

TITLE OF PROGRAM

*Lohmay Presents*

POINT OF ORIGINATION

*GM*

DAY

*Thurs*

DATE

*7-10*

*1942*

SCHEDULED TIME

*8P*

OFF

*8<sup>30</sup>*

ACTUAL TIME ON

*8:00:00*

OFF

*8:29:40*

SUSTAINING

COMMERCIAL



NAME OF SPONSOR

*Phillip Morris*

TYPE OF PROGRAM

*Musical drama*

STATION OR NETWORK

*Weaf Red*

STATION CALL LETTERS ANNOUNCED AT

TIME ANNOUNCED AS RECORDED PROGRAM

TIME ANNOUNCED AS ELECTRICAL TRANSCRIPTION

TIME ANNOUNCED AS SPONSORED

*8:00:13*

REMARKS

*Floa Robson*

*Tal Bambard*

*Home Jamison*

*Alan Kewell*

*Art Smith*

*Charles Martin*

CAST

*Ray Block & orch*

*Rowdy Hughes*

*Jack Smith*

*Lloyd Sherman*

NETWORK

*FREE ANNOUNCED*

*Robson Car*

CUT-IN

CUT-IN

MASTER ATTACHED AS BROADCAST! THIS COPY REPRESENTS AS ACCURATELY AS POSSIBLE THE PROGRAM. ALL ALTERATIONS MADE IN DRAMATIC AND/OR MUSICAL CONTENT ARE CONTAINED HEREIN.

*[Signature]*

ANNOUNCER

*[Signature]*

PRODUCTION

CONDUCTOR

JOHNNY PRESENTS

WEAF

TUESDAY FEBRUARY 10, 1942

8:00-8:30 PM

*Maynard*

SIG: ON THE TRAIL

(ROBBINS)

1. OHIO STATE WEDLEY  
(A) CARMEN OHIO  
(B) ON THE FIELD

(THORNTON ALLEN)  
(THORNTON ALLEN)

2. HOW ABOUT YOU

(FEIST)

3. EVERYTHING I LOVE

(CHAPPELL)

4. ALABAMA BOUND

(SHAPIRO)

5. DEEP IN THE HEART OF TEXAS

(MEL LANE)

6. CUES: 0903 BANKHEAD OPENING  
0904 BRIDGE TO BACKGROUND #18  
0759 NEUTRAL PLAYOFF # 110  
0382 LENNIE THEME #2  
0385 LENNIE THEME #5  
0219 BIRD THEME #1  
0510 SOFT BACKGROUND 123  
0388 LENNIE THEME #8  
0923 WIND  
0383 LENNIE THEME #3  
0384 LENNIE #4  
0850 NEUTRAL PLAYOFF #125  
0795 SOFT BACKGROUND #189  
0863 DRAMATIC BRIDGE #40  
0386 LENNIE THEME #6  
0677 NEUTRAL PLAYOFF # 79  
0393 SOFT BACKGROUND #75

SIGNATURE:

RAY BLOCK: DIRECTOR  
GENEVIEVE ROWE: SOLOIST  
MALE CHORUS  
ORCHESTRA  
TALLULAH BANKHEAD

CONTACT-ZALANTIS  
Sales-Mills  
2-10-42

APPROVED N. B. C. MUSIC  
RIGHTS, NEW YORK

*[Signature]*

PHILIP MORRIS PROGRAM

NETWORK

DATE 2-10-42

SELECTION	SPOT	CORRECT	2nd Net SHOW	1st nd SHOW
OPENING	1.15	1.15	1:10	1.15
OHIO STATE	2.40	3.55	3:40	3.45
HOW ABOUT YOU	3.10	7.05	6:35	6.45
EVERYTHING I LOVE	3.85	10.10	9:50	9.50
COMM	1.20	11.30	11:12	11.10
ALABAMA BOUND	2.50	14.20	13:55	14.00
DRAMA	15.45	29.40	25:05	25.30
DEEP IN THE HEART OF <sup>TEXAS</sup>	2.35	32.20	27:25	27.35
COMM	40	32.00	28:12	28.15
CLOSE	1.20	34.20	29:	29.30

REMARKS:

Charlie ~ 3.55

APPROVED  
FOR  
BROADCAST

PHILIP MORRIS PROGRAM

WEAF

( 8:00 - 8:30 PM )  
( 11:30 - 12:00 MID )

FEBRUARY 10, 1942

TUESDAY

(ORCHESTRA: . . . . . FANFARE . . . . .)

