

# RUTHRAUFF & RYAN Inc. ADVERTISING

## RADIO DIVISION

REBROADCAST: 9:30-10:00PM, PWT  
STA: KPO, KOMO, KMJ, KHQ, KGW,  
KFSD, KFI.

**CLIENT:** AMERICAN TOBACCO COMPANY  
LUCKY STRIKE - L.S./M.F.T.

**BROADCAST:** 3RD REV. #16

**DATE:** JAN. 26, 1945

**PROGRAM:** THE JACK BENNY PROGRAM

**NETWORK:** NBC

I OPENING NEW YORK

# AS BROADCAST

DELMAR: THE JACK BENNY PROGRAM!

RUYSDAEL: Quality of product is essential to continuing success.

BOONE: (CHANT - SOLD AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco -- so round, so firm,  
so fully packed, so free and easy on the draw!

TICKER: (2 & 3, 2 & 3)

RUYSDAEL: LS - MFT

LS - MFT

LS - MFT

DELMAR: Why sure!  
(Ex. J)

RUYSDAEL: Yes, sir!

SHARBUTT: You said it!

DELMAR: Lucky Strike means fine tobacco -- so round, so firm,  
so fully packed, so free and easy on the draw!

(MORE)

ATX01 0236205

JACK BENNY  
4TH REV. PROGRAM #19

SHARBUTT: Quality of product is essential to continuing success.  
Quality in a cigarette must mean the quality of the  
tobacco itself. And - Lucky Strike means fine tobacco!  
Yes, first, last and always, Lucky Strike means fine  
tobacco -- the finer, the lighter, the naturally milder  
Lucky Strike tobacco.

RIGGS: (CHANT - SOLD AMERICAN)

DELMAR: For your own real, deep-down smoking enjoyment smoke  
that smoke of fine tobacco - Lucky Strike!  
(SWITCHOVER TO LOCATION OF JACK BENNY SHOW)

ATX01 0236206

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND FADES)

DON: FROM MITCHELL FIELD, HEADQUARTERS OF THE FIRST AIR  
FORCE, THE LUCKY STRIKE PROGRAM...STARRING JACK BENNY...  
WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER,  
LARRY STEVENS AND "YOURS TRULY" DON WILSON.

(APPLAUSE, MUSIC UP AND FADES OUT)

DON: LADIES AND GENTLEMEN,...IN EVERY GROUP, IN EVERY CROWD,  
IN EVERY SHOW, IN EVERY BARRACKS...THERE'S ALWAYS ONE  
OUTSTANDING PERSONALITY.

JACK: Yes indeedy!

DON: SO IT IS NO SURPRISE THAT OUR LITTLE GROUP OF THESEPIANS  
HAS ONE OF ITS OWN...AND HERE HE IS...MR. EAGER BEAVER  
OF 1945...JACK BENNY!

(APPLAUSE)

JACK: Thank you, thank you...Hello again, this is Jack Benny  
talking...And Don, I must say I'm very pleased with  
that introduction you gave me.

DON: Oh are you, Jack?

JACK: Yes sir, and I'm going to stay pleased until I find out  
what an Eager Beaver is.....I remember once you called  
me a sad sack and for six months I went around bragging  
about it...I even had it engraved on my cards.....  
Sad Sack Benny....A fine thing to call me.

DON: Well Jack, how did you find out what it meant?

JACK: Well one day I tried to be sociable, so I walked up to  
a top sergeant and said "Hi ya, sad sack"..And between  
sad and sack I was flat on my back!...Anyway Don, we've  
been away from California about a month now..How are you  
enjoying the trip so far?

ATX01 0236207

DON: Oh it's swell, Jack...especially when we went ice skating last week in Central Park...(LAUGHS)..You looked so funny the way you kept falling down all the time and I had to keep helping you up.

JACK: All right, all right, so I fell down once or twice.

DON: Once or twice!..I picked you up so manytimes I felt like your ground crew.

JACK: You should talk, Wilson...When you fell down you looked like a B-29 landing with its wheels up..then you...Then you broke through the ice, fell into the lake, and it was high tide clear out to Sandy Hook!....So don't tell me that I...OH HELLO, MARY.

MARY: HELLO JACK, HI YA FELLAHS.

(APPLAUSE)

JACK: Well Mary, I'm glad you got here early, because these boys expect me to put on a good show for 'em...You know, I'm an Eager Beaver.

