

Casablanca

MUSIC: Screen Guild Players Theme

ANNOUNCER: Lady Esther presents The Screen Guild Players! ... The Screen Guild play tonight: "Casablanca!" The starring players ...

HUMPHREY BOGART: This is Humphrey Bogart.

INGRID BERGMAN: This is Ingrid Bergman.

PAUL HENREID: And this is Paul Henreid.

APPLAUSE

MUSIC OUT

ANNOUNCER: Tonight Lady Esther presents The Screen Guild Players in Warner Brothers' exciting story of romance and intrigue in wartime Africa, "Casablanca" -- with the original stars of the picture: Paul Henreid as Victor Laszlo, Ingrid Bergman as Ilsa Lund, and Humphrey Bogart as Rick Blaine.

MUSIC IN

ANNOUNCER: Barely escaping the conquering Germans' entrance into Paris, Rick Blaine fled to Casablanca. There, months before the American troops landed, he was operating Rick's American Cafe. Casablanca swarmed with refugees and Casablanca's more permanent foreign residents did a land office business in exit visas and letters of transit. Rick, however, avoided involvement in that dangerous business, until the night our story began. He was in his office above the cafe where he could watch and hear the crowd below when his headwaiter called to him...

CARL: Oh, Rick!

RICK: Yes, Carl?

CARL: The Prefect of Police, Captain Renault, would like to speak to you.

RICK: Well, send him in.

CARL: Yes, sir. Oh, Rick will see you, Captain Renault.

RENAULT: Thank you, Carl. Hello, Rick.

RICK: Hello, Louis. Why the formality?

RENAULT: Well, I have some unpleasant news for you, Ricky.

RICK: You mean you're looking for more graft?

RENAULT: Oh, no, no, no, no. At least, not right now. Uh, my men arrested Ugarte on his way to your roulette wheel, Ricky.

RICK: Well, except to Ugarte, what's so unpleasant about that?

RENAULT: Oh, in itself nothing. But we arrested Ugarte for murdering two German couriers and stealing their letters of transit. Ugarte did not have those letters of transit when he was arrested and he's seen no one but you, Ricky, since the murder.

RICK: What are you building up to, Louis? Arresting me?

RENAULT: No, not immediately, at any rate. I just want to give you a word of advice. Ugarte was going to sell those letters tonight to Victor Laszlo.

RICK: Laszlo? Here? In Casablanca?

RENAULT: Yes. Why, you know, Ricky, this is the first time I've ever seen you so impressed.

RICK: As head of the underground movement, Laszlo's impressed half the world.

RENAULT: Yes, it's my duty to see that he does not impress the other half. Rick, Laszlo must never reach America. He stays in Casablanca.

RICK: Twenty thousand francs says he doesn't.

RENAULT: Oh, make it ten thousand. After all, I'm only a poor corrupt official.

RICK (chuckles): All right, it's a bet.

RENAULT: Well, no one else would dare supply Laszlo with exit visas, Ricky, and since he can't leave Casablanca without them, make certain that you don't give him those letters of transit.

RICK: But I--

RENAULT: Oh, you needn't deny it, Rick. I'm certain you have the letters.

RICK: Even if I had those letters, Louis, you know I stick my neck out for nobody.

RENAULT: Yes, to date. But I suspect, Ricky, under that cynical shell, you're a sentimentalist. Now, if you'll come downstairs with me, I'll introduce you to Major Strasser and Victor Laszlo and his charming companion, the most beautiful woman who has ever come to Casablanca.

MUSICAL BRIDGE IN AND OUT

SAM (sings and plays piano):
You must remember this
A kiss is still a kiss
A sigh is just a sigh
The fundamental things apply
As time goes by

RICK: Sam! Sam!

MUSIC STOPS

SAM: Yes, boss?

RICK: I thought I told you never to play that song again.

SAM: Well, boss, you see, I didn't really--

ILSA: Sam is not to blame, Rick. I asked him to play it.

RICK: You--? Ilsa?

