

# RUTHRAUFF & RYAN Inc. ADVERTISING

## RADIO DIVISION

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

BROADCAST: REV. #24  
DATE: MAR. 10, 1946

PROGRAM: THE JACK BENNY PROGRAM

NETWORK: NBC

I OPENING NEW YORK

## AS BROADCAST

DELMAR: THE JACK BENNY PROGRAM!

RUYSDAEL: In a cigarette it's the tobacco that counts -  
and Lucky Strike means fine tobacco!

BOONE: (CHANT - AMERICAN)

SIMS: Yes, 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: Lucky Strike means fine tobacco! So for your own  
real, deep-down smoking enjoyment smoke that smoke  
of fine tobacco - Lucky Strike!

RIGGS: (CHANT - AMERICAN)

THE JACK BENNY PROGRAM  
2ND REV. OPENING #24

DELMAR: Excuse me, this is Kenny Delmar. Excuse me, I have a special announcement to make. Herbert Tareyton Cigarettes are back -- good news for those who prefer a cork tipped cigarette! Herbert Tareyton is back and -- there's something about them you'll like. Herbert Tareyton is back after being made only for the armed forces. Yes, Herbert Tareyton is back -- that cork tipped cigarette, Herbert Tareyton, -- available now for you. Yes, Herbert Tareyton is back -- and remember: There's something about them you'll like! There's something about them you'll like! This is Kenny Delmar -- I trust you will welcome home Herbert Tareyton! There's something about them you'll like.  
(SWITCHOVER TO HOLLYWOOD FOR THE JACK BENNY PROGRAM)

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND FADES)

DON: THE LUCKY STRIKE PROGRAM..STARRING RAY MILLAND..WITH  
MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, LARRY STEVENS,  
AND "YOURS TRULY" DON WILSON.

(APPLAUSE, MUSIC UP AND FADES OUT)

DON: AND NOW, LADIES AND GENTLEMEN, WE BRING YOU OUR MASTER  
OF CEREMONIES..A MAN WHO --

JACK: Wait a minute, Don, wait a minute..What's the idea of  
saying the Lucky Strike program starring Ray Milland?

DON: Well Jack, I didn't see anybody get up and walk out.

JACK: I mean that has nothing to do with it..(POUTING)

MARY: Oh Jack, stop pouting, your lower lip looks like a shoe  
horn.

JACK: I'm not pouting.

DON: Well you told us yourself that Ray Milland was going to  
be our guest.

JACK: That still doesn't entitle him to top billing..He's a  
just a star in pictures..I'm a star of stage, screen  
and radio.

MARY: And will milk cows if you back 'em into Beverly Hills.

JACK: Well now you're just being smart..I merely said that  
Don didn't have to give Ray Milland star billing when  
he's only going to be our guest.

DON: Jack, I only did that as a matter of courtesy.

JACK: Don, if you want to be courteous, do it on Ginny Simms' show, not mine...and another thing --

PHIL: Jackson, I don't know what you're beefing about..I've been with you for eight years, and I've never had no star billing.

JACK: Phil, you've been with me for ten years.

PHIL: I don't count the two years I was auditioning.

JACK: Lookit just be happy you got the job...Now let's get on with the...Gosh, Ray Milland should have been here a half hour ago..I can't understand what's holding him up.

PHIL: I saw his picture, Jackson..I couldn't understand what held him up either.

JACK: Yeah.

MARY: I saw the picture..I went up to the box office, bought a ticket, and they gave me my change in pretzels.

JACK: Stop with the gags already..I'm going to call Ray's home and...

MARY: (WHISPERS) Oh Jack, Jack, Jack you don't have to, Ray Milland just came in.

JACK: He did?...Good, good..Uh, ladies and gentlemen, it is my pleasure to introduce our guest..one of the finest actors in Hollywood..the star of The Lost Weekend, and winner of this year's Academy Award..Ray Milland.

(APPLAUSE)

RAY: Thank you, ladies and gentlemen, thank you very much.

JACK: Say Ray, Ray how come you're so late?

RAY: Well I'm sorry, Jack, but I stopped off at the newspaper office to put an ad in for a butler.

JACK: I, I thought you had a butler.

