

FOOTE, CONE & BELDING

Advertising

247 PARK AVENUE NEW YORK • WICKERSHAM 2-6600

CLIENT: <u>THE AMERICAN TOBACCO CO.</u>	REVISION: _____	NETWORK: <u>NBC</u>
PRODUCT: <u>LUCKY STRIKE</u>	APPROVAL: <u>FINAL</u>	B'CAST: <u>7:00-7:30 PM EST</u>
DATE: <u>MAR. 16, 1947-PROGRAM #25</u>		REPEAT: <u>9:30-10:00 PM PST</u> (By Transcription)

"THE JACK BENNY PROGRAM"

As Broadcast

ROUTINE

- 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 0015628

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-A-

NBC

THE AMERICAN TOBACCO COMPANY

3-16-47

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EST

MARCH 16, 1947 - PROGRAM #25

SUNDAY

I Opening Commercial

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

BOONE: (CHANT - 57 to 59 - AMERICAN)

SHARBUTT: Fine tobacco is what counts in a cigarette and year-in,
year-out ...

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco ... yes,

RUYSDAEL: LS - MFT

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

RUYSDAEL: Season after season, at market after market, independent
tobacco experts - men who really know tobacco - 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: And remember, this fine Lucky Strike tobacco means real,
deep-down smoking enjoyment for you.

(MORE)

ATK01 0015629

THE JACK BENNY PROGRAM

~~BOX~~

3-16-47

-B-

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

RIGGS: (CHANT - 57 to 59 - AMERICAN)

ATX01 0015630-

(FIRST ROUTINE)

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH
MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY,
AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN...LAST THURSDAY NIGHT THE ACADEMY AWARDS
WERE GIVEN OUT TO A FAVORED FEW...ALL THE HOLLYWOOD
CELEBRITIES GATHERED AT THE SHRINE AUDITORIUM TO TAKE THEIR
HATS OFF TO THE WINNERS...AND SO TONIGHT...WE BRING YOU THE
MAN WHO HAD THE HAT CHECK CONCESSION...JACK BENNY.

(APPLAUSE)

JACK: ^{hello again} Thank you, thank you..Hello again,/this is Jack Benny talking,
and Don, you shouldn't have introduced me as the man who had
the hat check concession at the Academy Awards..I was Master
of Ceremonies...too...(CONFIDENTIALLY) And Don, having the
hat check concession certainly taught me a lot about those
so-called big stars in pictures.

DON: What do you mean, Jack?

JACK: You should see the tips they leave..Cary Grant, fifteen
cents...Clark Gable, ten cents...Margaret O'Brien, a nickel...
I ^{I couldn't believe - I thought that} felt like throwing it right back in her face./You never
saw such small tips. ~~I couldn't believe it.~~ I thought that
tambourine I had on the counter would help a little...What
tips..and Den..Don, you know Rex Harrison.

DON: Yes.

JACK: ...A shilling..How do you like that. He thought because it
looks like an American quarter I wouldn't notice it.

DON: Well
A shilling in this country. What can you do with it?
I had breakfast there this morning.

JACK: Let the Owl Drug Store worry about that. Anyway Don, it was
really a thrill seeing all those stars get those awards..
Harold Russell..Ann Baxter..Frederick March..Olivia De
Havilland..Ray Milland..

DON: Ray Milland? Did he win something again this year?

JACK: No, he won an award last year, he just came back to get a
new cork for it... Anyway Don, the whole affair was really
exciting.

DON: Well, tell me, Jack, who else was there?

JACK: Well
there was Jane Wyman, Gregory Peck, Lionel Barrymore,
Larry Parks, Dinah Shore, Hugo Carmichael..and..and..

DON: Hugo Carmichael? Jack, you mean Hoagy Carmichael.

JACK: Don, if Hugo is good enough for Sam Goldwyn, it's good
enough for me.

