

FOOTE, CONE & BELDING

Advertising

247 PARK AVENUE NEW YORK 17 • WICE/RSHAM 2-6600

CLIENT: THE AMERICAN TOBACCO CO REVISION: NETWORK: NBC
PRODUCT: LUCKY STRIKE APPROVAL: FINAL B'CAST: 7:00-7:30 PM EDST
DATE: MAY 18, 1947-PROGRAM #34 REPEAT: 8:30-9:00 PM PST
(By Transcription)

"THE JACK BENNY PROGRAM"

ROUTINE

As Broadcast

- I Opening Commercial.
- II Jack Benny produces his show.
- III Middle Commercial. Jack Benny becomes
a salesman -- LS - MFT
(Tinker to Evers to Chance)
- IV Jack Benny continues to produce his
show without interruption in the
continuity.
- V Closing Commercial.
- VI Hail and farewell by Jack Benny
and his Cast.

ATX01 0309524

NBC

THE AMERICAN TOBACCO COMPANY

5-18-47

"THE JACK BENNY PROGRAM"

PROGRAM #34

{ 7:00-7:30 PM EDT

MAY 18, 1947

SUNDAY

I OPENING COMMERCIAL:

SHARBUTT: THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: Here's what independent tobacco experts say about the fine tobacco bought year after year, by the makers of Lucky Strike ...

VOICE: Quality tobacco ... fine, ripe, smokin' leaf that makes a smooth, mild smoke.

SHARBUTT: Lucian Purdom, 35 years a tobacco auctioneer, said that.

VOICE: ... fine, mellow tobacco you can't beat for top smokin' quality. Smoked Luckies myself for 19 years.

SHARBUTT: Fred Evans, independent tobacco buyer, said that.

RUYSDAEL: Season after season, at market after market, independent tobacco experts like Mr. Purdom and Mr. Evans, can see the makers of Lucky Strike buy that fine, that light, that naturally mild tobacco.

SHARBUTT: So, for your own real, deep-down smoking enjoyment, remember ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

ATX01 0309525

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

KENNY: BROADCASTING FROM NEW YORK CITY..THE LUCKY STRIKE PROGRAM,
STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS,
ROCHESTER, DENNIS DAY, AND ~~WENDEL WILLIAMS~~ ^{And Helen} FOR DON WILSON..
"YOURS TRULY" KENNY DELMAR.

(APPLAUSE)

(MUSIC: _ _ _ _ UP AND DOWN)

KENNY: LADIES AND GENTLEMEN, IT HAS OFTEN BEEN SAID THAT IT
TAKES BRAINS TO MAKE MONEY. I DON'T WANT TO START AN
ARGUMENT, BUT HERE'S THE STAR OF OUR SHOW..JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you..Hello again, this is Jack Benny
talking..and Kenny Delmar, you can save those introductions
for Fred Allen. You know you don't have to..Kenny..
Kenny, I'm talking to you..look at me.

KENNY: I'm sorry, Jack, but when I hear the name Fred Allen, I
instinctively bow my head.

JACK: Well, Kenny, if you bow your head low enough, you might
see his Hooper...Imagine making people bow to him.

KENNY: Well, Jack, the last time you were in New York and you
met Fred Allen, you bowed.

JACK: Kenny, I wasn't bowing..I just couldn't look at that
face...What a homely guy.

KENNY: Oh, now, wait a minute, Jack, Fred isn't so homely.

JACK: He isn't, eh? Allen's face has got so many wrinkles,
when he gets a shave the barber has to use a book-mark...
The only time Allen's face isn't out of place is during
the baseball season.

KENNY: Baseball season?

JACK: Yes..with those bags under his eyes, his nose looks like it's caught between second and third..And the rest of him should be sent to the showers..believe me.

KENNY: Well, Jack, I didn't want to mention this, but since you're talking about Allen, I think it's only fair that I tell you something.

JACK: What?

KENNY: Well, Fred said that you've got so much money that you have no more places to keep it, so any money you make from now on you're gonna have melted down and shot into your arm.

