

**DON** The Grape-Nuts Flakes Program, the first radio program to come to you from Williams Field near Tempe, Arizona, starring Jack Benny with Mary Livingston, Phil Harris, Dennis Day, Rochester and yours truly Don Wilson.

**MUSIC** *Opening theme beginning Cue MW-1*

**DON** You know friends, the other night I saw a movie about a young man as rich and distinctive as ... well, as the rich, distinctive flavor of Grape-Nuts Flakes. And he had a young girl as truly appealing as ... well, as an appealing bowlful of Grape-Nuts flakes. And when they got married, they lived as happily as ... well as happily as folks who have that grand tasting Grape-Nuts Flakes at breakfast every morning. Well friends, the moral of the story is just this. You'll find morning-rich, sweet as a nut Grape-Nuts a delicious breakfast treat. Let Grape-Nuts Flakes bring you your Grape-Nuts flavor in the form of delicate, toasty brown flakes. A flavor that's utterly distinctive because it's a new grain blend of sun-ripened wheat and malted barley, toasted golden brown and crisp. So for a good tasting, delicious breakfast treat, ask for Grape-Nuts Flakes in the thrifty 12 ounce package.

**MUSIC** *Opening theme conclusion Cue MW-2*

**DON** That was "This is the Army Mr. Jones" played by the orchestra. And now Ladies and Gentlemen, from Williams Field near Tempe, Arizona, we bring you a man who after a week under the blazing Arizona sun, no longer looks like a frog's belly in the moonlight, Jack Benny!

**JACK** Thank you, thank you. Hmm, frog's belly in the moonlight. Jello again, I mean Grape-Nuts Flakes again, this is Jack Benny speaking and Don, although you put it rather crudely, there's no question about it, I do look much better with my desert tan.

**DON** Yes, Jack, you certainly do.

**JACK** Why not, I'm outdoors all the time, horse back riding, swimming. I tell ya Don, I feel like a million dollars. I mean 25 thousand. You can't feel like a million. You know, Don, this Arizona sunshine seems to have done you a lot of good, too.

**DON** Oh, it has, Jack. Every afternoon I've been taking sun bath up on the roof of my hotel.

**JACK** You ... you take sun baths on the roof? That's a little dangerous, isn't it?

**MARY** What do you mean “dangerous?”

**JACK** Well, there are a lot of planes flying around here. From ten thousand feet you must look like a landing field. Really, I – I’m not kidding.

**DON** Oh now be reasonable, Jack. From ten thousand feet I look like an ant.

**JACK** Well, it must be that fat aunt of yours who lives in Denver. I know a landing field when I see one. Oh, hello, Mary.

**MARY** Hello, Jack. Well get a load of you. What a tan you’ve got.

**JACK** Haven’t I though? Yes, Mary, I look just like those toasty brown Grape-Nuts flakes.

**MARY** Yeah, but you still shake like Jello.

**JACK** I do not. I’m the picture of health. Gosh, I’ve been outdoors all week.

**MARY** Well, why didn’t you get a room?

**JACK** I’ve got a room. I’m living at the Arizona Biltmore, and what a ritzy place that is.

**MARY** The Arizona Biltmore isn’t even open yet.

**JACK** All right! So I have to make my own bed. A little bending over isn’t going to hurt. But that hotel is lovely. You kids will have to come out and visit me.

**DON** Ah, I’d love to, Jack. What room are you in?

**JACK** Oh, you can’t miss it. It’s the one with the boards knocked off the window. But do come over.

**MARY** Imagine! Moving in a hotel that isn’t even open yet. That’s the cheapest thing...

**JACK** Alright. Alright. Forget it. Where are you living?

**MARY** I’m at the Westward-ho, and it’s one of the most beautiful hotels in Phoenix.

**JACK** It is, ay?

**MARY** But you wouldn’t like it. It’s got maids and bell-boys and telephone and everything.

**JACK** You’re right. I’d rather rough it at the Biltmore. That’s me.

**DON** Tell me, Mary, have you been having a lot this of fun this week in Phoenix?

MARY Soldiers and cowboys; how could I miss?

JACK You're always thinking of men. What's the matter with you?

MARY Perfectly normal. Look at us.

JACK I don't mean that.

PHIL Hey, Jackson, ain't it wonderful here in Arizona? There ain't nothing like those wide open spaces.

JACK Oh, hello, hello, Phil. Yes, yes, and isn't the climate ... it's so grand.

PHIL Yeah, this air's the nuts. That's because there's very little hoomidity.

JACK The hoo ... hoo-what?