DON: But Jack--

JACK: Don, I know what I'm doing. I never worked for Goldwyn
and I'm not going to louse up my chances. Anyway Don, it
was such a wonderful affair I was proud that they picked
me as Master of Ceremonies.

DON: Well, Jack, I can understand your being honored and
thrilled...as a matter of fact, I too have something to be proud of.
Really What
Really What

JACK: Really? Why Don?

DON: Well, this is Television Week and they've asked me to
appear on a television program.

Don

JACK: You on Television/. Don let me look at you ... (DON TURNS
Don
AROUND)/ Turn around again (DON TURNS) ... No, it'll never
work. You can forget about television.

DON: Why?

JACK: They'll never get a sixty inch beam on a ten inch screen...
Believe me.

DON: Aw Jack, I wish you wouldn't kid me about my size. I'm not
so fat.

JACK: You're not, eh? How about the time you got stuck in the
Hollywood Bowl?...I remember ~~when~~ -- Oh, hello Mary.

MARY: Hello Jack...Hello Don.

DON: Hello Mary.

MARY: What are you talking about, fellows?

JACK: Oh The Academy Awards, Television, and Don's stomach..You can
take your choice of subjects.

MARY: Well, I pick television..and Don, I read a wonderful poem
about it.

Well

DON: A poem about television? /Let's hear it.

MARY: Okay.. TELEVISION IS HERE TO STAY,
AND IT WON'T BE HARD TO SELL IT.
NOW YOU CAN HEAR AND SEE JACK'S SHOW
AND SOON YOU'LL BE ABLE TO SMELL IT.

JACK: Smell it? Mary, don't talk about my show. Have you ever
program
tuned into Fred Allen's ~~show~~ when the wind is from the east
and your air conditioning is fighting a losing battle?..It's
enough to make you lose faith in your Air-wick.

MARY: Oh Jack, I'm just teasing..If you want to know something, I
went to the Academy Thursday and I thought you were wonderful
as Master of Ceremonies.

JACK: Well, thanks ~~you~~ doll face thank you.

MARY: But I still had a feeling that when they were giving out the awards, you thought the committee was unfair.

JACK: I thought the committee was unfair? What gave you that impression?

MARY: You were the only one on the stage with a picket sign.

JACK: I wasn't picketing. That sign said "Keep your eye on your own hat and coat, I'm on the stage now... And I wasn't a bit jealous. When Olivia DeHavilland won her award I walked right over to her, slapped her on the back and said, "Congratulations".

MARY: (LAUGHS)

DON: What are you laughing at, Mary?

MARY: Then Olivia slapped Jack on the back, his toupay slipped down
Kiss me honey
over his eyes, and Jack whispered, "The lights went out,
~~honorable~~."

JACK: That was a long speech & you got it out. I'm always worried about
/ That could happen to anyone. {those long speeches but that could
happen to anyone.

MARY: But seriously Jack, I thought you looked wonderful up there on the stage..and that good looking tuxedo..where did you rent it?

JACK: I didn't rent that tuxedo.

MARY: I know you didn't buy it..Now come on, where did you get it?

JACK: Mary, let's drop the subject...By the way, where were you sitting?

MARY: About the tenth row..And Jack, you'll never guess who was sitting right in front of me.

JACK: Who?

MARY: Mr. and Mrs. Ronald Colman.

JACK: (SLIGHTLY PUZZLED) Ronald Colman was there?...What was he wearing?

MARY: A tuxedo.

Well, you beat me to that joke.

JACK: /Hmmm..he must have two of them..

MARY: Jack, you didn't--

JACK: Mary, we made a deal..Ronnie loaned me his tuxedo, and I returned his lawnmower. What's the use of being neighbors if we--

DENNIS: Hello Mr. Benny..Hello Mary.

JACK &
MARY: Hello, Dennis.

DENNIS: I'm sorry I'm late, Mr. Benny, but I had trouble with my new car.

MARY: Dennis, I didn't know you had a car.

DENNIS: Yes, it's my first one...and when I drove down to the studio, I had to go around the block eighty-six times before I ran out of gas and the car stopped.