JACK: Say, that's a good idea..and it would give me all my vitamins..M, O, N, E, and Y.

MARY: Hello, Jack.

JACK: Oh, hello, Mary.

(APPLAUSE)

JACK: Mary, I haven't seen you since we got off the train. Where have you been?

MARY: I went right from the station to New Jersey to visit my mother.

JACK: Your mother, eh? Well, how is the Duck-billed Platypus of Plainfield?

MARY: Jack, please..Mama doesn't look like that.

JACK: I'm sorry, Mary, but maybe if she went to a beauty parlor, she could..How's your sister, Babe? I hope she's not running around with that guy she wrote you about..that undertaker.

MARY: Wait a minute, Jack, he's a nice fellow and he's very sporty.....He's the only undertaker in Plainfield who has a convertible hearse.

JACK: Convertible hearse? That's a good idea..Get a little brown before they lower you down..Your sister really picks 'em.

MARY: Yeah, but Babe is thinking of giving him up because he's always got his mind on his work.

JACK: What do you mean?

MARY: Well, one day she went ~~with~~ ⁱⁿ with him without her make-up on and he drove her straight to the cemetery.

JACK: Say, I'll bet Babe was frightened.

MARY: You're not kidding..he almost finished the eulogy before she punched him in the nose.

JACK: Why didn't she stop him sooner?

MARY: Those were the first nice things he ever said about her.

JACK: Oh, I see..Well, is Babe still in Plainfield?

MARY: No no, she came back to New York with me..In fact, she's sitting in the audience right now.

JACK: Where?

MARY: Right in the third row..the girl with the marble hat.

JACK: Oh yes..Look what it says.."Babe Livinstone, Please Keep Off The Grass." ... Oh, by the way, Mary, I want you to meet Kenny Delmar. He's our announcer today.

MARY: Kenny Delmar.....Why Jack, you took him right off the Fred Allen show..

~~He's a nice fellow and he's very sporty.....~~

~~He's the only undertaker in Plainfield who has a convertible hearse.~~

~~(Kenny Delmar)~~

(REVISED)

JACK: No, no, Mary, not right off the Allen show.. I sprayed him first.. I'd like to see Allen's face next Wednesday when he sees my name in lights at the Roxy Theater. You know he got sick when he heard about the business we did in Chicago.

KENNY: Jack, I understand that it's the first time in the history of the Chicago Theater that it passed the hundred thousand dollar mark for any week... How much did you get out of it?

JACK: Well, I hate to brag, Kenny...You tell him, Mary.

MARY: Well, in setting the new ^{1.26} record, Jack took in a hundred and thirteen thousand dollars for the week.

KENNY: A hundred and thirteen thousand!

MARY: Yes, but of course he had to pay Phil, Rochester, Marjorie Reynolds, and the quartet..That left him a hundred and twelve thousand..

JACK: Yes.

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MARY: Then he paid his income tax and that left him a dollar and sixty five cents.

JACK: Uh huh.

MARY: Which he owes me for doing his laundry.

JACK: I would have done it myself but I didn't want to open at the Roxy with red hands..So you see Kenny, it isn't all --

(KNOCK ON DOOR)

JACK: COME IN.

(DOOR OPENS)

ARTIE: Pardon the intrusion, Mr. Benny.

JACK: Hey, it's Mr. Kitzel.

(APPLAUSE)

JACK: Well, Mr. Kitzel, are you having fun here in New York?

ARTIE: HOO HOO HOO!

JACK: Well, where have you been?

ARTIE: No place.

JACK: You mean you're just staying in your hotel room?

ARTIE: Who lives in hotel rooms?...When I come to New York, I live with my aunt.

JACK: Your aunt?

ARTIE: Yes, Pansy Nussbaum.

JACK: Oh..Mrs. Nussbaum.

ARTIE: She lives in an alley and what neighbors she's got..On the one side lives a Senator who is always talking about the South...Next door lives a farmer what is always saying, "Howdy Bupkas"...and also is living there a man named Ajax Cassidy who is (LONG COUGH) not long for this world.