MARY: You're a what?

JACK: An Eager Beaver, that's the way Don introduced me.

MARY: Jack, do you know what that is?

JACK: No, what?

MARY: An Eagle Beaver is a sad sack with a commission.

JACK: Oh, I didn't know that..Thanks, Don I'll have some more of my cards engraved....Say Mary, how do you like it here at Mitchell Field?

MARY: Oh fine, Jack..especially now in the winter time with all the snow on the ground..It's wonderful, really wonderful.

JACK: What's so wonderful about snow?

MARY: It slows a soldier down when he's chasing a girl.

JACK: Well that's ridiculous, Mary..the snow..the slow also...  
the snow also slows down a girl when she's running away  
from a soldier.

MARY: I know, that's what's so wonderful about it!

JACK: Oh, I get it...You wanted the soldier to catch you.

MARY: You're pretty sharp today, aren't you, Quiz Kid?

JACK: I'm sharp every day, sister.

MARY: Anyway, these soldiers here are all swell guys...I was  
out with one of 'em last night..we went to the wrestling  
matches.

JACK: At the Garden?

MARY: No, Roseland!

JACK: Oh, Roseland Dance Hall....I was up there the other  
night.

DON: No kidding, Jack...did you have fun?

JACK: How can I have fun...you pay the hostess for your dance,  
you lead her out on the floor, you put your arms around  
her, then VUM TE DE YUM TUM TUM, THE MUSIC'S OVER!

MARY: Well what do you expect for a dime, Schubert's Unfinished  
Symphony?

JACK: Mary, it isn't bad enough I get stuck with short dances,  
but when they were closing the place for the night, I had  
one ticket left over.

DON: Well what did you do about it?

JACK: What did I do about it!...I wasn't going to get stuck for  
that ticket, so I called the manager over and complained  
to him.

MARY: Did he give you your dime back?

JACK: No, he just waltzed me around the floor twice and sent me home..Boy, did he need a shave..And the next time I -- OH HELLO, LARRY.

LARRY: HELLO, MR. BENNY.  
(APPLAUSE)

JACK: Well Larry, you've been in New York for quite a while now...Are you still having fun?

LARRY: Oh yes, I'm having a swell time.

MARY: Thanks to Mr. Benny.

LARRY: Yeah...What babes he knows! (WHISTLES)

JACK: Yes sir!

MARY: Larry, you mean you and Mr. Benny go out on double dates?

LARRY: Yeah..The girl Mr. Benny goes out with has the cutest daughter!

JACK: You're darn right she's cute and so is her mother..... Anyway kid, the boys here are waiting to hear you sing, so let's have it.

LARRY: Okay.  
(KNOCK ON DOOR)

JACK: Hold it a minute, Larry...COME IN.  
(DOOR OPENS)

ELMER: Mr. Benny, my name is Elmer..I'm a soldier stationed here at Mitchell Field, and in my spare time I write gags....you know, jokes..Are you in the market for any?

JACK: No thanks, I've got a regular staff of writers.

ELMER: Yeah, but Mr. Benny, you play a lot of Army camps, and I can write you special G. I. jokes.

JACK: I know, but --

ELMER: For instance...you ask me why W. C. Fields is like the Mitchell Field bus.

JACK: Look, soldier...

ELMER: Go ahead, ask me, ask me.

JACK: Okay...Why is W.C. Fields like the Mitchell Field Bus.

ELMER: BECAUSE HE KNOWS WHEN HE'S LOADED, BUT HE CAN ALWAYS HANDLE ONE MORE!

JACK: Look. Look, soldier, sit down, will ya, I'm trying to do a show. I'll talk to you after the program.

ELMER: Okay, okay, but if you lay an egg, don't brood over it.

JACK: I won't, I won't...Go ahead, Larry, let's have your song...(Egg, brood...Say, that isn't bad.)

(APPLAUSE)

(SEGUE INTO LARRY'S NUMBER "EVALINA")

(APPLAUSE)

(SECOND ROUTINE)

JACK: That was "Evalina" sung by Larry Stevens...Gee that was swell, kid, and I'm sure all these fellows up here at Mitchell Field must be...Oh, my goodness!

MARY: What's the matter, Jack?

JACK: Holy smoke! Here I am in New York, and...Oh, am I in trouble?...Am I in a jam!