ILSA: Yes, Rick. Ilsa.

RICK: What are you doing in Casablanca?

ILSA: Just traveling through. With Victor Laszlo.

RICK: Where is he?

ILSA: He'll be right back. He's looking for someone.

RENAULT: Well, I found your wandering escort, Mademoiselle Lund. Ricky, I have the honor of introducing--

ILSA: We're old acquaintances, Captain Renault.

RENAULT: Oh, you know each other? Well, then, Ricky, do you also know--
?

ILSA: This is Mister-- Mister Victor Laszlo.

LASZLO: One hears a great deal about Rick in Casablanca.

RICK: And about Victor Laszlo everywhere. I congratulate you.

LASZLO: What for?

RICK: Oh, your work.

LASZLO: Thank you. I try.

RICK: We all try. You succeed.

RENAULT: I can't get over you and Mademoiselle Lund knowing each other, Ricky.
Under the circumstances, it worries me.

RICK: Well, it needn't.

ILSA: Let's see, the last time we met--

RICK: Was at the "La Belle Aurore"?

ILSA: How nice. You remembered. But, of course, that was the day the
Germans
marched into Paris.

RICK: I remember every detail. The Germans wore gray, you wore blue.

LASZLO: I don't wish to be the one to say it, Ilsa, but it's late.
We'll come
again, Monsieur Blaine.

RICK: Any time.

ILSA: Will you say good night to Sam for me, Rick?

RICK: I will.

ILSA: There's still nobody in the world who can play "As Time Goes By"
like
Sam.

RICK: I'll tell him.

MUSICAL BRIDGE

RICK (drunk): That's what she said, Sam. Nobody can play "As Time Goes
By"
like you.

SAM: Aren't you gonna stop drinkin' and go to bed, boss?

RICK: No! Play "As Time Goes By," Sam.

SAM: Oh, I don't think I can remember it, boss.

RICK: If she can stand it, I can. Play it! I-I got a date with a memory
...

PIANO PLAYS

RICK: ... in Paris.

SAM (sings and plays piano):
You must remember this
A kiss is still a kiss
A sigh is just a sigh
The fundamental things apply
As time goes by

MUSICAL BRIDGE indicating a FLASHBACK

ILSA: Now, I really know the meaning of happiness, Richard. It's being
here in
Paris with you.

RICK: And the German army, fifty miles away. Who are you really, Ilsa?
What
were you before you came to Paris?

ILSA: Ha ha! At the beginning, we said no questions, Richard.

RICK: You know, I can't help wondering why I should be so lucky, why I
should
find you waiting for me to come along.

ILSA: Why there is no other man in my life? Well, that's easy. There
was. He's
dead.

RICK: I'm ... sorry. I know we said no questions. I'll never ask
another.

MUSIC

ILSA: Richard, you must leave Paris before the Germans arrive. You're
on their
blacklist.

RICK: Ah, their roll of honor.

ILSA: Oh, don't joke, Richard. You must leave.

RICK: Oh, no, no, no. We must leave.

ILSA: Yes. Yes, of course.

RICK: Now, the train for Marseilles leaves at five. Say, why don't we
get
married in Marseilles?

ILSA (dissolving into tears): Oh, no. Oh, that's too far ahead to plan.

RICK: Ilsa? What's the matter?

ILSA: Nothing, darling. Nothing. Mm. It's just that I love you so much. Oh, it's a crazy world. Anything can happen. If you shouldn't get away-- If something should keep us apart, wherever you are, wherever I'll be, I want you to know, Richard ...

MUSIC UP AND DOWN

ILSA: Kiss me ... as if it were the last time.

SEGUE BACK TO SAM AT THE PIANO

SAM (sings and plays piano):
You must remember this
A kiss is still a kiss
A sigh is just a sigh
The fundamental things apply--
(abruptly stops playing)
Boss! Wake up!

RICK (groans)

SAM: Boss, you gotta wake up. That lady's here. This ain't no memory in Paris -- she's right here.