JACK: Well, I hope you're comfortable at Mrs. Nussbaum's.

ARTIE: Yes, but next week Pansy's mother is coming to live with her, so I am moving to the Y.M.C.A.

JACK: The Y.M.C.A.?

ARTIE: Yonkle Mandelbaum's Chateau Amour.

JACK: Oh...Oh...Well Mr. Kitzel, I hope you're enjoying your visit here.

ARTIE: Denk you...I am...and next week, I am going to see your show when you open at the Roxy theater.

JACK: Good...You'll like my show.

ARTIE: Yes...Particularly if Phil Harris sings that song..(A LA HARRIS) OH WON'T YOU COME WITH ME TO ALABAMMY

THERE WE'LL MEET MY DEAR OLD MAMMY

SHE'S FRYING EGGS AND BROILING PASTRAMI

AND THAT'S WHAT I LIKE ABOUT THE --

JACK: Pastrami? Mr. Kitzel, Mr. Kitzel, the word is hammy.

ARTIE: Look I just came in to say hello don't antagonize me.

JACK: Oh I'm sorry. ~~Well, I'll have to change that immediately for you, since you'll be going to the show.~~
~~We have a great cast, there's a Phil, a Rochester, a~~
~~Sponsoring us is the Y.M.C.A. and the Y.W.C.A.~~

ARTIE: ~~Reynolds?~~

JACK: ~~Yes, Reynolds.~~

ARTIE: ~~She's a very nice girl, isn't she?~~

JACK: ~~No, no, you're thinking of Father Williams.~~

ARTIE: ~~Oh.~~ Well all right, Mr. Benny, I'll come to see your show.

JACK: Denk you...I mean Thank you...(Gee, he's got me doing it)
..Goodbye Mr. Kitzel.

ARTIE: Goodbye.

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(DOOR CLOSES)

(APPLAUSE)

JACK: Gee, he's such a sweet little guy.. I hope he has a good time here in New York..There's so many places to

(PHONE RINGS)

JACK: There's the phone.

(RECEIVER UP)

JACK: Hello.

GIRL: Mr. Benny?

JACK: Yes.

GIRL: I have a long distance call for you from Chicago.

JACK: Chicago? Who's calling?

GIRL: The Sportsmen Quartet.

JACK: Oh, my quartet..Put them on.

GIRL: Yes sir..here they are.

JACK: Hello.

QUART: (ONE NOTE)

JACK: Fellows what do you want? What's so important that you called me here in New York?

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(INTRODUCTION TO "GIVE MY REGARDS TO BROADWAY")

QUART: GIVE MY REGARDS TO BROADWAY,
REMEMBER ME TO F. E. BOONE.
TELL ALL THE GANG AT FORTY-SECOND STREET
THAT WE WILL BE THERE SOON.

JACK: (YOU WILL BE THERE SOON)

QUART: AND WHEN YOU GO TO LINDY'S
PLEASE TRY AND SAVE A SEAT FOR ME,

JACK: (FOR YOU)

QUART: SO TELL EVERYONE ON OLD BROADWAY
TO LIGHT AN L S M F T. BELIEVE ME.
WE WANT TO RIDE THE SUBWAY
SO ROUND SO FIRM SO FULLY PACKED

JACK: (SO ROUND AND FIRM AND FULLY.)

QUART: WE'D LIKE TO DRIVE THROUGH CENTRAL PARK
AND SMOKE A LUCKY IN A HACK.

JACK: (A LUCKY IN A HACK)

QUART: THEN TO COLUMBUS CIRCLE
AND ON A SOAP BOX WE WILL BE
SHOUTING THE PRAISES OF THAT CIGARETTE
IT'S L S M F T.