MARY: Jack, what's wrong?

JACK: WHAT'S WRONG!...WHEN I LEFT LOS ANGELES I FORGOT TO NOTIFY MY DRAFT BOARD.....Isn't that awful?

MARY: Jack, calm down, you don't have to worry.

JACK: But Mary, you know how the draft board is..Gee, they want to be able to put their finger on every man that's physically fit.

MARY: If they put their finger on you, you'd fall down.

JACK: What are you talking about..I'm physically fit, I'm in one-A..Here it is on my draft card...See...ONE-A!

MARY: That's A-One, you took it off a bottle of meat sauce.

JACK: I did not...And when they draft me, I'm going to apply for the Air Corps.

MARY: The Air Corps! Oh, Jack, don't be ridiculous..You know you can't stand high altitude.

JACK: Mary, altitude never bothers me.

MARY: (LAUGHS)

JACK: What are you laughing at?

MARY: You went to the movies, saw Thirty Seconds Over Tokyo, and your nose started to bleed.

JACK: The picture had nothing to do with it. I was sitting in the balcony...You know that can happen to anybody....

PHIL: ALL RIGHT, JACKSON, ALL RIGHT, JACKSON, STAND BACK AND RELAX...I LIKE THE SOLDIERS BUT I LOVE THEM WACS.. HY YA KIDS!

(APPLAUSE)

JACK: Phil, you've made loud entrances before, but what in the world was that?

PHIL: I can't help it, Jackson...These Wacs have been sittin' out there for an hour waitin' for Dreamboat Harris to show up.

JACK: Wait a minute, Phil...What makes you think they've been waiting for you?

PHIL: Well, they're women, ain't they?

JACK: Phil, don't be so conceited.

PHIL: Look, Jackson, wherever I went they kept following me and askin' for my autograph...I bet I was asked to sign a thousand autographs today.

JACK: Really?



PHIL: Yeah...If things keep up like this, I'm gonna learn how to write.

JACK: That I would like to see.

MARY: Oh, Phil, you must be kidding...Don't you know how to spell your name yet?

PHIL: Well I know how to spell my first name, but my second name throws me.

JACK: Throws you...What's so hard about spelling Harris?

PHIL: IT HAS TWO SYBABULLS IN IT!

JACK: Sybabulls...Phil, that's sybabulls...I mean, I mean, sybabulls.....Oh darn it.

MARY: Jack, the word is sybabulls.

JACK: Mary, you said what I said.

DON: Now wait a minute, kids, wait a minute..You're all excited and that's why you can't say it...The correct pronunciation of the word is syllables.

JACK: Yes, that's it.

PHIL: Are you sure, Donzy?

DON: Why certainly...Now take the words Lucky Strike means fine tobacco.

JACK: Lucky Strike means fine tobacco?

DON: YES, LUCKY STRIKE MEANS FINE TOBACCO.

JACK: I know, I know, Don, but what are you trying to prove?

DON: Well, I'm trying to show what syllables are.

JACK: Oh!

DON: Now the word Lucky has two syllables, Strike has one, the words Means and Fine also have one.

JACK: Yes.

DON: But the word tobacco has three sybabulls!

JACK: Don, you just said the same thing we said.

DON: I did?

JACK: Yes.

DON: Oh, for heaven's sake...Imagine saying sybabbills instead of syllabus.

JACK: Yeah...Well, now that we got that straightened out, let's get on with the show...

ELMER: HEY BENNY, I GOT ANOTHER GREAT GAG FOR YA.

JACK: Sit down, Elmer, will you please.

PHIL: Say Jackson, who's this character?

JACK: He's a soldier here, a gag writer.

PHIL: A gag writer?

ELMER: YEAH, THAT'S ME...GET A LOAD OF THIS ONE.

JACK: Elmer, will you please....

ELMER: DID YOU HEAR ABOUT THE GENERAL WHO REFUSED TO PUT A WAG IN THE GUARDHOUSE BECAUSE HE JUST COULDN'T BRIG -- A -- DEAR....HA HA HA...GET IT? GENERAL, BRIGADIER?

JACK: ELMER, WILL YOU PLEASE SIT DOWN?

ELMER: Okay, okay, if you want your show to be like a training film it's all right with me.