RAY: I have three, as a matter of fact, but they want a fourth for bridge.

JACK: Oh.. Well wouldn't it be cheaper to teach 'em gin rummy and let one of 'em go?

MARY: If it was Jack, he'd teach 'em solitaire and let two of 'em go.

JACK: Mary, please..Well Ray, it certainly is a wonderful achievement, getting the Oscar..Tell me, how did it make you feel winning the Academy award?

RAY: Oh I don't know, Jack..I don't feel any different..I'm still the same sweet..modest...lovable fellow I always was.

JACK: Gee,if I ever won it, I'd be a louse.....Gosh, Ray, what I wouldn't give just to see the Oscar.

RAY: Well Jack, by a coincidence..I just happen to have it with me.

JACK: (Hmm..it weighs twenty-five pounds and he just happens to have it with him)...Let me let me see it, Ray.

RAY: Here you are.

JACK: Gee, isn't it cute?...A bronze Oscar with a little ice bag on its head....You know, Ray, this may surprise you, but I've never won an Academy Award.

RAY: (VERY SURPRISED) Why Jack Benny..YOU HAVEN'T?

MARY: Why Ray Milland what a performance!

JACK: Mary, quiet.

MARY: (WHISPERS) Well Jack, Jack why don't you introduce me?

JACK: Oh yes yes, I'm sorry.. Ray, I want you to meet the members of my cast..This is Mary Livingstone.

RAY: Hello Mary, I'm glad to know you.

MARY: Well I'm pleased to meet you, Mr. Milland. Would you consider going out with a girl who doesn't drink?

JACK: Mary, please.

RAY: Why certainly, Mary..In fact I like to go out with girls who don't drink,

MARY: (LAUGHS)

RAY: What are you laughing at?

MARY: Jack likes to go out with girls who don't eat.

JACK: And they're hard to find sister, and Ray, this is Phil Harris.

RAY: Hello, Phil.

PHIL: Amateur!

JACK: Amateur...Phil, you wouldn't appreciate this, but Last Weekend was something new..something daring..I doubt if any other actor would have the stomach, the courage I mean, I doubt if any other actor would have the courage to attempt a role like that.

PHIL: That shows how much you know, Jackson..Right now Gary Cooper is doin' the same thing in "Saratoga Drunk".

JACK: That's Trunk...Saratoga Trunk.

PHIL: Oh. I'm glad you told me, I ain't gonna waste my cabbage goin' to see a lot of baggage.

JACK: Yeah, baggage...Now Ray, the reason I..Phil, why are you staring at Ray like that?

PHIL: I'm just admiring the guy, Jackson..He does it and gets an Academy Award..I do it and get a hangover.

JACK: It's still the weekend, go get lost...Now Ray, the reason I asked you to --

DON: Say Jack, Jack, Jack do you mind if I ask Mr. Milland a favor?

JACK: Why no, no.

RAY: What is it, Don?

DON: Well gosh, Ray, you're such a great actor and everything.

RAY: (SHY) Aw, well --

DON: And you're so you're so sweet, modest, and lovable.

RAY: I know, I know.

JACK: Hmmm

DON: Well, I read something in Shakespeare that I'd like to hear you do..You know the speech that starts out "To be or not to be".

RAY: Oh, yes that's Hamlet's Soliloquy.Why certainly, Don, I'll be glad to do it.

DON: Good, good, I copied the speech myself, and I made a few minor changes.

RAY: Well that's all right..Just give it to me, I'll be glad to read it.

DON: Here you are.

RAY: Thanks...(CLEARS THROAT)

DON: (SOFTLY) Quiet, everybody.

RAY: L S ... OR M F T...THAT IS THE QUESTION

DON: (SOFTLY) Hear, hear.

RAY: WHETHER TIS NOBLER IN THE MINDS OF MEN WHO KNOW TOBACCO BEST...TO BE SO ROUND, SO FIRM, SO FULLY PACKED...

DON: Hear, hear.

RAY: OR TO BE...SO FREE AND EASY ON THE DRAW.

DON: Hear, hear.

JACK: Where, where?

RAY: Here, here.

JACK: Oh, oh.