CASE: You can't help inhaling - but you can help your throat.

(ORCHESTRA: . . . . . THEME . . . . .)

JOHNNY: (OVER THEME) (FIRST CALL FROM STORE WINDOW)  
CALL FOR PHILIP MORRIS. . CALL FOR PHILIP MORRIS. . .

CASE: (OVER THEME) Here comes Johnny, ladies and gentlemen, in his red coat and brass buttons. . Johnny, stepping out of thousands of store windows and counters all over the country to intrude the Philip Morris Program.

(ORCHESTRA: . . . . . THEME UP AND OUT . . . . .)

JOHNNY: CALL FOR PHILIP MORRIS . . .

(APPLAUSE)

Hello, everybody - this is Johnny, bringing you greetings from Philip Morris, for over ninety-four years creators of famous cigarettes.

CASE: And this is Nelson Case handing out the hello's for the rest of us - our brilliant new dramatic star, Tallulah Bankhead and such old Philip Morris stalwarts as Ray Block, his orchestra, Floyd Sherman and the Swing Fourteen. That's the set-up - here's the downbeat - and we're off with a Philip Morris salute to Ohio State University.

(ORCHESTRA & CHORUS . . . HIT & FADE . . . OHIO STATE MEDLEY . . .)

*OK*  
*Smith*

CASE: (OVER MUSIC) Here's to Ohio State - alma mater of Ohio's Governor Bricker, General Motor's Vice President Kettering, famed doctor, Francis Carter Wood and humorist James Thurber.

CASE: (OVER MUSIC) To Ohio State - boasting the largest Agricultural School in the world - responsible for some of our greatest farm improvements.

CASE: (OVER MUSIC) And here's to university president, Howard Bevis - and to all the Buckeye sons and daughters who have brought her fame in the past -- who will make her future even more illustrious!

(ORCHESTRA & CHORUS. . . . (TO FINISH). . . . OHIO STATE MEDLEY)

(APPLAUSE)

CASE: Light up a Philip Morris and listen to singing by Beverly and Jack Smith. Sounds like a good idea to me. And - stealing the title of the song - "How About You?"

(BEVERLY, SMITH & ORCHESTRA. . . . . HOW ABOUT YOU)

(APPLAUSE)

(ORCHESTRA. . . . . (HIT & FADE). . . . . EVERYTHING I LOVE)

CASE: (OVER MUSIC) The Philip Morris call is for one of the year's top ballads -- and for someone who can really sing it. So here's Floyd Sherman and Cole Porter's - "Everything I Love".

(SHERMAN, CHORUS & ORCHESTRA. . . . . EVERYTHING I LOVE)

(APPLAUSE)

CASE: Before Ray Block turns from singtime to swingtime, think this over:

(MIDDLE COMMERCIAL)

(ORCHESTRA. . . . .(HIT & FADE). . . .ALABAMY BOUND)

CASE: (OVER MUSIC) Coming round the bend and getting up steam -  
a Philip Morris streamliner - a whirlwind Ray Block  
arrangement of - "Alabama Bound".

(ORCHESTRA. . . . .ALABAMY BOUND)

(APPLAUSE)

(DRAMA)

CASE:

If the only test of a cigarette were the quality of its tobacco -- of course Philip Morris would be way up front, for no finer tobaccos are grown than those in Philip Morris.

But I submit there's something more. Actually -- the test of a cigarette is not the first smoke of the day, but the last one, at night. And the Philip Morris smoker finds his throat and his mouth are <sup>just</sup> as fresh and comfortable -- when the day is done, as in the morning.

A group of distinguished physicians have put it another way. They compared the five leading cigarettes -- including Philip Morris. And they report that:

IN STRIKING CONTRAST TO PHILIP MORRIS -- IRRITANT EFFECTS OF THE FOUR OTHER LEADING BRANDS AVERAGED MORE THAN THREE TIMES AS HIGH -- AND LASTED MORE THAN FIVE TIMES AS LONG!