JACK: Well don't worry about it, Elmer, and I'll talk to you as soon...  
(PHONE RINGS)

JACK: I'll get it.  
(CLICK OF RECEIVER)

JACK: Hello.

ROCHESTER: HELLO MR. BENNY, THIS IS ROCHESTER.  
(APPLAUSE)

JACK: Where are you, Rochester?

ROCHESTER: In your hotel room...I thought I'd better tell you there was a fellow here from LOOK magazine..He said they're doing a story about you and he asked me some questions.

JACK: What did he ask you?

ROCHESTER: Well, first he wanted to know your age, so I gave him our old standard answer, thirty-six.

JACK: Good....And I hope you stuck to your answer.

ROCHESTER: Oh, I did, boss...NO MATTER HOW MANY DIFFERENT WAYS HE ASKED ME, I STILL SAID THIRTY-SIX.

JACK: That's right...What did he have to say to that?

ROCHESTER: He said WHEN TIME MARCHED ON, YOU MUST HAVE GONE A.W.O.L.

JACK: I guess he thinks he's pretty smart...what else did he ask you, Rochester?

ROCHESTER: Then he got to that question that for years has been a burning issue in the public mind.

JACK: What's that?

ROCHESTER: COULD YOU POSSIBLY BE AS CHEAP IN PERSON AS YOU ARE ON THE RADIO?

JACK: Uh huh.

ROCHESTER: WHEN HE HIT ME WITH THAT ONE, I HAD TO THINK FAST.

JACK: What did you tell him?

ROCHESTER: I TOLD HIM YOU WERE SUCH A LAVISH SPENDER YOU WERE KNOWN FROM COAST TO COAST AS DIAMOND JIM BENNY.

JACK: Good. Good.

ROCHESTER: IN FACT I TOLD HIM YOU THREW YOUR MONEY AWAY LIKE IT WAS MADE IN JAPAN.

JACK: Attaboy, Rochester.

ROCHESTER: AND I JUST ABOUT HAD HIM CONVINCED...WHEN IN WALKED  
THE MAN!

JACK: What man?

ROCHESTER: THE MAN YOU RENT YOUR OTHER TWIN BED TO!

JACK: Oh my goodness, of all the times for him to come in.

ROCHESTER: It was bad, boss, bad...The first thing he did was  
start yelling about you over-charging him for his  
laundry.

JACK: Oh, the nerve of that guy.

ROCHESTER: He made so much noise he woke up your writers...then  
it really got noisy.

JACK: Why...what happened?

ROCHESTER: WELL, ONE OF 'EM GOT UP TO TURN ON THE LIGHT, TURNED  
ON THE SHOWER INSTEAD AND ALMOST DROWNED THE OTHER  
THREE.

JACK: Oh, for heaven's sake...Well what happened to the  
man from LOOK magazine?

ROCHESTER: HE TOOK ONE LOOK AND JUMPED OUT THE WINDOW!

JACK: Out the window...Rochester, did you tell him that my  
room was thirty-three stories up?

ROCHESTER: NO, I JUST LET HIM COUNT 'EM ON THE WAY DOWN.

JACK: Well I'll be darned...What else happened today,  
Rochester?

ROCHESTER: NOTHIN' MUCH, BOSS, IT'S BEEN PRETTY DULL.

JACK: Oh, Well, I'll see you when I get home, goodbye.

ROCHESTER: Goodbye.  
(APPLAUSE)

JACK: Hmm...and I was so anxious to get an interview from  
that magazine...Oh well...Play, Phil.  
(SEQUE INTO BAND NUMBER)  
(APPLAUSE)

(THIRD ROUTINE)

PHIL: Oh you pretty doll, you.

JACK: That was "Whispering" played by Phil Harris and his orchestra..Very good, Phil..Now kids, don't forget after our program we're all invited to the mess hall for a bite to eat.

PHIL: Mess hall? I'm sorry, Jackson, I can't be there.

JACK: You can't?

PHIL: No, there's a friend of Alice's in town, and she's here all alone, so Alice asked me to take her out and show her around.

JACK: Oh, one of those things..Ha ha..when a wife asks her husband to take a girl out, I can imagine what the girl looks like.

MARY: I'll bet eight to five she looks better than Gladys Zybisco.

JACK: Mary, keep my girl out of this, will ya.

MARY: But she's so bow-legged.

JACK: She is not bow-legged.

PHIL: She is too...She looks like a doughnut with one bite out of it.