RAY: AND SO, GOOD CITIZEN, REMEMBER...THE QUALITY OF (DOES TOBACCO AUCTIONEER'S CHANT ENDING WITH...SOLD TO PARAMOUNT.)

JACK: That's sold American.

RAY: You work for your boss, I'll work for mine.

JACK: Oh yes..Now Ray, Ray, the reason I asked you to come over here is because tonight for our feature attraction, we're going to do our version of your picture, "The Lost Weekend"...Now naturally, since I'm the star of this program, the leading role will be played by me.

RAY: Now wait a minute, Jack...Don't you think that as long as I originated the part in the picture, I should also play it here?

JACK: I do not! I mean, just because you won an Academy Award has nothing to do with it...After all, when I was your age I could have won an Oscar too...except there were no Academy Awards in those days.

MARY: There were no movies either.

JACK: No.

PHIL: And darn few people.

JACK: Phil!..They may have had awfully long arms, but they were still people...Anyway, Ray, I think I should play the lead.



RAY: But Jack, that doesn't make sense...you brought me up here because of The Lost Weekend, and you give me nothing to do.

JACK: Well...maybe...Say, I've got a wonderful idea...Let's both play the part...we'll be twin brothers.

RAY: Twin brothers?

JACK: Yes, we'll give 'em a double feature....We'll be the Birnam brothers...how about it?

RAY: Okay with me.

JACK: That's fine...Now Phil, you'll be our older brother who tries to convince us that drinking is very evil.

PHIL: Who's gonna convince me?

JACK: Phil, it's just a part...After all, you know I don't drink, and neither does Ray..Now Mary, you're going to play Jane Wyman's part..the girl that Ray and I are in love with, but you can't make up your mind which one of us you want.

MARY: The U.N.O. should have problems that easy.

JACK: Mary, don't be so sure, you know, you might have to take Ray...Now this play will go immediately after...the...

SOUND: (PHONE RINGS)

JACK: I'll take it.

SOUND: (RECEIVER CLICK)

JACK: Hello.

BEA: Telephone call for Mr. Ray Milland.

JACK: Oh...just a minute..it's for you, Ray.

RAY: For me?..Well...Hello.

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

ROCHESTER: I saw by an ad in the paper that you wanted a butler, and I called up to find out about it.

RAY: But..aren't you already working?

ROCHESTER: I SURE AM!

RAY: Well why are you dissatisfied with your present position?

ROCHESTER: Well, I've concluded that ANY RELATIONSHIP BETWEEN THE HOURS I WORK AND THE MONEY I GET IS PURELY COINCIDENTAL!

RAY: You consider yourself underpaid, huh? How much are you making now?

ROCHESTER: WELL, FRANKLY, I'M ASHAMED TO TELL YOU, BUT... IF I HAVE A SUIT CLEANED AND GO TO A MOVIE IN THE SAME WEEK..ONE OF 'EM HAS TO BE ON THE INSTALLMENT PLAN!

RAY: Well you spoke of long hours...What kind of hours have you been working?

ROCHESTER: FROM EIGHT IN THE MORNING 'TIL DARK.

RAY: Well, those aren't such long hours for a butler..working until dark.

ROCHESTER: Under normal conditions, no...BUT MR. BENNY HAS A SUNLAMP OUTSIDE THE KITCHEN WINDOW TO FOOL ME!

RAY: And, and that sunlamp fools you?

ROCHESTER: NOT ONLY ME...HIS CHICKENS HAVE BEEN LAYIN' SIX EGGS A DAY.

RAY: I see...Well, if you go to work for me you'll find that your duties won't be hard but they'll be exacting.

ROCHESTER: Exacting?

RAY: Yes...For instance I like my breakfast served in bed, but unlike other people I can't wait...I want it there when I awaken.

ROCHESTER: Yes sir.

RAY: Now, do you think you could have my breakfast ready the minute I wake up?

ROCHESTER: YES SIR! I'LL PULL THE CORK OUT THE NIGHT BEFORE!

RAY: Now wait a minute, now wait a minute. I think you have a mistaken idea about my drinking, Rochester, because I never --

JACK: ROCHESTER!...RAY, LET ME AT THAT PHONE...HELLO ROCHESTER, IS THAT YOU?

ROCHESTER: Oh oh.