PHIL Hoomidity, stupid. That means no moisture.

JACK I know what it means. I also know how to pronounce it but I'll be darned if I'll tell you. Say, where are you living, melon-head? (ad-libs) yessir, I put that in. No kiddin', Phil, where are you staying?

PHIL I'm staying at a beautiful place. It's called the ... eh ... Camel Back inn.

JACK You're at the Camel Back, eh? Havin' a good time?

PHIL Well, I've gone without water for seven days.

JACK Well, that's typical of you, Phil. You come to a beautiful place like this and you don't get any rest at all.

PHIL What are you talkin' about? I'm under the bed every night by ten o'clock.

JACK Well, Phil, I'd like to ask why you don't sleep on top of the bed, but I know your orchestra's there. By the way, you and your boys came all the way from Hollywood on the Santa Fe bus, didn't you?

PHIL All but my guitar player. He bought a new pair of shoes. He wanted to break 'em in.

JACK Oh, my goodness, now I've heard everything.

DENNIS Say, Mr. Benny, I was wondering if I could dedicate my song tonight to ...

JACK Oh, hello, Dennis.

DENNIS Hello. Say, Mr. Benny, I was wondering if I could dedicate my ...

JACK What? What did you say?

DENNIS I was wondering if I could dedicate my ...

JACK How eh ... How do you feel out here in the desert?

DENNIS Oh, fine.

JACK Good.

DENNIS I had a slight case of cactus in my feet, but it's all out now.

JACK Well, there's a lot of it going around. I know about that.

MARY (*laughs*) Jack backed into a cactus the other night ...

JACK Never mind.

MARY ... and he had to take off his pants with a pair of tweezers.

JACK Alright, alright.

DENNIS Say, Mr. Benny, I was wondering if I could dedicate my song tonight to a girl friend of mine. I'm singing Conchita.

JACK Oh. Oh, is that your girl friends name? Conchita?

DENNIS No. Babe Marx.

JACK Well, eh, what's the connection between Conchita and Babe Marx?

DENNIS Well, she can cheetah more than any girl I ever met.

JACK Dennis, you better get a big hat. The sun here is taking advantage of you.

DENNIS (*sings*) *Cue MW-3*

DON That was "Conchita Martina Lopez" sung by Dennis Day. And now, ladies and gentlemen, I have a very important announcement to make. Last Monday afternoon, Jack Benny went to an official automobile graveyard in Los Angeles and contributed his famous Maxwell to the junk salvage drive.

JACK Yep, little Maxey is gonna to do her bit in the war effort.

DON So at this time, folks, we would like to re-enact for you all that took place on that historic occasion.

JACK Gosh, did ... did I make history?

MARY Why certainly. They want to take Paul Revere out of the school books and put you in.

JACK Oh, stop. I know better than that.

PHIL John Paul Revere, what a sailor he was.

JACK Oh, quiet. Continue Don.

DON Jack felt that his whole radio gang should be present to take a farewell ride in his old jalopy. So he told us to be at his house at three o'clock sharp and we'd all ride together ... *(fade off mike)*

SFX *Cue MW-4 (Maxwell)*

JACK Well, imagine ... imagine turning a car like this into the junk pile. Why, the motor is in wonderful condition.

ROCH Wonderful condition?

JACK Yes.

ROCH I lifted up the hood yesterday, and the spark plugs were playing ring-around the fan belt.

JACK That's a lie because I'm wearing the fan belt. You know, fells, I ... I realize I should give my car to the salvage drive, but ... gee, you can't blame a guy for feeling blue and ... all choked up.

DENNIS Did the laundry shrink your collar?

JACK No! Pay attention. I'm sentimental.

SFX *Cue MW-5 Maxwell (repeat of MW-4)*

JACK Take it easy, Rochester. No use getting another ticket for speeding.

PHIL Holy smokes, Jack, you mean to say you got a ticket for speeding in this car?

ROCH That's right, Mr. Harris. Our bumper got hooked to a fire truck.

JACK I don't care how it happened. It was going like the wind. Now watch what you're doing, Rochester, and grab a hold of the steering wheel.

ROCH I'll catch it the next time it comes by.

JACK Well, you better.

SFX *Cue MW-6 Maxwell*

JACK Imagine, after all these years; parting with my little Maxwell.

DENNIS Oh, boy, will you look at that gorgeous blond standing on the corner there.

JACK Where? Where? Who? What? What? Where? Oh, I see her.

MARY Jack, put down that telescope.