JACK: I don't care what Gladys Zybisco looks like...it isn't going to help you out of your troubles, Phil.

PHIL: What troubles?

JACK: Are you kidding?. While you're being dragged all over town by some dame, we'll be in the mess hall enjoying that good old Army food.. Say, Phil, who is this girl you're stuck with?

PHIL: Ann Sheridan.

JACK: Well it serves you..WHAT?...WHOM?...I MEAN WHO?

PHIL: Ha ha yes, while you're in the mess hall enjoying that good old Army food, I'M GONNA BE DRAGGED ALL OVER TOWN BY ANN SHERIDAN...Ain't that just toc, TOC, ah TOC!

JACK: All right, all right,..why didn't you tell me you were going out with Ann Sheridan?..Maybe I'd want to join you.

PHIL: But Jackson, the mess hall...that good old Army food.

JACK: I'M NOT HUNGRY NOW!...After all, I like to go out too... As a matter of fact, Mary can come along and we'll have a foursome.

PHIL: Well I don't know..I promised Ann Sheridan that --

JACK: Phil, I'm sure Ann won't mind if Mary and I come along... In fact, you and Mary will make a very nice couple.

MARY &  
PHIL: WAIT A MINUTE..WAIT A MINUTE --

JACK: Why Mary. Phil...I'm surprised at you. You two act like you wouldn't go out with each other.

PHIL: It ain't that at all, Jackson.

MARY: Of course not...I don't mind going out with Phil.

PHIL: And I don't mind going out with Mary.

JACK: WELL THEN WE OUGHTA HAVE A LOT OF FUN...I DON'T MIND GOING OUT WITH ANN SHERIDAN.

ELMER: Hey, I'VE BEEN HERE SO LONG I WOULDN'T MIND GOING OUT WITH GLADYS ZYBISCO!

JACK: Oh it's you Elmer.

ELMER: YEAH, WHERE IS BOY-LEGS?

JACK: She's not here...Now sit down.

PHIL: Look Jackson, Ann Sheridan is expecting me to take her out, so when she gets here, you lay off.

JACK: Okay, okay Phil. You can take Ann Sheridan and I'll take Mary..And Phil, as long as we're each taking out a girl, I don't want to get stuck with the check, and I don't want you to get stuck with the check. So tonight it's share and share alike.

PHIL: That's a good idea, Jackson.

JACK: Sure. When you split it four ways, NOBODY gets hurt! Since we're going out on a double date, let's all synchronize our watches...hey fellers...And well --- well anyway --

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS AND CLOSES)

JACK: WHY, ANNIE! .. ANN SHERIDAN.

ANN: HELLO JACK.

(APPLAUSE)

PHIL: Hello, baby.

ANN: HELLO, PHILSY..JACK, I'M SORRY TO BUST IN LIKE THIS, BUT I'VE GOT A DATE WITH PHIL.

JACK: I know, I know, and we'll all be together..You see, Mary and I are going with you.

ANN: OH MARY, HELLO.

MARY: Hello Ann..Gee, you're looking swell.

JACK: Say Annie -- I never saw--

ANN: YOU'RE LOOKING GOOD TOO, MARY..AND I LOVE THAT DRESS YOU'RE WEARING.

MARY: Oh it's just a little thing I picked up at Saks Fifth Avenue.

JACK: Yes, it's a --

MARY: Say Ann, I've been wanting to ask you...where in the world do you get your hair done, it always looks so nice.

JACK: Yes, it always looks --

ANN: ISN'T THAT FUNNY, MARY, I WAS GOING TO ASK YOU THE SAME THING, BECAUSE I'VE ALWAYS ADMIRER YOUR HAIR.

JACK: Well Mary always...

MARY: I usually get mine done at Pierre's.

JACK: Well Pierre's is --

ANN: I GET MINE DONE AT ANTOINES...THEY HAVE THE MOST WONDERFUL STYLIST.

JACK: Now Antoine's --

MARY: Well you know at Pierre's they have a girl that --

JACK: Wait a minute, wait a minute, let me get into this conversation.

ANN: ALL RIGHT, JACK...WHERE DO YOU GET YOUR HAIR DONE?

JACK: I DON'T KNOW, ROCHESTER TAKES IT SOMEPLACE...Now Annie,  
I don't think it's nice for you to come here and have a whole big conversation with Mary, while Phil and I stand here like dopes.