This was reported in authoritative medical journals - to inform other doctors.

To every smoker that's VITAL! You can't help inhaling -- but you can help your throat!

Philip Morris smokers enjoy -- protection added to their pleasure -- and no worry about throat irritation.

Philip Morris' superiority is recognized by eminent medical authorities.

NO OTHER CIGARETTE CAN MAKE THAT STATEMENT!

// 12

(INTRODUCTION TO DRAMA)

(ORCHESTRA.....DRAMA MUSIC)

(APPLAUSE) ...



CASE: Back to the music of Ray Block and the entire Philip Morris ensemble who let loose on the latest song sensation - "Deep In The Heart Of Texas."

(ORCHESTRA & ENSEMBLE . . . . . DEEP IN THE HEART OF TEXAS)

(APPLAUSE)

(CLOSING COMMERCIAL)

CASE:

7134

Here's still more evidence -- added to what I gave you a few minutes ago -- that Philip Morris is the cigarette for you.

Yes -- here are the findings of still another - and entirely separate group of distinguished doctors.

Also in authoritative medical journals -- the report that...  
WHEN SMOKERS CHANGED TO PHILIP MORRIS, EVERY CASE OF  
IRRITATION OF THE NOSE AND THROAT DUE TO SMOKING CLEARED  
COMPLETELY OR DIFINITELY IMPROVED!

This is vital protection -- added to the enjoyment of this finer cigarette. You can't help inhaling -- but you can help your throat!

Join Johnny's Call for Philip Morris...

AMERICA'S FINEST POPULAR-PRICE CIGARETTE!

7812

JOHNNY: This is Johnny again - returning new to the thousands of store windows and counters all over the country. Look for me -- I'll be waiting for you. Come in -- and -- CALL FOR PHILIP MORRIS ...

(ORCHESTRA.....THEME)

JOHNNY: (OVER MUSIC) CALL FOR PHILIP MORRIS ...

CASE: Goodbye Johnny - we'll be ~~seeing you in the windows and on the counters during the week~~ and hearing you over this same station next Tuesday at this same time.

JOHNNY: (FROM STORE WINDOW) CALL FOR PHILIP MORRIS ...

BANKHEAD: This is Tallulah Bankhead, ladies and gentlemen. Ray Block and I have thoroughly enjoyed bringing this show to you tonight -- and we'd like to have you all with us next week when Johnny calls again.

~~BANKHEAD: Meantime - don't forget the most important call of them all -- the Red Cross Roll Call. Give generously to this wonderful organization. Give tonight. Thank you.~~

(APPLAUSE)

CASE: ~~Johnny presents a Philip Morris Program on the air three times a week - Tuesday, Friday and Sunday. For time and station consult the radio column of you newspaper.~~

CASE: This is Nelson Case saying goodnight for Philip Morris.

ANNCR: THIS IS THE NATIONAL BROADCASTING COMPANY.

(APPLAUSE)

PHILIP MORRIS  
TALLULAH BANKHEAD  
CHARLES MARTIN

*P*  
*Mr. Raymond*  
FINAL REVISION

*Studio*  
*6a*

TUESDAY, FEBRUARY 10, 1942  
8:00 - 8:30 PM  
11:30 - 12:00 PM

-----  
(ORCHESTRA.....THEME)

MARTIN

Ladies and gentlemen, this is Charles Martin. Tonight one of the great actresses of the world comes to the microphone to star in a special radio play - Miss Tallulah Bankhead.

(ORCHESTRA.....FANFARE)

Miss Tallulah Bankhead stars tonight in my adaption of George Calderon's great dramatic bombshell -- The Little Stone House. Supporting Miss Bankhead is Miss Flora Robson.

(ORCHESTRA.....UP & OUT)

(WIND UP, BANGING ON DOOR)

MRS TANNERTON

Nora, open the door.

NORA

Yes, ma'am. I was going to.

(STEPS TO DOOR OPENS)

TRAMP

Good evening, ma'am, might I come in for a little bit, out of the rain? I've no money for a room...