JACK: Well, that's the silliest^{thing}/- Dennis, when you want to stop a car, all you have to do is step on the brakes.

DENNIS: ...Ohhhhh...brakes!

JACK: Now don't start that again..And now that you're here let's have your song.. What's it going to be?

DENNIS: Well, tomorrow is St. Patrick's Day, so I'd like to sing "Donnegal".

Well, sure 'n I'd be disappointed if you didn't.

JACK: / Good good. Let's have it.

(APPLAUSE)

(DENNIS'S NUMBER)

(APPLAUSE)

(SECOND ROUTINE)

-6-

JACK: That was "Donnegal" sung by Dennis Day, and very good,
Dennis.
Ah bless you & may your cows never go dry. You know Mr. Benny
DENNIS: / ~~Thank you~~ I sang that song for my mother.

JACK: Oh,...well, it certainly is an appropriate song. I don't
know anyone more Irish than your mother.

DENNIS: Yeah..She wouldn't see "The Jolson Story" till I told her
it was the life of Pat O'Brien.

JACK: Nooo.

DENNIS: And she liked that new picture about Jerome Kern.

JACK: Which one?

DENNIS: "Till the McClouds Roll By."

JACK: Till the McClouds Roll By?

MARY: I'll bet his mother thinks NBC stands for Nolan,
Brannigan, and Cassidy.

JACK: Well, as long as it keeps her happy, I guess it's--

PHIL: H'YA, LIVY..HELLO, KID..I'M SORRY I'M LATE, BUSTER.
look

JACK: Well, Phil/^{look}it's about time you got here. you know.

PHIL: It wasn't my fault, Jackson, I got a good excuse.

JACK: Yeah yeah..I know, you're gonna tell me that you overslept,
jumped out of bed, dressed as fast as you could, and
rushed over here.

PHIL: ^{They}~~Remember~~...How did you know?

JACK: You left a curler in your hair.

PHIL: All right, so I got a curler in my hair..I overslept a
little, I'm sorry I'm late and let's forget it.

JACK: Forget it?

PHIL: Unless you want to make something out of it.

ATK01 0015636

JACK: I don't want to make anything out of it.

MARY: Phil..you must have gotten up on the wrong side of the bed.

PHIL: Why?

MARY: You've got Alice's shoes on.

JACK: Yeah.

PHIL: ~~What?~~ How do you like that, I told her a thousand times ..
BLONDIE
PUT 'EM UNDER THE PILLOW/.PUT 'EM UNDER THE PILLOW.
Look,

JACK: ~~Oh~~ Phil, stop kidding..You wore Alice's shoes for a gag..You got your laugh, now take 'em off.

PHIL: What're you talking about, Jackson? We need that kind of laughs..sight stuff..Television is here.

JACK: I know, I know.

PHIL: Ah, television..that's when I'll shine .. when people can hear and see Harris -- Shangrila with a hammock.

JACK: Isn't that awful? You know folks, he really thinks he's handsome. Phil, what makes you so egotistical.

PHIL: I ain't egotistical. I'm much better looking than I think I am.

JACK: Oh, oh, I see. So you're not conceited, eh?

PHIL: Not me. In my family Alice is the one who's conceited.

JACK: Alice?

PHIL: Yeah, she thinks she's prettier than I am.

JACK: Why tho ingrate.. and after all the years you let her support you ... Now, Phil./^{Phil} Star Dust Eyes... Narcisses Boy ... Hey Schlemiel!

PHIL: What?

JACK: How about picking up your baton and making like you're leading a band and see if you can't--

(SOUND: KNOCK ON DOOR)

JACK: Who can that be? COME IN.

(SOUND: DOOR OPENS)

ATX01 0015637

Benny - 3/16/47

(REVISED)

-8-

JACK: Yes.

ELLIOT: Mr. Benny..my name is Lewis..On last Thursday night
the Motion Picture Academy of Arts and Sciences
gave out their annual awards.