RICK: Ah, you're as drunk as I am, Sam.

ILSA: No. No, he's not, Rick. I'm here. I left Victor at the hotel and came back. I'm-- I have to talk to you.

RICK: Funny about your voice, how it hasn't changed. I can still hear it:
"Richard, dear, I'll go with you anyplace. We'll get on a train together, we'll never stop."

ILSA: No, please, please. I can understand how you feel.

RICK: You understand how I feel. How long was it we had?

ILSA: I didn't count the days.

RICK: Well, I did. Every one of them. Mostly, I remember the last one. You and I were going to run away from Paris together.

ILSA: Oh ...

RICK: But you didn't see me at the station, did you?

ILSA: Please, Rick...

RICK: There was a wow finish. Me standing on the platform, the last train about to pull out. But you didn't show up and Sam had to push me on the train.

ILSA: Ohh, the Rick I loved in Paris would let me explain ... but this Rick, looking at me with hatred-- I'll be leaving Casablanca soon. We'll never see each other again.

RICK: You'll see me before you go.

ILSA: No, Rick.

RICK: Oh, yes, you will. Some night you'll lie to Laszlo and come to me.

ILSA: No. No, you see Victor Laszlo's my husband. And was, even when I knew you in Paris.

MUSICAL BRIDGE

RICK: Well, Laszlo, I wondered when you'd come to see me.

LASZLO: Captain Renault and Major Strasser kept me busy for the past twenty-four hours.

RICK: Well, there's no use fencing around. You've come about those letters of transit, haven't you?

LASZLO: Yes, I have.

RICK: You and Strasser and Renault. Seems to be the general impression in Casablanca that I have those letters.

LASZLO: Suppose we assume that you have them.

RICK: All right, go ahead.

LASZLO: You must know it's very important I get out of Casablanca.

RICK: Why you more than any of the others stuck here?

LASZLO: It's my privilege to be one of the leaders of a great movement. You know what I've been doing. You know what it means to the work, to the lives of thousands and thousands of people that I reach America and--

RICK: Don't you ever wonder if what you're fighting for is worth all this?

LASZLO: You might as well question why we breathe. If we stop breathing, we die. If stop fighting today's enemies, the world will die.

RICK: What of it? Then it'll be out of its misery.

LASZLO: You know, Monsieur Blaine, you sound like a man trying to convince himself of something he doesn't believe in his heart. That wasn't always your attitude. You ran guns to Ethiopia. You fought against the Fascists in Spain.

RICK: I was well-paid on both occasions.

LASZLO: The winning side would have paid you better. Isn't it strange that you always happen to be fighting on the side of the underdog?

RICK (chuckles): Well, let's say that I'm a poor businessman.

LASZLO: Are you businessman enough to appreciate an offer of a hundred thousand francs for those letters?

RICK: Oh, I appreciate it. But if you offered me a million francs, I wouldn't accept it.

LASZLO: Very well, then. You have the letters of transit. You won't give them to me. But I want Ilsa to be safe. Monsieur Blaine, I ask you as a favor to use the letters to take her away from Casablanca.

RICK: You love her that much?

LASZLO: Yes, I love her that much.

RICK: Oh. Sorry, but it's no deal.

LASZLO: But why?

RICK: I suggest that you ask your wife.

LASZLO: My wife?

RICK: Yes.

[Under the last two lines, we hear male voices singing "Die Wacht am Rhein" -- the German national anthem. This continues under the following dialogue:]

RICK: Who's singing that song?

LASZLO: Probably Strasser and his Gestapo agents. They followed me

here.

RICK: Well, don't start anything. I don't want any trouble in here that'll force Renault to close my joint.

LASZLO: You have no objections to your band accompanying me while I sing, do you?

RICK: No, go ahead. I'm neutral. If one customer can sing, they can all sing.

LASZLO: They all will sing. (to Sam) Are you ready?

SAM: Yeah, we're ready, Mister Laszlo.

LASZLO: Then, play it!