GIRL:	Gentlemen, your three minutes are up.	GIRL: Boys, your
QUART:	GIVE MY REGARDS TO L S	time is up ..
	REMEMBER ME TO M F T	Fellows, you'll
	TELL ALL THE POLKS ON FLATBUSH AVENUE	have to hang
	TO RIDE THE B.M.T.	up now .. Boys
	BUY THEM A PACK OF LUCKYS	.. Boys. Wait
	IT'S ALWAYS LUCKYS TWO TO ONE	a minute. <u>Wait</u>
	SEE ALL THE SHOWS ON OLD BROADWAY	<u>A Minute</u> ..WAIT
	INCLUDING ANNIE GET YOUR GUN.	A MINUTE...
	(RECEIVER DOWN)	<u>WAIT A MINUTE!!</u>
	(APPLAUSE)	

(SECOND ROUTINE)

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JACK: Gee, it was nice of my quartet to call me from Chicago ...
but I wonder how they got that piano in the phone booth ...
They must have --

PHIL: OKAY FOLKS YOU CAN WIPE OFF THAT FROWN, CAUSE HERE COMES
HARRIS, THE TOAST OF THE TOWN.

(APPLAUSE)

JACK: Oh fine ... the toast of the town ... Rye Toast ...
Ninety Proof rye.

MARY: Say Phil, are you having a good time here in New York?

PHIL: Wonderful, Livy, wonderful, ... What a combination ... ~~me~~
in New York ... Me, the World's Greatest Entertainer in
The World's Greatest City.

JACK: Phil, how can you say such a thing?

PHIL: Why ... ain't New York the world's greatest city?

MARY: ...Jack, put down that knife, we've only got one more
show.

JACK: All right ... I guess I can stand it if you can.

PHIL: Ah, New York ... It's great to be back here ... What a
city ... What sights ... The Empire State Building ...
Fifth Avenue ... Central Park ... and Mayor LaGuardia ...

JACK: Phil ... Phil ... I've got news for you ... LaGuardia
isn't Mayor of New York any more ... He's out of office.

PHIL: Well, how do you like that Happy Chandler, first
Durocher now LaGuardia.

JACK: Oh my goodness ... Mary, you take him, will you?

MARY: Okay ... Say Phil, what have you been doing in town ...
See any shows?

PHIL: Yeah, I went to see a show last night it was all about
Jackson.

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JACK: Wait a minute Phil, a show all about me? What was the name of it?

PHIL: "Call Me Miser".

JACK: That's Mister ... Call Me Mister.

PHIL: Okay, Mister Miser.

JACK: Now cut that out ...

PHIL: Okay okay ... don't get sore ... I was only ... Hey, isn't that Kenny Delmar?

KENNY: Hello Phil.

PHIL: Hiya Kenny, good to see you again.

JACK: Oh, you know Kenny?

PHIL: (A LA CLAGHORN) Certainly son, I met him last summer ... June, that is.

KENNY: Yes Jack, it was when Phil was a guest on Fred's program.

JACK: I didn't know that Phil was a guest on Allen's show.

KENNY: He was ... and very good, too.

JACK: Kenny ... tell me something.

KENNY: What?

JACK: Did he ... sing it?

KENNY: All fifty choruses.

JACK: I thought so ... How he has the nerve to ...

(PHONE RINGS)

JACK: Excuse me.

(RECEIVER UP)

JACK: Hello.

ROCH: HELLO MR. BENNY ... THIS IS ROCHESTER.

(APPLAUSE)

JACK: Rochester, where have you been? I expected you to call me yesterday from Grand Central Station.

ROCH: ~~OH~~, I GOT OFF AT A HUNDRED AND TWENTY-FIFTH STREET.

JACK: A Hundred and Twenty-fifth Street? Well, you were certainly anxious to get to Harlem.

ROCH: ANXIOUS? ... I STARTED DRAGGING ONE FOOT AT ALBANY!

JACK: But Rochester, how could you get off ... the train doesn't stop at a Hundred and Twenty-fifth Street.