JACK: Rochester, why did you call up Ray Milland looking for a job?

ROCHESTER: It was an accident, boss...I called up the HOME WAY laundry and got this number by mistake.

JACK: The laundry! Then why did you ask for Ray Milland?

ROCHESTER: I DIDN'T, I ASKED FOR MAY DILLBAND!

JACK: May Dillband!

ROCHESTER: SHE'S THE STARCH GIRL ON THE FOURTH TUB!

JACK: Rochester, that's a mighty weak story.

ROCHESTER: WHAT DO YOU EXPECT ON A MOMENT'S NOTICE...A BEST SELLER?

JACK: Stop being funny, and I'll talk to you when I get home... Goodbye.

ROCHESTER: Goodbye.

SOUND: (CLICK OF RECEIVER)

JACK: Imagine, doing a thing like that behind my back...Come on, Larry, let's have a song.  
(APPLAUSE AND SEQUE INTO LARRY'S NUMBER.)  
(APPLAUSE)

(THIRD ROUTINE)

JACK: That was "Come Closer To Me" sung by Larry Stevens and..  
Very good, Larry. I bought the record you made of  
that song and it's swell!

LARRY: Thank you, Mr. Benny!

JACK: And now, ladies and gentlemen, for our feature  
attraction tonight..our version of the Academy Award  
winning picture, "The Lost Weekend"...As our story  
opens, Ray and Jack Birnam, twin brothers, have been  
persuaded by their elder brother, Philip, to go to  
the country for the weekend..At the moment the twin  
brothers are in their room packing..Curtain, Music!

(TRANSITION MUSIC)

RAY: Gosh, Jack, I don't know why we have to go away on this  
weekend.

JACK: Neither do I, but brother Philip insists upon it..Are  
we all packed?

RAY: Oh just about...Shirts, ties, sweaters, socks, quarts,  
fifths and pints.

JACK: Good...and put the bottles on the other side of the  
suitcase, my underwear is snapping at 'em..Now let's  
see...

SOUND: (DOOR OPENS)

PHIL: Hello, boys.

RAY & JACK: (SWEETLY) Hello, brother Philip.

PHIL: Oh oh, those bottles again. Now, look boys, you've  
gotta stop this drinking..Because we're all going out  
to the country for a weekend..and the fresh air will  
do us a lot of good.

JACK: Well, I'm not going.

PHIL: Now sure you are. Think of it, fellahs..Chickens, horses, rabbits...the scent of new mown hay..Now..You just gotta go...because it'll be a wonderful weekend.

RAY: Why do we have to go?

PHIL: Because we won it on Truth or Consequences!

JACK: Oh.

PHIL: (PLEADING) Now look, boys, I hate to keep lecturing, but don't you know how bad liquor is for you? Don't you realize that alcohol is your worst enemy? Liquor isn't good for you...Now you should stay away from it.

MEL: (FILTER) LADIES AND GENTLEMEN..THE OPINIONS EXPRESSED BY MR. HARRIS ARE WRITTEN IN THE SCRIPT AND ARE NOT NECESSARILY HIS OWN.

JACK: All right, we'll go to the country with you.

PHIL: Well you better get ready, we're leaving on the seven fifteen train...Goodbye, boys.

RAY & JACK: Goodbye, brother Philip.

SOUND: (DOOR CLOSES)

JACK: Gee, I hate to go away for a weekend.

RAY: Me too, I was figuring on losing this one.

JACK: Yeah.

SOUND: (KNOCK ON DOOR)

JACK: Quick, brother Philip's coming back..Hide those bottles.

RAY: Okay...There.

JACK: Come in.

SOUND: (DOOR OPENS)

JACK: Oh, it's you, Jane.

MARY: Hello, boys,.I just saw Philip and he told me you're all going away for the weekend.

RAY & JACK: Yes, we are.

MARY: You boys are so wonderful..You know, sometimes I regret that you two are twins..I just can't make up my mind.

JACK: Make up your mind? What do you mean?

MARY: Well there are two of you and only one of me.

RAY: That's funny...we always see two of you.

JACK: Yeah.

MARY: Well don't forget, boys, your train leaves at seven fifteen...Goodbye.

RAY & JACK: Goodbye, brother Philip...We mean goodbye, Janie.