[The band plays, Laszlo sings the French national anthem, La Marseillaise, quickly joined by others in the cafe, who drown out the singing Nazis.]

LASZLO AND THE CAFE PATRONS (singing):

Allons enfants de la
patrie,
Le jour de gloire est
arrive
Contre nous de la
tyrannie
L'étendard sanglant
est levé
L'étendard sanglant
est levé
Entendez vous dans les
campagnes,
Mugir ces féroces
soldats?
Ils viennent jusque
dans nos bras
Egorger nos fils, nos
compagnes!
Aux armes citoyens!
Formez vos bataillons,
Marchons, marchons!
Qu'un sang impur
Abreuve nos sillons..

APPLAUSE

ANNOUNCER: And so ends Act One of "Casablanca" starring Ingrid Bergman, Humphrey Bogart, and Paul Henreid. In just a moment, we will hear Act Two. But first, here is a word from our hostess, Lady Esther.

LADY ESTHER: Don't you just love this time of the year when everything seems to be taking on new life, new beauty? You know, your skin is changing, too, these days, from the winter-weary dryness of February and March to the lovely Spring-like freshness of April. And what a pity it is for anyone to

hide that
fresh young look of the skin, that lively awakening April look of the
skin,
with a mask-like face powder. Does the powder you use accent the fresh

delicate tones April brings to your skin? Or does it hide them, cruelly cover them up, make your skin look a little pasty and drab? Now, if you want to keep that Springtime look to your skin, if you want your skin to look fresh as a daisy all day long, and young and lovely as all awakening nature around you, try Lady Esther Face Powder. I know your heart will miss a beat when you look in your mirror for Lady Esther Face Powder brings out all the subtle delicate charm that nature gives your skin this time of the year. Women say it's by far the most flattering face powder they've ever used. You see, Lady Esther Face Powder isn't just mixed in the usual way. It's blend by hurricanes, color and powder particles whirl together with the force and speed of hurricanes. The result is a powder so smooth and fine in texture, it hides little lines and blemishes. So rich and exciting in shade, it adds instant life and beauty to your appearance. So, if you want to see the miracle of Springtime take place right on your own skin before your own mirror, treat yourself to Lady Esther Face Powder.

MUSIC: Screen Guild Players Theme

ANNOUNCER: And now the curtain rises on the second act of "Casablanca" starring Humphrey Bogart as Rick Blaine, Ingrid Bergman as Ilsa Lund, and Paul Henreid as Victor Laszlo.

MUSICAL BRIDGE

ANNOUNCER: Angered by the manner in which the patrons at Rick's cafe joined Victor Laszlo in singing the Marseillaise, Major Strasser forced Captain Renault to close Rick's place and ordered Victor Laszlo and Ilsa Lund to remain in their hotel.

ILSA: Victor, I'm frightened. Please don't go to the underground meeting tonight.

LASZLO: To tell you the truth, my dear, I'm frightened, too. So shall I hide here in our hotel room or shall I carry on the best I can?

ILSA: Whatever I would say, you'd carry on.

LASZLO: Since our friend Rick has refused to part with those letters of transit, what else am I to do?

ILSA: Did - did Rick give you any reason?

LASZLO: He suggested I ask you.

ILSA: Ask me?

LASZLO: Yes. Ilsa, when I was in the concentration camp, were you lonely in Paris?

ILSA: Yes, Victor, I was.

LASZLO: I know how it is to be lonely. I love you very much, my dear.

ILSA: Yes. Yes, I know. Victor, whatever I do, will you believe that--?

LASZLO: You don't even have to say it. I'll believe. I must get to the underground meeting now. Good night, my dear.

ILSA: Good night.

MUSICAL BRIDGE

DOOR OPENS, FOOTSTEPS

ILSA: Hello, Rick.

DOOR CLOSES

RICK: Well, I told you you'd be around to see me but this is a little ahead of schedule.

ILSA: Richard, I had to see you.

RICK: Oh, I'm "Richard" again? (savagely) We're back in Paris.

ILSA: Please!