ROCH: I FOUND THAT OUT SO I PULLED THE EMERGENCY CORD,
JACK: The emergency cord? Did that stop the train fast?
ROCH: DID IT? ... THE DINER CAME INTO GRAND CENTRAL STATION
PIGGY BACK.
JACK: Oh stop that. Why is it every time we get to New York
you rush to Harlem?
ROCH: WELL, I HAD TO GO THERE YESTERDAY, IT WAS A BIG HOLIDAY
... EVERYBODY WAS DRINKING TOASTS TO EACH OTHER, AND
THROWING CONFETTI OUT THE WINDOWS, AND DANCING IN THE
STREETS.
JACK: Gee, what holiday was it?
ROCH: BOSS, WE WERE HAVING SO MUCH FUN WE FORGOT TO NAME IT.
JACK: That's what I thought. Well look Rochester, we can't
talk any more because I've got to do my show.
ROCH: OKAY ~~BOSS~~ ... GOODBYE.
JACK: Goodbye ... Oh say Rochester ...
ROCH: YES SIR.
JACK: I've got some work for you to do tomorrow.
ROCH: I CAN'T TOMORROW, THERE'S ANOTHER HOLIDAY COMING UP.
JACK: Never mind that now ... I want you to go over to my hotel
and press my gray suit. I'm going to wear it Wednesday
when I open at the Roxy.
ROCH: BUT BOSS, THAT GRAY SUIT DOESN'T GIVE ENOUGH CONTRAST
WITH YOUR GOLDEN CURLY LOCKS.
JACK: Well Rochester, what can I do? I don't have any other
suit.
ROCH: I KNOW, BUT YOU'VE GOT OTHER HAIR.
JACK: Not any more. Chicago was windier than I thought ...
I'll see you at my hotel ... Goodbye.

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ROCH: GOODBYE ... OH SAY BOSS ... HAPPY BIRTHDAY!

JACK: It's not my birthday.

ROCH: IT'S TOO LATE NOW, MY FRIENDS ARE DRINKING TO IT.

JACK: Oh, hang up ... Goodbye.

(RECEIVER DOWN)

(APPLAUSE)

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JACK: That guy drives me nuts..Well, kids..let's get on with the show, because as you know Al Jolson is gonna be our guest star.

MARY: How come he hasn't arrived yet?

JACK: Well Mary, he told me he was driving over here, and there's a lot of traffic, and maybe Al isn't a very good driver.

PHIL: HEY JACKSON...MAYBE YOU DON'T LIKE THE WAY AL JOLSON DRIVES, BUT HAVE YOU EVER SEEN THE WAY LARRY PARKS....HA HA HA HA.. OH HARRIS...YOU MAY NOT BE GUY LOMBARDO, BUT YOU'RE THE SWEETEST THING THIS SIDE OF HEAVEN.

JACK: Isn't that awful?

PHIL: That was my last line Mother, you can turn it off now.

JACK: Phil, come back here...Imagine telling your mother to turn off the radio..That's terrible.

PHIL: Don't worry Jackson, Mom knows enough to turn it back on for the Fitch Bandwagon.

JACK: Oh brother, now I've heard everything.

JOLSON: YOU AIN'T HEART NOTHIN' YET.

JACK: Well, it's Al..Al Jolson!

(APPLAUSE)

JACK: Say Al, what took you so long getting here?

JOLSON: Well, you know how it is Jack..I drove over and there's an awful lot of traffic.

JACK: Oh yes..and I remember now..You're not such a good driver.

JOLSON: LISTEN,..MAYBE YOU DON'T LIKE THE WAY I DRIVE, BUT HAVE
YOU EVER SEEN THE WAY LARRY PARKS?...HA HA HA HA...

JACK: NO NO, AL..TURN THE PAGE, TURN THE PAGE... Phil just did
that joke.

JOLSON: What's the difference, you get a million new listeners
when I come on.

JACK: I know Al, that's why it's nice having you on my show.

JOLSON: It's nice being with you, Jack.

JACK: But gee Al, you've been making so many guest star
appearances...I can't understand why you work so hard?

JOLSON: Well Jack, weren't you ambitious when you were my age?

JACK: Your age?

JOLSON: Yeah.

JACK: How old are you?

JOLSON: Thirty eight.

JACK: Gee...we all seem to get stuck there...But Al, seriously,
you shouldn't work so hard...Don't you realize that life
was made to be lived and enjoyed..(SHMALTZY) One should
live leisurely and enjoy the finer things in life. He
shouldn't be a slave to his bank account...Remember, money
isn't everything.