PHIL: Yes, and my feelings are hurt.

ANN: OH I'M SORRY, PHIL, I DIDN'T MEAN TO DO IT.

PHIL: (CUTE) I can't help it, my feelings are hurt.

ANN: OH PHILSY, YOU DON'T MEAN THAT, DO YOU?



PHIL: (CUTE) Yes I do, I feel towwible.

ANN: OH I'M SORRY, PHILSY, CCME HERE..LET ME PUT MY ARMS  
AROUND YOU AND GIVE YOU A GREAT BIG KISS.  
(ANN KISSES PHIL)

JACK: (DURING KISS) HEY....HEY.....BREAK IT UP..BREAK IT  
UP...NOW CUT THAT OUT....NOW (AFTER KISS).Hm.

PHIL: How'd you like it, Annie?

ANN: OH HUBBA HUBBA HUBBA!

JACK: Hm..fine goings on.

PHIL: Jackson, what are you mad about?

JACK: Well my feelings were hurt just as much as yours were.

MARY: Oh, Jack!

JACK: I can't help it if my feelings are hurt.

MARY: Well if it will make you feel better, I'll put my arms  
around you and give you a big --

JACK: MARY, YOU KEEP OUT OF THIS....After all, it was Ann who  
hurt my feelings, not you.

ANN: WHAT DID YOU SAY, JACK?

JACK: (CUTE) I said I feel terrible, and I think you oughta  
do something about it.

ANN: ALL RIGHT, JACK, I'LL SEND YOU A LETTER OF APOLOGY.

JACK: I don't wanna be kissed by a boy on a bicycle anyway....  
You could treat me better than that, Ann..After all,  
we made a picture together..Remember "George Washington  
Slept Here?"

ANN: OH SURE..YOU KNOW WHEN I WAS ON MY OVER-SEAS TOUR THAT  
PICTURE WAS PLAYING IN CHINA.

JACK: In China? It was?..What town?

ANN: CHUNGKING,.

JACK: REALLY?..WELL!

ANN: JACK, COME BACK HERE, THAT WAS THREE MONTHS AGO!

JACK: Oh, oh.

MARY: Let him go, Ann, he wants to get there before the prices change.

JACK: I do not, I just got excited, that's all.

ANN: SAY, PHIL, PHIL, IF WE'RE GOING PLACES TONIGHT WE BETTER GET STARTED.

PHIL: Okay, Annie.

ANN: YOU SEE, A GIRL FRIEND OF MINE IS WAITING OUTSIDE, AND WE'VE GOTTA FIND SOMEBODY FOR HER.

JACK: Did I, did I hear you right, Annie?...A girl friend of.. uh..of yours is waiting outside?

ANN: YES.

JACK: And you're..uh..you're looking for someone to go out with her?...(SILLY LAUGH)..Well, I'm your boy, let's go! Mary, Instead of going out with me, you can go out with one of the pilots here.

MARY: Thanks, Jack, I feel like I've just been taken off K. P.

JACK: Hmm. Oh Ann, while I'm getting my hat and coat have your girl friend come in.

ANN: OKAY, JACK.  
(DOOR OPENS)

ANN: CH MADELINE..MADELINE, WOULD YOU STEP IN HERE A MOMENT?  
(SLIGHT PAUSE, THEN DOOR CLOSSES)

ANN: I WANT YOU TO MEET THE MAN YOU'RE GOING OUT WITH TONIGHT.

JACK: Wait a minute, Ann, did you say her name was Madeline?

MINNIE: Dot's me..Madeline Nussbaum if you please!  
(APPLAUSE)

ATX01 0236222

JACK: Why, you're Mrs. Nussbaum!

MINNIE: You were expecting maybe Jesse Jones?

JACK: No, no, but --

MINNIE: My my, what a surprise to be meeting you, Mr. Benny.

JACK: A surprise?

MINNIE: Yes, I know I am going on a blind date, but you are opening mine eyes.

JACK: But Mrs. Nussbaum, how do you happen to be with Ann Sheridan?

MINNIE: Oh, she is coming to mine restaurant frequently for a small order of chopped chicken liver...Hollywood style.

JACK: Hollywood style?

MINNIE: Yes, the liver is coming from a chicken wearing dark glasses.

JACK: Oh..Well I don't know about this date tonight.