RICK: Your unexpected visit isn't connected by any chance with the letters of transit, is it?

ILSA: Richard, you can ask any price but you must give me those letters!

RICK: I went all through that with your husband. There's no deal.

ILSA: Richard, we loved each other once. If those days meant anything at all to--

RICK: I wouldn't bring up Paris if I were you. It's poor salesmanship.

ILSA: Please! Please, listen to me! If you knew what really happened--

RICK: I wouldn't believe you no matter what you told me. You'll say anything now to get what you want.

ILSA: Oh, Richard, don't you understand? You're our last hope! If you don't help us, Victor Laszlo will die in Casablanca!

RICK: What of it? I'm going to die in Casablanca. It's just the spot for it. Now, if you-- Well, well, I - I see you've come prepared for anything. Give me that gun.

ILSA: No. I tried to reason with you. I tried everything. Now, if you don't give me those letters, I'll shoot.

RICK: Go ahead.

ILSA: Get me those letters.

RICK: Oh, they're - they're right here in my pocket, I don't have to. You want them, you'll have to kill me to get them. If Laszlo, if the underground means so much, you won't stop at anything. And if you don't shoot fast, I'm gonna take that gun away from ya. Now, give it to me.

ILSA: Oh ... oh, Richard ... I tried to stay away ...

MUSIC UNDER

ILSA: I thought I - I would never see you again, that you were out of my life. If you knew what I went through the day you left Paris, how much I loved you, how much I still love you.

MUSIC UP AND DOWN

ILSA: We had been married only three weeks when Victor got word that they needed him in Prague. He was captured almost immediately and sent to a concentration camp. Then came word he was dead. I was lonely before but then I had nothing left, not even hope, until I met you.

RICK: But why didn't you tell me all this in Paris?

ILSA: Victor made me promise to keep our marriage a secret. He was afraid that if the Gestapo found out I was his wife, it would be dangerous for me and

those working with us. I kept my promise.

RICK: And then you got word he'd escaped?

ILSA: Yes. A friend called, telling me that he was ill and hiding in a freight car near Paris. I didn't tell you because you wouldn't have left Paris and they would have caught you. Well, you know the rest.

RICK: It's still a story without an ending. What about now?

ILSA: I'll never have the strength to go away from you again.

RICK: And Laszlo?

ILSA: Oh, you'll help him now, won't you, Richard?

RICK: Yes.

ILSA: He'll have his work, all the things he's been living for.

RICK: All except you.

ILSA: I can't fight it anymore. I don't know what's right any longer. You'll have to think for both of us, Richard. For all of us.

RICK: I've already made up our minds and I think I can arrange everything with Renault.

MUSICAL BRIDGE

RICK: Here's the set-up, Louis. I'm selling out my place and leaving Casablanca on tonight's plane.

RENAULT: What?

RICK: And I'm taking Ilsa Lund with me. Ilsa's Victor Laszlo's wife. Louis, I'll make a deal with you.

RENAULT: What is it?

RICK: I want to be sure Laszlo doesn't escape this time. Now, if you could get him on a real criminal charge, would - would that be a feather in your cap?

RENAULT: It most certainly would. Germany-- um, Vichy would be grateful.

RICK: Then be at my place a half hour before the plane leaves. I'll arrange for Laszlo to be there, thinking I'll sell him the letters of transit. When I

hand them to him, that'll give you the criminal grounds for making the arrest.

RENAULT: Ricky, I'll miss you -- apparently, the only one in Casablanca that has even less scruples than I.

RICK: Thanks. Oh, and, uh, by the way, Louis, come for Laszlo alone. See, I'm - I'm taking no chances on a double cross -- even from you.

RENAULT: Double cross? Why, Ricky--!

RICK: Well, you might get ideas about slapping me in the jug for selling those letters, you know. Well, don't forget -- a half an hour before plane time, alone.

RENAULT: Don't worry, Ricky. This is an honor I'll share with no one.