MRS T

It's quite all right, sir.

(DOOR CLOSES .. STEPS)

TRAMP

The storm broke just as I noticed your lodging sign...and I had to go someplace.

APPROVED  
FOR  
BROADCAST  
*of Jones*

MRS T

It'll quite down soon. Would you like something to eat, sir?

TRAMP

I have no money.

MRS T

Are you hungry?

TRAMP

Starved.

MRS

Give the gentleman some supper, Nora.

NORA

He's the third person you've fed today, ma'am.

MRS T

Nora...help me with this coat, please.

(COAT EFFECT)

TRAMP

(ASTONISHED) You going out in this weather, ma'am?

MRS T

I've got to, sir. I'm going to have a talk with my son.

TRAMP

Couldn't your son come here?

MRS T

(ALMOST WIERDLY) No. My son is dead.

TRAMP

Dead?

(STEPS)

NORA

You're supper's ready, Mister. You better come in the kitchen and get it.

TRAMP

(PUZZLED) Yes...sure.

MRS T

Nora, when Mr. Herbert comes, ask him to wait, will you please.

NORA

Yes, ma'am.

(STEPS TO DOOR OPEN, WIND & RAIN UP, DOOR CLOSE)

TRAMP

Where's she going?

NORA

She told you, didn't she? Down to the cemetery to her son's grave.

TRAMP

But in weather like this?

NORA

She's gone in worse weather than this, mister. There's lots in this town call her mad.

TRAMP

Who was her son?

NORA

Well, you'd come closer to it if you asked me who she was before her son was born. Every hear of Jenny Davis?

(MUSIC.....BG)

TRAMP

Jenny Davis?

NORA

Well, I guess you wouldn't have, but there's lots who have. She was a singer. Was going into the opera ... be one of the big singers of the world, but she fell in love. Got married and had a child.

(DOOR OPENS, GURGLING BABY EFFECT)

JENNY

Nora!

NORA

Mrs Tannerton, here's your baby.

JENNY

My baby. Let me see him.

NORA

Careful.

JENNY

Nora...Is he beautiful, Nora?

NORA

I think he's very beautiful, Ma'am.

JENNY

Where's my husband. Why isn't he here?

NORA

Mrs Tannerton, while you were so sick none of us could tell you. But now somebody's got to. Mr. Tannerton won't ever see the baby.

JENNY

Why not?

NORA

Mr Tannerton died last week.

(MUSIC.....)

NORA

She gave up her career and devoted her very soul to her boy for it seemed he did have a great deal of talent. When he was six she started him playing the violin. And then when the boy was about eighteen years old he started composing some kind of a symphony....(FADING)

JENNY

Well, Richard, here's your coat, son.

RICHARD

I'm going to miss you mother...you've been awfully good to me.

JENNY

Good? What a thing to say, Richard.

RICH

Mother, I've been thinking.... Supposing I don't come through.  
Supposing I'm not as great as you think I am.

JENNY

Richard, please. You are great. I'm going to keep telling you that.  
Everyone will tell you that one day. You are great...you are great.  
And when you come back it'll be as Richard Tannerton, the great composer.

RICH

Goodbye, Mother.

JENNY

Goodbye, my son.

(STEPS)

Richard, your manuscript, you almost forgot it.

RICH

Oh, yes, mother.

JENNY

I have a confession, Richard. Last night, when you were out, I sat  
down and played part of it.

RICH

You played it? Oh, mother, you shouldn't have.

JENNY

Why not Richard?