PHIL: COME ON, ANNIE, LET'S GO.

ANN: OKAY, PHIL.

PHIL: HURRY UP, JACKSON..

JACK: Well Phil, you and Annie run along, I don't think I feel like --

MINNIE: Come on, come on, take mine arm, Jackie boy.

JACK: But Mrs. Nussbaum, I've got a date with Miss Livingstone ..CH MARY..MARY --

MINNIE: Come on, come on, don't be an eagle beegle.

JACK: MARY, MARY, WHERE ARE YOU??

MINNIE: Come on, Jackie boy, we're late already.

JACK: MRS. NUSSBAUM, STOP PULLING MY ARM..OH MARY --

MINNIE: COME ON, COME ON, WE'LL HAVE FUN...(SINGS)

GIVE ME LAND, LOTS OF LAND  
NEATH THE STARRY SKIES ABOVE --

JACK: MRS. NUSSBAUM --

MINNIE: DON'T FENCING ME IN.

JACK: PLEASE, STOP DRAGGING ME!

MINNIE: (HUMS) LA LA LA, LA LA LA,  
LA LA LA LA LA LA LA LA --

(APPLAUSE AND PLAYOFF MUSIC)

JACK:

LADIES AND GENTLEMEN, EVERY WEEK MOST RADIO PROGRAMS CARRY SOME SORT OF A SPECIAL MESSAGE FROM THE OFFICE OF WAR INFORMATION. THE MESSAGE TONIGHT IS AN URGENT PLEA FOR TEN THOUSAND REGISTERED NURSES TO JOIN THE ARMY NURSE CORPS AND SERVE IN THE ARMY HOSPITALS IN THE UNITED STATES. YOU CIVILIAN NURSES CAN BEST PRACTICE YOUR PROFESSION BY JOINING THE ARMY NURSE CORPS. YOU'LL BE COMMISSIONED, WELL-PAID, CLOTHED, PLUS MANY OTHER BENEFITS, BUT THE IMPORTANT THING IS, OUR WOUNDED MEN NEED CARE AND THE ARMY IS TRAGICALLY IN NEED OF TEN THOUSAND NURSES. NOW. SO WRITE FOR INFORMATION TO: THE SURGEON GENERAL, U.S. ARMY, WASHINGTON 25, D. C.

(APPLAUSE)

DCN:

Jack will be back in just a minute, but first here is my good friend, L. A. Speed Riggs.

SWITCHOVER TO NEW YORK FOR CLOSING COMMERCIAL

V CLOSING COMMERCIAL

RIGGS: (CHANT - SOLD AMERICAN)

RUYSDAEL: Independent tobacco experts - auctioneers, buyers and warehousemen - present at the tobacco auctions can see who buys what tobacco. Mr. James Monroe Ball, tobacco auctioneer of Winston Salem, North Carolina, one of these experts, said:

BALL: I've been an auctioneer for twenty-seven years and I have seen Lucky Strike buy tobacco with one consistent standard in mind - the finer, lighter leaf. That's why I've been smoking Luckies for twenty-five years.

DELMAR: Here is expert testimony:

RUYSDAEL: LS - MFT.

SHARBUTT: Lucky Strike means fine tobacco.

DELMAR: So smoke that smoke of fine tobacco - Lucky Strike.

RUYSDAEL: The famous tobacco auctioneers heard on tonight's program were Mr. F. E. Boone, of Lexington, Kentucky (CHANT - SOLD AMERICAN) and Mr. L. A. (Speed) Riggs, of Goldsboro, North Carolina (CHANT - SOLD AMERICAN). Basil Ruysdael speaking for the makers of Lucky Strike.

TICKER: (2 & 3, 2 & 3)

RUYSDAEL: LS - MFT

LS - MFT

LS - MFT

SHARBUTT: Right you are!

DELMAR: You said it!

SHARBUTT: Lucky Strike means fine tobacco! Fine tobacco means a fine cigarette. So smoke that smoke of fine tobacco - Lucky Strike!

(SWITCHOVER TO LOCATION OF JACK BENNY SIGN-OFF)

TAG

#18

JACK:

Well, fellows and girls, we had a swell day here at Mitchell Field and thanks very much for inviting us here...And next Sunday night we'll be with you again, broadcasting from the Navy Hospital at St. Albans... Goodnight, folks.

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