MUSICAL BRIDGE

LASZLO: Monsieur Blaine, I don't know how to thank you.

RICK: There's no time for that. You won't have any trouble in Lisbon, will you?

LASZLO: No, that's all arranged.

RICK: Good. Well, here are the letters.

LASZLO: Monsieur Blaine, I--

RENAULT: Victor Laszlo, you're under arrest on the charge of accessory to the murder of the couriers from whom those letters were stolen.

RICK: Now, just a minute. Nobody's gonna be arrested, Louis, not for a while yet.

RENAULT: Wha--? Rick, put that gun down. Have you lost your mind?

RICK: Stay where you are, Louis. I wouldn't like to shoot you. But I will if you take one more step toward me. Keep your hands away from your pistol.

RENAULT: Well, I suppose you know what you're doing but I wonder if you realize what this means, Rick?

RICK: Perfectly. In fact, Captain Renault, we'll take you along as our hostage so there won't be any trouble at the airport.

MUSICAL BRIDGE

AIRPORT NOISES - A CAR PULLS UP - PEOPLE GET OUT

RICK: Only ten minutes till the plane leaves. We have to hurry.

LASZLO: I'll go get the luggage aboard. Coming, Ilsa?

ILSA: No, I'll wait here with Rick and the captain.

LASZLO: I'll be right back.

FOOTSTEPS AWAY

RICK: Those letters of transit are in blank, Louis. You fill in the names.

That'll make it even more official.

RENAULT: Ah, you think of everything, Ricky.

RICK: The names to fill in are ... Mr. and Mrs. Victor Laszlo.

ILSA: Mister--? But why my name, Richard?

RICK: 'Cause you're getting on that plane.

ILSA: But I--! What about you?

RICK: I'm staying here to keep Captain Renault company till the plane leaves.

ILSA: No, no, Richard! What has happened to you? Last night, we--

RICK: Last night, we said a - we said a great many things. Did you mean everything you said?

ILSA: You know I did.

RICK: You said I'd have to do the thinking for all of us. Well, my thinking adds up to you getting on that plane with Victor.

ILSA: No! But, Richard--

RICK: I know what you're gonna say, that - that you belong here with me.

ILSA: Yes.

RICK: But if you stayed here, we'd both land in a concentration camp. Isn't that right, Louis?

RENAULT: I'm afraid that Major Strasser would insist.

ILSA: You're only saying this to make me go.

RICK: I'm - I'm no good at being noble, Ilsa. I'm saying it because it's right.

ILSA: What about us?

RICK: We'll always have Paris. If we didn't have it, we lost it, till you came to Casablanca. We got it back last night.

ILSA: When I said that I would never leave you ...

LASZLO: Everything is in order. Are you ready, Ilsa?

RICK: Laszlo, there's something I'd like you to know before you leave.

LASZLO: I know, Monsieur Rick. Ilsa has told me all I need to know about you and herself. I don't ask you to explain anything.

RICK: Well, I'm going to anyway. Might make a difference to you later. Last night, Ilsa tried everything to get those letters. When nothing else worked she did her best to pretend that she was still in love with me. That was all over long ago. For your sake, she tried to pretend it wasn't. I - I tried to let her pretend. We couldn't even fool ourselves.

ILSA: Richard ...

LASZLO: Monsieur Blaine, welcome back in the fight. This time our side will win. Shall we board the plane, Ilsa?

ILSA: Yes, Victor. I'm ready. God bless you, Richard.

RICK: Goodbye.

FOOTSTEPS AWAY

RENAULT: Well, I suppose you know this isn't going to be pleasant for either of us, Ricky. I have to arrest you, of course.

RICK: When the plane leaves, Louis.

RENAULT: Sooner, I'm afraid, Ricky. Here comes Major Strasser.

RICK: You'd better keep quiet, Louis, I'd hate to have to shoot you now.

STRASSER: Why did you ask me to come to the airport, Captain?

RENAULT: Well, I was afraid Victor Laszlo might be leaving on this plane, sir.

RICK: Sort of a double double cross, eh, Louis?