JACK: Yes,
/ Yes, that's right.

ELLIOT: At that affair you were the master of ceremonies,
weren't you?

JACK: Yes. In fact I was on the stage during the entire
proceedings.

ELLIOT: That's what I want to see you about, there's an Oscar
missing.

JACK:Now wait a minute, Mr. Lewis, does the Academy Award
Committee think for one minute that a man in my position,
a celebrity, a star for fifteen years, a man who is
respected by millions, would stoop so low as to steal
an Oscar?

ELLIOT: Yes.

JACK: Oh.

MARY: He borrowed the tuxedo too.

JACK: Mary, please...Mr. Lewis, I consider that an insult
and I wish that you'd get out of here now. ^{Now} Go on, get out!

ELLIOT: All right, but before I go, there's another matter
I want to talk to you about..The Owl Drug Store..

JACK: Get out of here..

(SOUND: DOOR SLAM)

JACK: Hm,..That's gratitude for you..The Academy Committee calls me up and asks me to be master of ceremonies...So I accept.. and what happens? Do I get any thanks? No!...Do I get any salary? No!..~~Just a taxi fare and a lousy cheese sandwich....~~ ^{JUST} TAXI FARE AND A LOUSY CHEESE SANDWICH.... NO BUTTER.

PHIL: Hey Jackson, what about my band number?

JACK: Just a minute, Phil, we've got to have a commercial first..
Go ahead Don, let's have the commercial.

DON: Well,
/Jack..I'm glad you finally got around to it.

JACK: What?

DON: I've got a surprise for you.

JACK: Surprise? What is it?

DON: Well, you had trouble getting a quartet, the sponsor insisted on having one, so I took things in my own hands.

JACK: Wait a minute, Don, you took things in your own little fat hands before..You got the Sportsmen Quartet and they cost me five hundred dollars a week..and that's what caused all the trouble.

DON: But Jack, I got you another quartet and it's not gonna cost you nearly as much.

JACK: I don't care if ~~it~~--

MARY: Jack, give him a chance to talk. Maybe this new group will satisfy the sponsor and solve your whole problem.

JACK: Well, all right Don, what did you do? ^{I mean} /Who have you got?

DON: First of all, I only had to get three other fellows because you've already got Dermis and you pay him anyway.

JACK: Well, now you're really thinking, Don. Where are the other three guys?

DON: They'll be here any minute.

JACK: Okay Don, I'll give them a chance, ~~anyway~~. Who can tell maybe they'll --

(SOUND: PHONE RINGS)

JACK: I'll get it.

(SOUND: RECEIVER UP)

JACK: Hello.

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

JACK: Hello, Rochester, what do you want?

ROCH: I'M IN A LOT OF TROUBLE BOSS...YOU SHOULDN'T HAVE ASKED ME TO BAKE A LOAF OF BREAD FOR DINNER TONIGHT.

JACK: Why, what happened?

ROCH: WELL, ~~I DIDN'T HAVE ANY FLOUR~~. I TOOK A SMALL BOWL AND PUT IN TWO CUPS OF FLOUR.

JACK: Uh huh.

ROCH: THEN I PUT IN A CAKE OF YEAST.

JACK: Uh huh.

ROCH: THEN I ADDED ONE CUP OF WATER AND STIRRED IT TOGETHER.

JACK: Well..

ROCH: IT LOOKED KINDA DRY SO I ADDED MORE WATER.

JACK: I see.

ROCH: SINCE I ADDED MORE WATER, I THREW IN ANOTHER CAKE OF YEAST.

JACK: Well, isn't that a lot of yeast?

ROCH: THAT'S WHAT I THOUGHT, SO I PUT IN ^{water more} MORE/FLOUR.

JACK: More flour more flour. ROCH: MORE FLOUR.

JACK: THAT MADE IT TOO DRY, SO I ADDED MORE WATER.

JACK: Rochester.

