What's wrong with that?

PASQUALI: Everything. You go to the movies. What's happen? For three hours your girl is look at Clark Gable. You look at Lana Turner. By the time you come out, you both hate each other. And by the time you come out, you're not talking at all. Besides, Luigi, don't you know is a law against taking an American girl to movies on a first date?

LUIGI: Huh?

PASQUALI: That's a violation of Emily's post.

LUIGI: Emily's post, what's that?

PASQUALI: That's like "The Saturday Evening Post", only Emily's post is take care of the rest of the week.

LUIGI: Mama Mia. Is so much to learn. But if I'm no can go to the movies, what else I'm can do with a girl?

PASQUALI: First date, you gotta take her dancing. That's the American way.

LUIGI: But Pasquali, you know me. I'm no can dance. In Italy, all I'm dance is the tarantella. And if I'm go to American dance, I'm just stand around doing nothing.

PASQUALI: That's right. You what they call a wallflower. Luigi, my Rosa, she's just like you.

LUIGI: Oh, she's a wallflower too?

PASQUALI: Sure. So why you two wallflowers no get married and have a little creeper, huh?

LUIGI: Stop. It's no user, Pasquali. To dance for me is impossible. I think I'm take a chance, call up this girl, and ask her if she want to go to the movies.

PASQUALI: Oo..ooh, you ain't call up yet, eh?

LUIGI: No.

PASQUALI: Luigi, you ain't gonna call this girl yourself, I'm hope.

LUIGI: Why not, Pasquali?

PASQUALI: Oh, if you call her yourself, telephone company call that a person a person. Cost you twice as much. Besides, she's liable want to go to a dance, then you really stuck.

LUIGI: Pasquali, what I;m gonna do?

PASQUALI: (MOCKINGLY). What I'm gonna do? What you always do. You holler, "Help!" Comes Pasquali. Luigi, I gonna call her up for you.

LUIGI: Pasquali, you think if you talk to her, she's go to a movie with me instead of a dance?

PASQUALI: Sure, I got lots of experience with American girls. I'm say, "Hello, Babe. How's about you painting the town red with Luigi? He's good for that. He's got a hand like a paint brush." You see, I make her laugh. She's do anything for you.

LUIGI: (LAUGHING). Well, that's sound fine, Pasquali.

PASQUALI: Sure. Sure. Now give me her name and telephone number and I'll call her.

LUIGI: Here. And thank you very much, Pasquali. You a real friend.

PASQUALI: Sure. Sure. Go. Go take a walk. Is nothing I wouldn't do for you. Nothing.

SFX: **DOOR OPENS and CLOSES. PICK UP PHONE. DIAL**

PASQUALI: (SPEAKS WHILE DIALING) That's just what I'm gonna do for him. Nothing. (PAUSE) Hello? Is this Matilda? My friend, Luigi Basco is ask me to call you with a say he's no can take you to the movies. (PAUSE). Eh? Well you see, the picture's in Technicolor and he's color blind. (PAUSE). That's right. If he go to see that picture, "Yellow Sky" to him it come out "The Red River". But don't worry, Matilda, Luigi's got a better idea. (PAUSE). You like to dance? Ha, ha, heh, heh. That's fine. Luigi is just CRAZY to dance. And he like to meet you Saturday night in front of the Aragon Ballroom. You like, eh? Heh, heh. Eh? Can he really dance? His whole family is dancers. Sure. His sister is Gene Kelly.

Music: **Transition Music, "Irish Dance Music"**

ANNCR: “Life with Luigi” continues in just a moment, but first ... Loretta Young, Robert Cummings, and Wendell Corey will play starring visits to CBS “Lux Radio Theatre” tomorrow night. And you’ll hear them recreating their original motion picture roles in the current psychological screen drama, “The Accused.” Be sure to hear this tense drama of the police courts tomorrow night on “Lux Radio Theatre.”

Music: **Transition Music, “Chicago”**

ANNCR: And now for the second act of Luigi Basco in Chicago, we turn to page 2 of his letter to his mother in Italy.