SOUND: (DOOR CLOSING)

JACK: Gee, what twins we are, we both make the same mistakes. Quick, she's gone, let's open the bottles.

RAY: Okay.

SOUND: (BOTTLES CLINK)

JACK: Aw gee, look, we've only got two bottles left.

RAY: Let's drink one and hide the other.

JACK: Okay, I'll put it up there in the chandelier.

RAY: Good.

JACK: Oh darn it, I can't reach it.

RAY: Well give it to me, I'm higher than you are.

JACK: You are not, I can do it.

RAY: All right, but don't screw the bottle into the socket like you did last time...When I turned on the switch, it blew out a powerhouse at Boulder Dam.

JACK: Don't worry, don't worry...There, the bottle's in the chandelier...

SOUND: (DOOR OPENS)

JACK: Now let's open the other one and...

PHIL: Oh boys....

RAY & JACK: (SWEETLY) Yes, brother Philip.

PHIL: Jane and I are going to the..Wait a minute, give me that bottle, I'm going to pour it down the sink.

RAY: Oh no, no, no, brother Philip, don't pour it down the sink.

JACK: That's right, brother Philip, let Ray drink it..that stuff will eat out the plumbing!

PHIL: Well I don't care, boys I'm not going to give it back to you. And remember, you're not to leave this room until it's time to go to the train.

RAY & JACK: (SWEETLY) We won't, brother Philip.

SOUND: (DOOR CLOSING)

RAY: Come on, Jack, he's gone...Let's go down to Nat's barroom, and he'll give us a drink.

JACK: Okay.

(TRANSITION MUSIC)

SOUND: (SLAPPING ON BAR)

JACK: (DRUNK) COME ON, NAT, SET 'EM UP, SET 'EM UP.

RAY: (DRUNK) YEAH, SET 'EM UP AGAIN.

MEL: Nothin' doin'...not another drop till you pay the bill..you ran up this afternoon.

JACK: How much do we owe you?

MEL: Eighteen thousand dollars.

JACK: Oh.



RAY: All right, all right, you can keep your old liquor...  
(CHILDISHLY) We're going to the country..Nyahh!

JACK: Come on, Ray, let's go.

RAY: All right, hold me up.

JACK: No, you hold me up, I held you up yesterday.

SOUND: (DOOR OPENS)

JACK: (SNIFFS) Smell that fresh air.

RAY: Yeah, isn't it awful?

JACK: That's what's wrong with this country, it's full of it..  
Come on, let's go down to the corner to Joe's bar.

RAY: That won't do us any good...I haven't got any money.

JACK: Neither have I.

RAY & JACK: (SING) SWEET ADELINE,  
FOR YOU I PINE,  
YOU'RE THE FLOWER OF MY HEART...SWEET ADELINE.

JACK: Hmm, not a nickel, let's try the other side of the street.

RAY: Naw, this singing won't get us any drinks...I'll go home and get my violin.

JACK: That's my line,...I'm tired, let's lie down here in the gutter.

RAY: Okay.

JACK: Wait a minute Ray...don't you want to put your head up on the curb?

RAY: No, I always sleep without a pillow.

JACK: My feet are cold, pull up that man hole cover...there, now I'm comfy.  
(TRANSITION MUSIC, ENDING WITH WEIRD EFFECT)

MEL: (MONOTONOUS LAUGH...CONTINUES)

GEORGE: THEY CAN'T KEEP ME IN HERE, I'M NAPOLEON...(CRAZY  
LAUGH)..THEY CAN'T KEEP ME IN HERE, I'M NAPOLEON.

MEL: WELL GET ON MY BACK, I'M YOUR HORSE...(NEIGHS)  
(WEIRD TREMULO MUSIC, CONTINUES THROUGH SCENE)

JACK: Ray, Ray, where are we?

RAY: I don't know, let's ask that man in the white coat.

JACK: Oh yes...Say, Mister --

NELSON: Yesss?

JACK: Where are we?

NELSON: (MENACING) You're in the alcoholic ward.

JACK: Alcoholic ward?

RAY: I WANT TO GET OUT OF HERE, LET ME OUT.

JACK: YES, LET US OUT OF HERE.