JACK But I know the girl. It's Shirley Truebucks. *(calls)* Hello! Hello, Shirley! Remember me?

GIRL Jeepers, yes!

**JACK** Hmm. Turn here, Rochester, that junk yard is down on Western Avenue.

**MUSIC** *Cue #7 bridge + Maxwell sound*

**JACK** It oughta be around here somewhere.

**DON** There's the sign, Jack, "Official automobile graveyard."

**JACK** Oh, yeah. Turn in here Rochester.

**ROCH** OK.

**JACK** And watch that curb!

**SFX** *Cue MW-8 (crash)*

**ROCH** Easy does it.

**JACK** Well ... well that's it fellas. That was our last trip. Our last ride in the Maxwell.

**ROCH** I'll buy drinks.

**JACK** Never mind! Eh, hello.

**MAN** Yes sir, what can I do for you?

**JACK** Eh, I'm Jack Benny. Are you the head man of this junk yard?

**MAN** I'm not wearing this carnation in my overalls for nothing.

**JACK** Oh. Oh, yes. Well I've got a car here I'd like to turn in for the salvage drive. This is it right here.

**MAN** Well, we do need junk, but ... eh ...aren't you over-doing it, old man.

**JACK** Look, buddy, scrap is scrap. Now how much am I offered?

**MAN** The rate we're paying here is seven dollars a ton, so I can give you about seven-fifty.

**JACK** Seven-fifty? Wait a minute, mister; I've got a lot of extras on this car. Then there's the radio and the fog lights, the cigarette lighter.

**MAN** What cigarette lighter?

**JACK** Right there.

**MAN** That's a candle!

**JACK** Well, if you can't light a cigarette with a candle, brother, you oughta give up smoking. Now how much am I offered?

**MAN** It's still seven-fifty.

**JACK** Oh.

**MAN** Now, you can have cash, but if you like, I'll pay you in war stamps.

**JACK** Yeah. I'll take the war stamps.

**MAN** Yes, sir. Would you like a wet sponge or have you strength enough to lick 'em.

**JACK** Just give me the stamps! I'll handle it. Now ... well ... that's that.

**MARY** Come on, Jack, let's get going.

**JACK** Yep. Gotta get going I guess. *(pause)* Yes sir.

**PHIL** Come on, Jack, let's get out of here.

**JACK** Yep. Gotta leave my little Maxie. Oh, well, it's for a good cause. Yep.

**PHIL** So what are we waiting for? Let's go!

**JACK** Yeah. Let's go. Well, come on. Come on, Rochester.

**ROCH** *(sob)* I'm coming boss, I'm coming. Boo-hoo-hoo.

**JACK** Oh, stop bawling or you'll have me doing it, too. Come on, let's get out of here.

**MUSIC** *Cue MW-9*

**DON** Ladies and gentlemen, it is several hours later and Jack has returned to his home in Beverly Hills and as we pick him up now it's about midnight.

**JACK** Five years. Five years I've had that little Maxwell and now it's gone forever. Well, I might as well turn in, I guess. Eh, get my pajamas out, Rochester.

**ROCH** I put a nightshirt out there on the bed, boss.

**JACK** I don't want a nightshirt. I've been getting cold lately and a nightshirt creeps up on me.

**ROCH** This one won't do any creepin'. I put stirrups on it.

**JACK** Good. Good. *(yawns)* I don't think I'll bother creaming my face tonight. No I'm ... I'm too tired. My ... my complexion is all right.

**ROCH** But I got new stuff at the drugstore; Betty's buffered beauty bar.

**JACK** What ... what's that?

**ROCH** It says here: "put it on and take a few of those facial wrinkles off of your face or shoes."

**JACK** Well, just ... just put it on my shoes tonight. I'm all in.

**SFX** Door opens

**JACK** Here, hang up my pants and undershirt. Well, hello, Mr. Billingsley.

**Mr. B** Good evening, Mr. Benny. Fixed for your physical I see.

**JACK** No, no, I'm just getting ready for bed. I've been very restless lately.

**Mr. B** Well in that case you must try one of my new sleeping pills. Here you are.

**JACK** But Mr. Billingsley, this isn't a sleeping pill. It's a baseball bat.

**Mr. B** Well, if that doesn't do the trick, you ought to see a doctor.

**JACK** Hmm. Well thanks anyway.

**Mr. B** Don't mention it. Good night, Mr. Benny.

**JACK** Good night.

**Mr. B** Oh, I haven't seen her in years.

**JACK** He's a strange fellow. Boy, am I all in.

**ROCH** Here are your things, boss. Brace yourself.

**JACK** Rochester! Put down that baseball bat. You're as bad as he is. Gosh, this bed feels real good. I don't know how I can sleep with my Maxwell all busted up in that junk yard.