MARY: Don't applaud folks, you might wake him up.

JACK: Mary.

JOLSON: Well, hello you!

JACK: Al, this is Mary Livingstone.

MARY: Hello, Al.

JOLSON: Mary...what a beautiful name...and what a beautiful girl
to go with it.

MARY: (GIGGLING) Oh Al...I didn't think you were still interested in girls.

JOLSON: Listen, Honey Baby...let me tell you something...A man never gets too old to be interested in girls.

PHIL: SAY! THAT'S THE BEST NEWS I'VE HEARD TODAY.

JACK: Phil, please.

JOLSON: Wait a minute, aren't you Phil Harris?

PHIL: Yes sir, that's me.

JOLSON: How do you like that, he admits it yet!

JACK: Nothing bothers him..Now Mary, Phil, please sit down... You know Al, it's hard to think of any two fellows in show business who have as much in common as we two.

JOLSON: You're right Jack, and that goes for radio, vaudeville, Broadway shows and movies.

JACK: Yeah, take movies for instance..we both worked for Warner Brothers...You made "Sonny Boy", which was nearly their first talkie.

JOLSON: And you made "The Horn Blows At Midnight" which was nearly their last.

JACK: Huh?

JOLSON: I mean it was one of their more recent ones.

JACK: Oh. Oh. Oh...It's amazing how our careers are so closely associated...Few people realize that you were the very first man to encourage me and help me up the ladder of success..I remember it clearly...It was in 1922...I wasn't working, and you were a big time star..and you met me, and slapped me on the back and said, "Son, don't worry, you'll make good," and then you gave me a dollar to get a meal.

JOLSON: That was twenty-five years ago, how about giving it back.

JACK: Al, I didn't return that dollar because I thought it was a good luck omen, and I decided to pass it on to some other poor struggling actor who might need encouragement.

JOLSON: Well, I'm glad you didn't keep the dollar ... Who'd you give it to?

JACK: Well, first I had my eye on a nice young kid named Eddie Cantor. He was very talented.

JOLSON: Look, I just came here to sing, don't antagonize me.

JACK: Oh.

JOLSON: So you gave the dollar to Eddie Cantor?

JACK: Well ... You see at that time Cantor was engaged to marry a girl named Ida ... but by the time I decided to give him the dollar --

JOLSON: He had a wife and five kids.

JACK: Only three ...

JOLSON: All right, Jack, who did you finally give the dollar to?

JACK: Well, you've heard of Bing Crosby, haven't you?

JOLSON: ~~Heard of him?~~ We've gone around together on the same turntables.

JACK: Oh yes yes.

JOLSON: Anyway what happened with Crosby?

JACK: Well, I noticed he looked hungry, so I walked up to him, slapped him on the back, and said, "Kid, how about a dollar?" and he gave ~~me one~~ ... Anyway, Al, I didn't know where to turn next.

JOLSON: But Jack, there were other struggling youngsters who could've used that lucky dollar ... fellows like Danny Kaye, Bob Hope, Ronald Colman, Hugo Carmichael ... Jimmy Durante, Darryl Zanuck, Clark Gable, and Menashe Skulnick.

JACK: Menashe Skulnick?

JOLSON: Yes, he's the star of "Finkelstein's Rainbow".

JACK: Oh ... oh ... well anyway ... All those actors seemed to struggle to the top without my help ... And so, against my finer instincts, I kept your lucky dollar ... and now it will always be with me.

JOLSON: I know, you had it melted down and shot into your arm.

JACK: Yes ... Well Al ... it's getting on towards the end of the program, and I was wondering ... Well ... perhaps you'd like to sing a song.

JOLSON: ~~Perhaps?~~ .. (TO AUDIENCE) You know folks, this kid doesn't listen to the radio much.

JACK: Oh..then you would like to sing.

JOLSON: Certainly..that's why I brought my music over...Here, look at it.