NELSON: Oh, you don't want to leave until you've seen the floor  
show.

JACK: Floor show!

NELSON: Yes...In the middle of the night you start seeing things  
...You won't see pink elephants...You're going to see  
red, white and blue turkeys.

JACK: Oh goody, they changed the bill.

NELSON: And then you're going to see tiny rabbits in straw  
hats...midget monkeys that come through the keyhole...  
You know, the kind of talent that's handled by Madman  
Muntz...You'll see thousands of little snakes that knit  
themselves into a sweater....and that isn't--

RAY: STOP IT, STOP IT!

NELSON: Oh I can stop it, but you can't...You're going to see beetles...twenty-three of 'em running in the Santa Anita handicap and eleven of 'em are in the fields. There'll be grasshoppers five feet tall...and there'll be woodpeckers pecking on your head...Peck peck...peck peck peck...Peck peck...peck peck peck...Yes sir! You bet! And how!

JACK: Stop it, STOP IT, STOP IT!

RAY: LET US OUT OF HERE!

(WEIRD MUSIC OUT)

NELSON: Not before the floor show, and it'll start as soon as it gets dark...It's like the doctor was sayin' to me.. delirium is a disease of the night...Well...Goodnight.

JACK: Ray, Ray, he's gone, now's our chance to get out... There's an open window.

RAY: Okay, let's go.

(TRANSITION MUSIC)

JACK: Well, here we are back in our room.

RAY: That's funny, we didn't even open the door.

JACK: No, we crawled in under it.

RAY: Oh, oh I see...You know, Jack, we'll either have to give up drinking or get our knees half-soled.

JACK: (FAST)...Come on, let's look for that bottle we hid... Let's see now, where did we put it?

RAY: Maybe it's in this dresser: THE DRESSER.

JACK: Yeah, the dresser.

SOUND: (DRAWERS BEING OPENED AND CLOSED FAST)

JACK: Maybe it's behind this book case.

SOUND: (BOOKS BEING THROWN ON FLOOR)

JACK: No, it isn't here either...We've gotta find that bottle.

RAY: Maybe it's behind the sofa, help me move it out.

JACK: Yeah, the sofa. SOFA.

SOUND: (SCRAPING OF SOFA, CHAIRS OVERTURNING ETC.)

JACK: We've gotta find that bottle...Wait a minute, the china closet.

RAY: Yeah yeah, the china closet, let's look.

SOUND: (TERRIFIC CRASH OF DISHES)

JACK: Hmm, paper plates.

RAY: The bottle isn't there...I'm getting weak, I gotta have a drink.

JACK: Sit down and rest a while Ray...Get your mind off of it...I'll turn on the radio.

SOUND: (CLICK OF DIAL)

JACK: There.

RAY: I'll sit down, but I gotta have a drink, I tell you, I gotta have a drink.

WRITERS: (FILTER) PEPSI COLA HITS THE SPOT  
TWELVE FULL OUNCES THAT'S A LOT

RAY: SHUT THAT OFF....(CLICK OF DIAL) Find that bottle, find that bottle, I gotta have a drink.

JACK: Wait a minute...it's getting dark out, turn on the lights,

RAY: All right.

SOUND: (CLICK OF SWITCH...EXPLOSION)

JACK: Well...there goes another powerhouse at Boulder Dam... Here it is, Ray, we found the bottle, we found it.

RAY: Yeah we found it, we found it.

JACK: Say Ray, I was just thinking...Wouldn't it be awful if mother were here?

RAY: Yeah, there isn't enough for three of us.

JACK: Yeah..I'm sorry we blew out the lights now we're in the dark.

(TREMULO MUSIC STARTS, CONTINUES THROUGH SCENE)

JACK: Can you imagine that guy in the hospital saying we were going to see little animals?

RAY: Yeah...let me have a drink.

(MEL DOES SOUND OF HAWK)

JACK: What did you say?

RAY: I didn't say anything.

JACK: Oh. Give me another drink.

(MEL DOES SOUND OF HAWK)

RAY: Huh?

JACK: I didn't say anything.

RAY: Do you mean to stand there flapping your wings and tell me you didn't say anything?

JACK: I haven't got wings.