**ROCH** Well, look at it this way. Before you know it the scrap in your car is gonna be a battleship or a tank or an airplane.

**JACK** Hmm.

**ROCH** I tell ya boss, if everybody in the country turned in their old junky cars and gathered all the scrap they could, there wouldn't be no shortage of nothin', especially victory.

**JACK** You're right, Rochester, absolutely right. (*yawns*) Well, goodnight.

**ROCH** Good night, Mr. Benny. If your hot water bottle springs a leak, just put a band-aid on it.

**JACK** I will.

**SFX** Door slam

**JACK** Well, no wonder I'm tired. Gee, I practically helped Henry Kaiser build a ship today. Well, just think. Little Maxie ... gonna be a ship ... or a tank ... or ... maybe an airplane. (*snore*) ... (*snore*) ... seven dollars a ton ... (*snore*) ... (*snore*)

**MUSIC** *Cue MW-10 dream music*



COL G        Calling bombardier Benny. Calling bombardier Benny. Report to commanding officer immediately.

JACK        Bombardier Benny? Gee, that's me. I'm a bombardier.

COL G        Calling bombardier Benny.

JACK        Coming. Coming, sir. Bombardier Benny reporting. Did you call my, sir?

COL G        Yes. What kept you?

JACK        Well, I was creaming my face. What's up, sir?

COL G        There's a bomber waiting outside and you're assigned to the crew. Your destination is ... Tokyo.

JACK        Tokyo?

COL G        Yes. Are you ready?

JACK        I'm sure I am, Colonel Griffith. All set to travel.

COL G        Good. You'll find your bomber on the North runway. The pilot is warming up the plane now.

JACK        Wait a minute. I forgot my radio ... my fog light ... my cigarette lighter.

COL G        Use a candle.

JACK        A candle?

COL G        Yes. If you can't light a cigarette with a candle, you ought to take off that fan belt. *(fake laugh)*

JACK        Hmm, The colonel's in a happy mode today. Oh, boy! Tokyo! I'm gonna blow that joint to smithereens, or my name ain't bombardier Benny.

*MUSIC*        *Cue MW-11 – Music + plane engine*

JACK        Look at all those bombers. I wonder which one is mine.

COL G        Your plane is coming right up.

*SFX*        *Cue MW-12 Maxwell*

JACK        Well I'll be ... it's my Maxwell. Only it's get wings on it. Maxie! Maxie, speak to me.

*SFX*        *Cue MW-13 Maxwell horn*

JACK        It knows me!

*MUSIC*        *Cue MW-14 bridge then Maxwell*

JACK        Gee, it's nice up here. How high are we, Rochester?

ROCH Ten thousand feet, boss.

JACK Good. At seven dollars a ton, that's a fortune. Well, we're off to Tokyo.

ROCH We sure are.

JACK Oh, there's a red light up ahead. Slow down, Rochester.

ROCH That's the sun.

SFX *(live) Bells dings once*

JACK It just turned green. Step on it.

SFX *Cue MW-15 Maxwell*

JACK Look at that water down there. Is that the Pacific Ocean, navigator?

PHIL It sure is, Jackson.

JACK Phil Harris! Are you the navigator, Phil?

PHIL I ain't wearin' this carnation in my nose for nothin'.

JACK Oh, yes. Where are we, Phil?

PHIL Well, according to the calculations I just computed on my Merkacord charts, we have proceeded to be at longitude 42, latitude 51 and a wind velocity of seven dollars a ton.

JACK What does that mean? Where are we?

PHIL St. Joe, Missouri. They love me there.

JACK Come on, we've got to get to Tokyo. Gee, I ... I hope we've got enough bombs with us.

MARY Cigars, cigarettes, bombs? You can't have any fun over Tokyo without a bomb.

JACK I'll take a few of those, miss.

MARY You want a wet sponge with them, or can you drop them yourself?

JACK Yourself? Oh, I haven't seen her in years. What's the matter, Rochester?

ROCH We're runnin' into bad weather, boss. Look at that cloud up ahead.

JACK Where? Why, I know that cloud. It's Don Wilson.

MUSIC *Cue MW-16 bridge*

DON *(off mike, shouting)* Hello, Jack. Where're you going?

JACK Tokyo.

DON *(still off mike)* Good. I rained all over it last night.