RICH

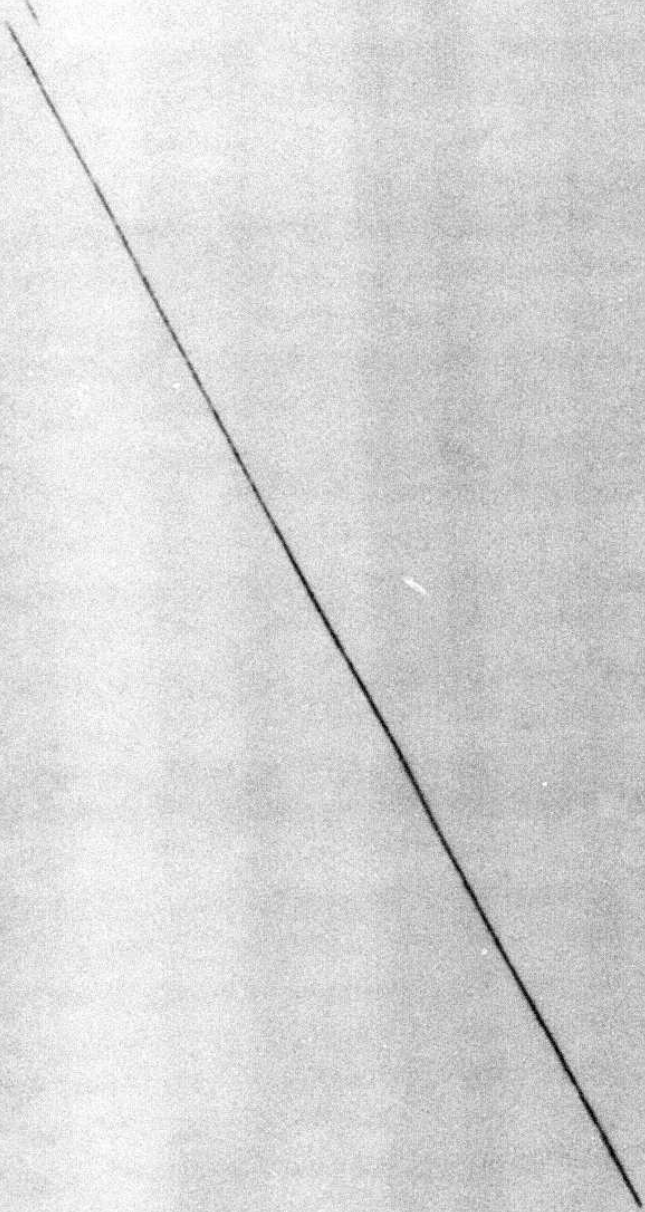
But it's not finished.



JENNY

It begins so beautifully. When you come back I want to be the first one to play it through.

(MUSIC.....)



NORA

The boy wasn't gone more than a day when the news came. I was sitting right over there when the door bell rang.

(DOOR BELL)

JENNIE

Nora, the door.

NORA

I'm going.

(STEPS TO DOOR OPENS)

VOICE

Mrs. Tannerton?

NORA

She's inside. Who wants to see her, please?

VOICE

We're from the police department.

NORA

Police department! Just a minute. Mrs. Tannerton, somebody here to see you.

JENNIE

I'm coming.

VOICE

Mrs. Tannerton?

JENNIE

Yes?

VOICE

We've got some very bad news for you, Mrs. Tannerton.

JENNIE

Bad news?

VOICE

About your boy.

JENNIE

My boy? What happened to my boy?

VOICE

There's been an accident.

(MUSIC\_BACKGROUND . . . )

JENNIE

Accident?

VOICE

He was on his way to New York. The car he was riding in--

JENNIE

Is he hurt. Tell me, please, is he--

VOICE

The car was burned. We found this.

JENNIE

His manuscript. That's his music. That's burned, too? And my son...

VOICE

He's dead. He was murdered on the road. Looked like robbery. They burned the car and left him there to burn up in it.

JENNIE

(CRYING) Oh, Richard, Richard, Richard.

(MUSIC: . . . . .)\_

NORA

Well, some say she wasn't quite right after that. But who would be? There it is in that little case. The ashes of an unfinished manuscript and his violin. For two years I didn't think she'd live..and then something happened...

(PIANO\_PLAYING\_EFFECT) . .

(DOOR OPENS)

NORA

That you playing, ma'am. First time I've heard you playing in two years.

JENNIE

Nora. Do you know what this is?

NORA

No, ma'am.

JENNIE

This is my son's music. I've remembered the first part. I'm trying to restore the rest as he might have written it if he had lived. You see, Nora, whenever I visit his grave my son talks to me. I've heard him. And if I listen hard enough, I can hear the rest of his music and write it down and give it to the world. Do you believe that's possible, Nora?