Music: **Transition Music, “OUI Marie”**

LUIGI: And so Mama Mia, tonight is finally come the big night. Pasquali is tell me he fix everything up, and I’m gonna take Matilda to the movies. Mama Mia, you should see how nice I’m dressed up. I’m look in a men’s fashion magazine in Tony’s Shoe Shine Parlor, and it say that a man’s clothes should always match. Well, I’m wearing a purple shirt, and orange tie. Also, socks to match. One sock is purple, the other is orange. Also I’m want to smell good, but there was no after shave lotion in the medicine chest. So, I’m make my own mixture. I’m take some cloves, some rubbing alcohol, some oil of wintergreen, glycerin and rose water, boil the whole thing for fifteen minutes. Then I add a bottle of sweet bay from the kitchen, and pour the whole thing over myself. Mama Mia, you should have smelled me. Just like a drug store. Anyway, I’m standing, looking at my self in the mirror, when in come Schultz.

SFX: **STORE BELL RINGS. DOOR CLOSES. FOOTSTEPS.**

SCHULTZ: Hello, Luigi. Oh, you’re good looking today. (SNIFFS THE AIR) Mmm, what do I smell?

LUIGI: What’sa matter Schultz?

SCHULTZ: Luigi, was you burning rubber tires in here? Open the windows. Let some fresh air in.

SFX: **WINDOW OPENS**

SCHULTZ: Ooh, that’s better. Luigi, I was just talking to Matilda’s mama, and she tells me the girl is all excited about going dancing with you tonight.

LUIGI: Yes, I’m all exci ... dancing? But, Pasquali is call Matilda and tell her I’m taking her to the movies.

SCHULTZ: Pasquali called? Oh, Luigi, are you a dumbkoff. You know Pasquali is gonna schimmel you up with any other girl.

LUIGI: But, why?

SCHULTZ: Why, he asks. ROSA. Why should Pasquali help you with a molehill when he can't get rid of his mountain.

LUIGI: Is look like my big day is fall apart. I'm no can dance. (PAUSE). Schultz, maybe you call up Matilda and see if she goes to the movie with me, huh?

SCHULTZ: I'd love to Luigi, but Matilda has already bought a special dress and dancing shoes. Now, Luigi, Luigi, don't be afraid. There's nothing to dancing. It's the same thing like wrestling, only it's not fixed. (PAUSE) No, no come here, close to me, close to me. Now, I show you how, huh?

LUIGI: All right, Schultz.

SCHULTZ: Now ... now first you take the girl. You hold her close to you like this.

LUIGI: Oh, Schultz! Please! You squeeze too hard.

SCHULTZ: Well, that's the way you hold a girl.

LUIGI: So tight?

SCHULTZ: Sure, sure so tight. What do you think there is to dancing? Just dancing?

LUIGI: Schultz, you're just wasting your time with me.

SCHULTZ: No, no, wait, wait, Luigi. I just got and idea. Why don't you go take a professional dancing lesson?

LUIGI: Huh?

SCHULTZ: Sure, sure. They gonna learn you quick. Why don't you go dance with Arthur Murray?

LUIGI: Arthur Murray?

SCHULTZ: Yea, yea, yea.

LUIGI: No thanks, I no dance with a man.

SCHULTZ: Ooh, what am I gonna do with you, Luigi. Arthur Murray is a dancing school. Here, let me look in the paper...

SFX: **RATTLING PAPER**

SCHULTZ: ... I'm gonna find it here.

LUIGI: Uh huh.

SCHULTZ: Sure, sure. Here, here. I got it. You see, Arthur Murray's Dance Studio. It is the "magic step" you can learn to dance in one lesson.

LUIGI: Schultz, you think they can teach me?

SCHULTZ: Well, listen to this. With our beautiful young teachers holding you in their arms, gliding you across the floor, you can learn ... Luigi, I just got another idea.

LUIGI: What, Schultz?

SCHULTZ: You stay here and I'll go.

LUIGI: No. No, Schultz. You convinced me. I'm go to Arthur Murray right now.

Music: **Transition Music. WALTZ MUSIC**

BURTON: Well, Mr. Basco, that's the simple Arthur Murray one-two-three step. So much for theory. Now, shall we put it into practice?

LUIGI: (BREATHLESSY). Oh. Well, yeah.

BURTON: Charming. Now just put your arm around me. (PAUSE). Put your arm around me.

LUIGI: Please, maybe you got some more theory?

BURTON: Mr. Basco, if you expect to do any dancing tonight, you'd better start now.

LUIGI: Well, all right.

BURTON: Put your arm around me.

LUIGI: Like this?

BURTON: Not both arms. Just one.

LUIGI: Which one?

BURTON: The right one. Put it around me. (PAUSE). Well, what are you waiting for?

LUIGI: I'm wondering where I should put it.

BURTON: Right here. (PAUSE). Now. Now, take my other hand, and come closer.