**JACK** You want to come along with us, Don?

**DON** I'd love to but I gotta float back to America now and tell everybody about America's fastest growing cereal, those toasty brown, sweet as a nut, ...

**PHIL** Grape-Nuts flakes. There you go again. The grain, the grain.

**JACK** Now, come on, Harris, you're the navigator. Which way to Tokyo?

**PHIL** I have to fix my position by radio.

**JACK** Go ahead.

**SFX** *Cue MW-17 radio noise*

**VOICE** And so, chin up. Fred Enderhouse here. We find Sally Yamamoto waiting for the return of her husband Tojo ...

**JACK** That's the Japanese radio. We must be on the beam alright. We've got to get ready. Where's our machine gunner, Shirley Truebucks?

**DENNIS** Here I am, Mr. Benny. (*imitates machine gun*) Ah-ah-ah-ah-ah.

**JACK** Good. We're on our way, fellas. It won't be long now.

**SFX** *Cue MW-18 airplane sound*

**JACK** Hey. Look out back of you! It's Jimmy Doolittle.

**DENNIS** Oh, yeah.

**JACK** Hi-ya, Jimmy.

**PHIL** Hi-ya, Jack.

**JACK** Good old, Doolittle. Follow him, Rochester. He knows where Tokyo is.

**MUSIC** *Cue MW-19 bridge*

**JACK** Gee. It ... ought to be around here some place.

**DENNIS** Look, Mr. Benny, there's a big island down below us.

**PHIL** And that city there in the middle of it is Tokyo.

**JACK** Tokyo! Now get set, Harris, we're going into a dive.

**PHIL** I wouldn't drink with them lousy lices.

**JACK** No, no, I didn't mean that. We're gonna give them the works. Come on, men. Let's start dropping these bombs.

**MUSIC** *Cue MW-20 Maxwell + music bridge + bombs*

**JACK** That whole building blew up. Look at that bamboo fly. There goes another building. [**SFX: bang on table once**]

ROCH           Boss! Boss! Wake up! Wake up!

JACK           And there goes another one. [*SFX: bang on table once*]

ROCH           Wake up! [*SFX: bang on table once*] Boss, you're dreamin'.

JACK           And there goes ...

*SFX*            *Cue MW-21 Maxwell sound fades*

JACK           Dreamin'? Dreamin'? Oh ... Oh, yes. Rochester, I just had the most wonderful dream. I dreamt I was bombing Tokyo.

ROCH           Tokyo? Did you blow it all up?

JACK           Not quite.

ROCH           Then I'll stir you up a Welsh Rarebit. Let's finish the job.

JACK           That's an idea. What a dream.

*MUSIC*        *Cue MW-22 bridge with applause*

DON            You know, Uncle Sam tells us that one of the most vital industries in America is homemaking. Why, as a homemaker, you help to sustain the health and stamina of the home front. And to help you in that job, our government's national nutrition program tells you how to plan menus wisely, to get each day plenty of the essential foods which promote health and vitality. Now that includes whole grain cereals --- cereals such as delicious, toasty brown Grape-Nuts flakes. For Grape-Nuts flakes are a whole grain cereal so they supply important whole grain food values, such as iron, niacin and vitamin B-1; food values which everyone of us need every day to keep ourselves in robust, good health. Yes, Grape-Nuts flakes at breakfast will give you a mighty good start on your daily normal routine. So for a grand, nutritious breakfast taste that choke full of delicious flavor, make it malty rich, sweet as a nut Grape-Nuts flakes tomorrow morning.

*MUSIC*        *Cue MW-23 bridge*

JACK           All kidding aside, ladies and gentlemen, automobile scrap must furnish five million of the thirty millions tons of the steel scrap needed to maintain steel production at its current rate. So sell you old jalopy to an automobile graveyard and help keep the steel mills rolling. I want to thank Colonel Griffith and Colonel Grill for their friendly co-operation here at Williams Field. It was a real pleasure to dedicate this new theater here at the post.

MARY          Fine building. No powder room.

JACK           It's for the soldiers! Goodnight, folks.

**DON** The Jack Benny Program was for the entertainment of army personnel and does not necessarily constitute an endorsement of its products by the war department.

**MUSIC** *Cue MW-24 final music with applause*

**NBC  
ANNCR** This program came to you from Williams Field in Arizona. This is the National Broadcasting Company.

**CAST**

Jack Benny  
Mary Livingston  
Don Wilson  
Rochester  
Phil Harris  
Dennis Day  
Scrap yard man  
Colonel Griffith  
Woman (Shirley Truebucks)  
Radio voice  
NBC announcer