NORA

I don't know, ma'am.

(MUSIC: . . . . .)

NORA

So she began working on his manuscript and visiting his grave, saving her money for a little stone house to build over it. Would you call her mad, mister?

TRAMP

Mad? I guess we call everyone mad who's faithful to an idea.

(DOOR BELL)

NORA

I think she's back.

(STEPS TO DOOR OPENS)

Hello, ma'am.

JENNIE

Hello, Nora.

NORA

Ma'am you're soaking wet.

JENNIE

Oh, I'm all right, Nora. Mr. Herbert come here yet?

NORA

Not yet, ma'am.

JENNIE

Have you had enough to eat, sir?

TRAMP

Yes, plenty, thank you.

JENNIE

Do you know anything about architecture?

TRAMP

A little.

JENNIE

These are the plans for my son's stone house. Mr. Herbert designed it.

TRAMP

Hm...Going to be quite a large house, isn't it?

JENNIE

I want it to be large. I want it to have the dignity and grandeur that my son had.

(DOOR BELL)

JENNIE

Oh that must be Mr. Herbert.

NORA

I'll go, ma'am.

JENNIE

No, you stay right here, Nora, I'll take it. I want to see Mr. Herbert alone.

(DOOR OPENS, CLOSES, STEPS, ANOTHER DOOR OPENS)

Yes?

RICH

Good evening.

(DOOR CLOSE)

Do you know who I am?

JENNIE

No.

RICH

Hello, mother?

JENNIE

What did you call me?

RICH

Don't you know me?

RICH

I'm Richard, your son.

JENNIE

My son...my son, Richard?

RICH

Yes, Mother.

JENNIE

But my son is dead....I buried him.

RICH

No, mother. Those were ashes you buried.

JENNIE

You're a ghost...

RICHARD

No, mother, I'm not a ghost. I've just come out of prison.

JENNIE

Prison?

RICH

I've been in prison for ten years. I committed a robbery so I could hide there.

JENNIE

But..Richard was killed.

RICH

No, mother, I wasn't killed. I killed him.

JENNIE

What?

RICHARD

I wasn't killed. I did the killing.

JENNIE

What are you saying?

(MUSIC BACKGROUND)

RICH

I was never what you thought I was. I never wanted to be a musician or a composer. I never felt it. It was you who tried to make me great. I never was great. That night when I went back to New York, I picked up a friend and we started to drive. We were going to have a good time with the money you gave me for more school. We got drunk, we had a quarrel over money and a girl. We fought. I started choking him. I killed him on the road. Then I changed clothes and set fire to the car and I left. I saw you at the cemetery. I watched you cry over my body. Well, I came back to tell you not to cry any more.

JENNIE

I don't know who you are. You say you committed a murder. My son would never commit a murder. My son was murdered. My son was too fine to do the thing you say he did. I heard my son play with my own ears. I remember the manuscript my son left me.

RICHARD

But, you know I'm your son, Mother.

JENNIE

Don't you dare call me that. Get out of here. My son was killed. He was murdered before he had a chance to live. My son had greatness in him. You're a murderer and a liar. Now you get out of here before I tear you to pieces.

RICH

Mother.

JENNIE

I'm not your mother. Get out of here. My son was killed..My son was murdered.

RICH

Gee, you must be out of your head.

JENNIE

Get out.

RICH

Listen I'll go...Don't say anything about this to anybody. You and I are the only ones in the world who know.

JENNIE

Get out.

RICHARD

Goodbye, mother.

(DOOR SLAM, ANOTHER DOOR OPENS)



Mrs. Tannerton, who was that?

NORA

Some tramp.

JENNIE

But you never turned anyone away before.

NORA

There was nothing in him that deserved any kindness. I ordered him out.

JENNIE

TRAMP

It's a bad night, ma'am.

JENNIE

Yes, yes, it is. Mr. Herbert should be here any minute, Nora. I'm going upstairs to get the money. When Mr. Herbert comes, you tell him I've got the money all ready, and that he can start work tomorrow on the little stone house over my son's grave.

(MUSIC: . . . FINALE)