LUIGI: Like this?

BURTON: Closer.

LUIGI: Huh?

BURTON: Closer.

LUIGI: Mama Mia, if I come any closer, I'm going to be behind you.

BURTON: Now, I'll just turn on the music.

Music: **DANCE MUSIC**

LUIGI: All right.

BURTON: Now, Mr. Basco, do as I taught you. Lead me.

LUIGI: Miss Burton, I no can move.

BURTON: Don't you remember what I told you?

LUIGI: I'm remember. But I don't think my feet was listening.

BURTON: (LAUGHING). Oh, just beginner's fright. Just move your legs. (PAUSE). There, that's it. (PAUSE). Fine.

LUIGI: Hey! Look at me. I'm dancing with a my own feet!

BURTON: Oh, good. Now, just remember, while we're dancing, keep counting. Ah ... one-two-three.

LUIGI: I'm remember.

BURTON: Mr. Basco, are you counting?

LUIGI: Yep. I'm up to ninety-six.

BURTON: Oh, no. Just repeat the steps. One-two-three. (PAUSE). Why are you letting go of my hand?

LUIGI: I'm gotta signal for a turn.

BURTON: Oh, you're not driving a car. Now, hold on to me and turn around. That's the way. Now, we dip ... back ... back ... back ...

SFX: **BODY FALLING**

LUIGI: I'm guess I dip too far back. Miss Burton, it's no use. I'm never gonna learn in time to dance tonight.

BURTON: Oh, nonsense, Mr. Basco. Your girl will be surprised at how well you dance. Now, just let's try again...

SFX: **TRANSITION MUSIC. MUSIC and CROWD NOISES.**

MATILDA: Gee, Luigi, thanks for taking me to this dance. You're a nice fellow.

LUIGI: I think you're nice too, Matilda. (PAUSE). Want a Lifesaver?

MATILDA: No thanks. (SINGING). Dance, dance, doo, day da, dance.

LUIGI: Well, there's five different flavors. Before, you don't want the lemon, but this time is orange on the top.

MATILDA: No thanks. (SINGING). Da, do, da, do, day, do...

LUIGI: Well, I'll try you later on the butterscotch.

MATILDA: Okay. (SIGH). Gee, if there's anything I like, it's dancing.

LUIGI: Then ... why are we just standing here, watching? Before was a waltz, you no wanna dance. Then is a fox trot. You still no dance.

MATILDA: I'm waiting for my kind of music.

SFX: **JITTERBUG MUSIC. CROWD SOUNDS. LOUD MUSIC CONTINUES THROUGHTOUT THE NEXT LINES. LUIGI AND MATILDA YELL OVER LOUD MUSIC. ENTIRE SCENE HAS FRANTIC PACE.**

MATILDA: That's it!

LUIGI: That's the music?

MATILDA: Oh, yeah!

LUIGI: Mama Mia. Somebody must be beating the musicians.

MATILDA: Let's dance, Luigi! Come on! Gimme some skin!

LUIGI: Skin? Matilda wait! But where do I get it from?

MATILDA: Don't be a square. Listen to that jive!

LUIGI: Jive?

MATILDA: Reet, cool! Let's cut a rug!

LUIGI: Please! Please! No damage the furniture!

MATILDA: What are we waiting for? Let's go Jackson!

LUIGI: Jackson? My name is Luigi. (PAUSE). What happen to this girl? She forget my name.

MATILDA: This dance'll do me over. Aren't you gonna send me?

LUIGI: Send you? I got no place to go!

MATILDA: I can't wait. Come on!

LUIGI: Hey! No, sit down on a floor.

MATILDA: Oh, reebop, reebop, reebop, reebop!!!

LUIGI: Oh, excuse me Lady. Oh, I'm sorry!

MAN: Hey, hey! Why don't you look out, huh?

LUIGI: Oh, sorry, sorry. Please, excuse me.

MAN: Okay, that's it.

LUIGI: Matilda, please!

MATILDA: Reebop, reebop, hey, bobba reebop!!! Oh, Luigi, I'm gone!

LUIGI: You gone. I'm already went!

MATILDA: Come on, Luigi, shake it!

LUIGI: Shake what?

MATILDA: Dance like everybody else! Throw me up in the air!

LUIGI: Who's gonna catch you when you come down?

MATILDA: Don't be a square! Reebop, reebop!!!

LUIGI: Mama Mia, this is America? This is just like the snake pit!