RAY: Then what are you doing on the chandelier?

JACK: I'm not on the chandelier.

RAY: Well there's something up on the...Look, it's a bat, it's a bat.

JACK: Yeah, I see it...It's picking the straw hat off the little monkey.

(MEL DOES MONKEY SOUNDS...CONTINUES)

RAY: THE MONKEY. HE'S COMING AT ME, HE'S COMING AT ME, KEEP HIM AWAY FROM ME, KEEP HIM AWAY FROM ME,

SOUND: (RECORD OF ANIMAL NOISES...MEL DOES VARIOUS ANIMALS)

JACK: THE ROOM IS FULL OF LITTLE ANIMALS, AND HERE COME MORE  
OF 'EM, THEY'RE COMING THROUGH THE KEYHOLE...THEY'RE  
SWARMING AROUND US, THEY'RE GETTING CLOSER...THEY'RE  
SURROUNDING US. RAY, RAY, LOOK OUT.

RAY: I CAN'T HELP IT, I....(SCREAMS)  
(TREMULO MUSIC OUT)

JACK: RAY, RAY, THEY'RE COMING AT ME NOW...THOSE LITTLE  
ANIMALS...THEY'RE ON MY THROAT...DO SOMETHING, DO  
SOMETHING...(SCREAMS)

SOUND: (CRASH)

JACK: OH, THANK HEAVEN, THEY'RE GONE...TELL ME, RAY, WHAT  
DID YOU DO?

RAY: I THREW MY OSCAR AT 'EM.

JACK: OH...I KNEW THOSE THINGS WOULD COME IN HANDY.  
(APPLAUSE AND PLAYOFF MUSIC)

JACK: Ladies and gentlemen...two years ago Dennis Day left  
our program and went into the Navy...at about the same  
time another boy was honorably discharged from the Army  
Air Forces and we were very fortunate in getting him to  
pinchhit while Dennis was away...Of course, I'm  
referring to Larry Stevens...And now that the war is all  
over, Dennis Day will be back with us next week. Larry,  
I want to thank you for the wonderful job you've done  
on our show. You were a great asset, and I'm sure that  
our listeners feel the same way I do.

LARRY: Oh, thank you, Mr. Benny...It sure has been grand being  
with you and your whole gang.

JACK: Well it was grand having you...We'll be hearing you on the air and seeing you soon in the new 20th Century Fox picture, "Centennial Summer".....Good luck, kid.

LARRY: Thank you, Mr. Benny.

(APPLAUSE)

DON: Ray Milland appeared through the courtesy of Paramount Pictures and can soon be seen in "Kitty"....Jack will be back in a minute, but first here is my good friend, F. E. Boone.

THE JACK BENNY PROGRAM  
3RD REV. CLOSING #24

(SWITCHOVER TO NEW YORK FOR CLOSING COMMERCIAL)

V CLOSING COMMERCIAL

BOONE: (CHANT - AMERICAN)

SIMS: Remember: In a cigarette it's the tobacco that counts.  
And Lucky Strike means fine tobacco.

DELMAR: Yes, Lucky Strike means fine tobacco. Here's what  
Mr. Roy Lee Daniel, of Durham, North Carolina, 32 years  
an independent tobacco auctioneer, said:

DANIEL: I've seen Lucky Strike buy fine, ripe, quality tobacco  
that's chuck full of aroma, mildness and good taste.  
I've smoked Luckies myself for 15 years.

DELMAR: Yes, sir! Lucky Strike means fine tobacco. So for  
your own real, deep-down smoking enjoyment, 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 - AMERICAN) and Mr. L. A. (Speed) Riggs, of  
Goldsboro, North Carolina (CHANT - AMERICAN). This  
is Basil Ruysdael speaking for Lucky Strike.

TICKER: (2 & 3, 2 & 3)

RUYSDAEL: LS - MFT

LS - MFT

LS - MFT

SIMS: Yes, Lucky Strike means fine tobacco -- so round, so  
(Imp. Tag  
#1) firm, so fully packed, so free and easy on the draw.

(SWITCHOVER TO HOLLYWOOD FOR JACK BENNY SIGN-OFF)



JACK: Thanks very very much, Mr. Milland for appearing on  
our program. And congratulations.