STRASSER: Of all the ridiculous ideas, Captain.

RENAULT: Possibly. Nevertheless, he's on the plane.

STRASSER: Well--! Why do you stand there?! Why don't you stop him?!

RENAULT: Ask Monsieur Rick.

RICK: Stay where you are, Strasser!

STRASSER: Herr Blaine! I would advise you not to interfere with an officer of the Third Reich!

RICK: I'm a true neutral, Strasser. I was willing to shoot Captain Renault and I'm willing to shoot you.

STRASSER: But you'll shoot too late.

EXCHANGE OF GUNSHOTS

RENAULT: Well... nice shooting, Ricky. But I'm afraid my gendarmes heard those shots.

AIRPLANE TAKES OFF

RENAULT: Well, after this affair dies down, Ricky, I think you'd better disappear from Casablanca. I can arrange your transportation to a Fighting French garrison in Brazzaville.

RICK: All right, Louis. I could use a trip. But, uh, don't forget, you still owe me ten thousand francs for our bet on Laszlo's escape.

RENAULT: Oh, well, uh, we'll need that to get to Brazzaville.

RICK: We'll need it?

RENAULT: Certainly. I can be as silly a sentimentalist as you.

RICK: You know, Louis, I think this is the beginning of a beautiful friendship.

MUSIC AND APPLAUSE

ANNOUNCER: Thanks to Warner Brothers for "Casablanca" and our sincere appreciation to Ingrid Bergman, Paul Henreid, and Humphrey Bogart for appearing with the Lady Esther Screen Guild Players tonight.

INGRID BERGMAN: It was our pleasure, Mr. Bradley. We know how these programs

benefit the Motion Picture Relief Fund. And we know, too, how important the Relief Fund is to our profession. We're happy to give our services. Now, before you hear about the next week's program, please listen to a word from one of our best known beauty authorities, Lady Esther.

LADY ESTHER: Thank you, Miss Bergman. When you hear a woman say in delight, "Why that's sheer flattery!", you can be sure she's received a compliment that delights her very soul. Now, it's not only sheer flattery when a person pays you a wonderful compliment but it's flattery, too, when a new hat makes you look smarter and more intriguing or when a face powder makes you seem a lot younger, a lot more interesting and attractive. You know, surveys show that women have found Lady Esther Face Powder to be the utmost in sheer flattery for their skin. Many of them say they prefer Lady Esther Face Powder because of the delicate smoothness of its texture. Others speak of the warmth and liveliness of the Lady Esther shades. But the smoothness of texture and the beauty of shades are both the result of one thing: the Lady Esther Twin Hurricane Method. By this method, the color and powder particles are blown together with the fury and speed of hurricanes into a finer, smoother blend than ever was known before. A powder of such delicate texture it clings to your skin like soft mists, a powder so truly blended that the shade looks clear, fresh and alive on your skin. Try Lady Esther Face Powder and when you look in your mirror I know you'll exclaim with delight, "Why this is sheer flattery!"

MUSIC

ANNOUNCER: Next week, the Lady Esther Screen Guild Players will present that great farce comedy, "Nothing But the Truth" starring lovely Lucille Ball and that great protector of the truth, the man who never tells lies, Frank Morgan. Humphrey Bogart will soon be seen in Warner Brothers' production "Action in the North Atlantic." Ingrid Bergman, Humphrey Bogart and Paul Henreid can currently be seen in the Warner Brothers' picture "Casablanca." We wish to

thank the two hundred members of the Fighting French in our audience tonight who sang the Marseillaise. Music on tonight's program was arranged and conducted by Wilbur Hatch. The Screen Guild Players are presented every Monday night at this time by Lady Esther. To save materials, buy the largest size of Lady Esther Face Cream. This is Truman Bradley speaking for Lady Esther, saying thank you and good night.

APPLAUSE

NETWORK ANNOUNCER: This is the Columbia Broadcasting System

MUSIC OUT

Originally broadcast: 26 April 1943