SFX: **MUSIC ENDS. APPLAUSE.**

LUIGI: (BREATHLESSLY). O..Oh O..Oh. Matilda, is the dance over?

MATILDA: That's right, Luigi.

LUIGI: Then please get off my shoulder.

MATILDA: Boy Luigi, what a deadbeat you turned out to be.

LUIGI: Excuse me, Matilda. I'm go wash up a little. I'm be right back. (PAUSE). Mama Mia, this is some place. I'm come here on a streetcar, I think I'm go home in an ambulance.

PASQUALI: Luigi, my friend! Hello, Luigi, hello, hello.

LUIGI: Hello, Pas ... hey, Pasquali, what are you doing in this dance hall?

PASQUALI: Just passing by. What's a matter with you? Hair's all over you face, tie's gone. Clothes all messed. What's a happen? You have a fight with a vacuum cleaner?

LUIGI: No, Pasquali, I was dancing ... with a girl. And what a girl. She's jump around like Uncle Pietro's goat after he back into the barbed wire fence. And how she's holler. Beat me with a rug! Send me! Tear off some skin, Jackson ...

PASQUALI: Ho, Ho. Luigi, you was dancing with a jitterbug. This place is full of jitterbugs.

LUIGI: Ha, ha. Jitterbugs! If I'm a know that, I come here with DDT. Pasquali, it's all your fault. You told Matilda I'm take her to a dance.

PASQUALI: Luigi, I didn't know how it was gonna turn out. I was only trying to help you.

LUIGI: Well, Pasquali, you want to help me? Then you dance with Matilda. I'm going home.

PASQUALI: I got a better idea, Luigi. How's it gonna be if some other girl is go over to Matilda and say, "Pardon me, Miss, you dancing with my boyfriend. My finance. So, how's about you leave him alone before I change the direction of your nose?"

LUIGI: Pasquali, where am I gonna get a girl who's do that for me?

PASQUALI: Heh, heh, heh, heh. Where you think? I'm got just the girl. She also happens to be passing by.

ROSA: Papa, you want me?

PASQUALI: Not yet. Wait 'til I call you. (CALLING). Rosa!

ROSA: Now?

PASQUALI: No! (CALLING). Rosa!

ROSA: Now?

PASQUALI: No! Can't you play hard to get? Rosa!

ROSA: Yes, Papa?

PASQUALI: Rosa, say hello to Luigi.

ROSA: Oh, hello, Luigi.

LUIGI: Hello, Rosa.

PASQUALI: Rosa, Luigi want you should do him a little favor. You go over to Luigi's girl and you say...

LUIGI: Hey, Pasquali, Matilda is gone. There she is. She walk away with another fellow. Now I'm can go home, get a pail of hot water, and soak my feet up to my neck.

PASQUALI: Hey, wait, Luigi. Why you running? You have a bad time. You should have a little fun. Why you no relax? Rosa is such a wonderful, nice dancer.

LUIGI: She is?

PASQUALI: Sure. Rosa's so good, they name a big dance hall after her in New York. Is called Rosa Land. She dance a waltz, a fox trot ...

SFX: **JITTERBUG MUSIC PLAYS LOUDLY OVER NEXT LINES**

ROSA: Luigi, jive music!

LUIGI: What?

ROSA: Come on, Jackson! Beat me, Daddy, with a floy, floy!

LUIGI: Mama Mia!

SFX: **JITTERBUG MUSIC STOPS. REPLACED BY “OUI MARIE”.**

LUIGI: And so, Mama Mia, even though it's spring, and I'm should be walking in the park with the birds, for me is turn out the other way. I'm laying here in bed with bandages. Don't worry. I'm not have such a big accident. It's just while I was dancing, Rosa is fall on me. Doctor is say no bones are broken, is just that I'm suffer from shock. Anyway, while I'm laying here, I'm thinking things over, and you know something, Mama Mia? I think I'm like this jive, with a reebop, a bebop, and a shut up. I think I'm gonna try dancing again. Yes, Mama Mia. Every day in every way, I'm getting to be more like an American. Your loving son, Luigi Basco, the Little Immigrant.

Music: **“OUI Marie”. Applause.**

ANNR: “Life with Luigi” is a Cy Howard Production and was written by Mack Benoff and Lou Derman and directed by Mack Benoff. J. Carroll Naish is starred as Luigi Basco, with Allen Reed as Pasquali. And now, stay tuned to “It Pays to Be Ignorant” which follows immediately over most of these same stations. This is CBS, the Columbia Broadcasting System.