JACK: Well..this is a swell song....Come on Al, let's hear it.

JOLSON: Okay, but who'll accompany me?

JACK: Phil Harris's orchestra.

JOLSON: ...Give me my music back.

JACK: What?

PHIL: Wait a minute, Jolie, I heard that remark, and I don't like anyone casting Aspirins at my band.

JACK: That's aspersions.

JOLSON: For his band it's aspirins, I've heard them.

PHIL: Oh yeah ... What's wrong with my band?

JOLSON: (A LA KITZEL) What's wrong? HOO HOO HOO!

PHIL: Come on, come on, what's wrong with my band?

JACK: Oh Phil, don't be so sensitive ...

PHIL: (CRYING LIKE A HURT CHILD) WELL, I DON'T CARE ...
EVERYBODY WHO COMES ON THIS PROGRAM HAS TO INSULT MY BAND
AND I WON'T STAND FOR IT ANYMORE ... I WON'T ... I WON'T
... I WON'T

JACK: Gee, Al, you've hurt Phil's feelings ... Say something
nice to him.

JOLSON: ... Bourbon.

PHIL: Thanks Pal, thanks.

JACK: Phil, stop kissing him! ... Come on Al, everybody's waiting
to hear you sing.

JOLSON: Okay, Jackson ... Stand back...

(JOLSON'S SONG ... "APRIL SHOWERS")
(APPLAUSE)

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JACK: Al, that was wonderful ... Let's throw the script away
and have another song.

JOLSON: Okay, what do you want?

JACK: "You Made Me Love You."

JOLSON: I always did ... Hit ti boys ...

(JOLSON'S SONG ... "YOU MADE ME LOVE YOU")

(APPLAUSE AND PLAY OFF)

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NORMAN:

Ladies and gentlemen ... I just want to say a few words in behalf of the U.S. Coast Guard which is again accepting men between the ages of seventeen and twenty-five or veterans up to thirty-five. Many opportunities are available in the technical fields of electronics and aviation, so if any of you men are interested, call your nearest Coast Guard Recruiting officer. He's listed in the directory under U.S. Government, Treasury Department ... Thank you ...

(APPLAUSE)

DELMAR:

~~Jack will be back in just a minute, but first he has to~~
~~finish his speech.~~

ATX01 0309547

CLOSING COMMERCIAL:

DELMAR: Jack will be back in just a minute, but first, here is Basil Ruysdael.

RUYSDAEL: As you listen to the chant of the tobacco auctioneer, remember - LS - MFT.

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and in a cigarette it's the tobacco that counts.

SHARBUTT: Mr. James Walker, of Durham, North Carolina, has been an independent tobacco buyer for 27 years. A veteran of thousands of tobacco auctions, he said:

VOICE: Season after season, I've seen the makers of Lucky Strike buy fine, ripe, fragrant tobacco. So, it's only common sense for me to pick Luckies ... smoked 'em for 17 years.

RUYSDAEL: Friends, independent tobacco experts like Mr. Walker speak from experience for they can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco, real Lucky Strike tobacco.

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. No doubt about it ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and fine tobacco means real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike -- so round, so firm, so fully packed, so free and easy on the draw.

~~25~~ 25

Kennedy Ballroom and

(TAG)

JACK: Ladies and gentlemen, I want to thank Al Jolson for appearing on my program tonight. Al, you were just great and thanks very much.

JOLSON: Thanks, Jack ... How about my check?

JACK: Look, you just came over to sing, don't antagonize me ... Ladies and gentlemen, on Wednesday we'll be opening at the Roxy theater here in New York and next Sunday will be our last broadcast of the season, when Dennis Day will be back with us and our guest star will be America's greatest pause for station identification ... Fred Allen ... Say Jolie, will you excuse me a minute? I promised I'd drop in next door on the Phil Harris program. They might need me over there.

JOLSON: Jack, they need you like a moose needs a hat rack.

JACK: Hey, you heard that on my program.

JOLSON: No, some fellow named Norman Krasna told it to me.

JACK: Oh yes yes .. he loves it ... Goodnight folks.

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