ROCH: THAT MADE IT TOO SOGGY, SO I PUT IN ^{SOME} MORE YEAST.

JACK: More yeast!

ROCH: SO TO BALANCE THE PROPORTIONS, ~~XXATTEMPT TO BALANCE THE~~ ^{PRO THE PRO TO BALANCE THE}

JACK: ~~XXXXXX~~ Well you balanced that one you didn't let it drop anyway.
YEH TO BALANCE THE PROPORTION WITH MORE FLOUR

ROCH: / THAT MADE IT TOO DRY, SO I FLOURED IN A QUART OF CHAMPAGNE.

JACK: Champagne?

ROCH: I HAD TO DO SOMETHING TO BREAK THE MONOTONY.

JACK: Rochester, that's ridiculous. ~~XXXXXX~~ ^{ing} How can you mix Champagne with flour, water and yeast?

ROCH: ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

JACK: ~~XXXXXX~~

ROCH: WE'VE GOT THE ONLY LOAF OF BREAD WITH A BUN ON IT.

JACK: Now ~~XXXXXXXXXX~~ stop being so silly..You made this whole thing up and you know it.

ROCH: HEE HEE HEE HEEEE.

JACK: I thought so..Now come on, Rochester, what did you really call me for?

ROCH: YOU KNOW THAT THING YOU BROUGHT HOME ~~LATE~~ THURSDAY NIGHT?..
THAT YOU ~~XXXX~~ WOKE ME UP TO SHOW IT TO ME..

JACK: Yes.

ROCH: DO I SHINE IT WITH BRONZE POLISH OR GOLD POLISH?

JACK: Don't bother shining it, I have to give it back..Goodbye.

ROCH: OH SAY, BOSS..

JACK: Now what?

ROCH: YOU PASCAL YOU!

JACK: Never mind. Goodbye.

ROCH: GOODBYE.

(APPLAUSE) (SOUND: RECEIVER DOWN)

JACK: ~~MM~~..He makes up the wildest things I ever heard in my life..
Now Don, what about this quartet you say you've got? Dennis
is here, where are the other three?

DON: Well Jack, they ought to be here any minute..In fact, here
comes one now..ANDY RUSSELL!

JACK: Andy Russell!

(APPLAUSE)

JACK: Andy^{Andy}..I can't believe this..^{I mean}Do you want to be in my quartet?

ANDY: Why sure, Jack, if it'll help you out.

JACK: Gee..this is wonderful ...Dennis, this is Andy.

DENNIS: Where's Amos?

JACK: It's not the Andy in Amos 'n' Andy..This is Russell.

DENNIS: (WHISTLES)

JACK: Not that Russell!...Now Andy, I'm thrilled with having you in'
my quartet..but..er..er..er..

MARY: That's Portugese for "How much money do you want?"

JACK: Yes Portugese..I mean, how much money would you want?

ANDY: ^{Oh}/Thirty-five dollars a week.

JACK: Thirty-five dollars a week? I can't believe it.

ANDY: ^{Well,}/Would thirty be all right?

JACK: No no, I'm perfectly willing to pay thirty-five dollars...You
must spend at least half of that for tooth-powder..^{I mean}It must be
wonderful to have such sparkling teeth.

ANDY: Well, it has its drawbacks.

JACK: Huh?

ANDY: Well,
/When I talk to Don Ameche, we blind each other.

JACK: I can understand that. Well, anyway Andy, as soon as--

DON: Hold it Jack,^{hold it,}/here comes another member of the quartet..

DICK HAYMES!

JACK: Dick Haymes!

(APPLAUSE)

JACK: Dick..I haven't seen you since you were on my show three years
ago.

DICK: Oh,
/I know, Jack, and it's nice to be with you again.

JACK: Well, thanks..thanks..but tell me, Dick, why are you wearing
those dark glasses?

DICK: Well,
/ Andy Russell might smile and I'm not taking any chances.

JACK: Oh yes, yes..the teeth...^{Mary}/you remember Dick Haymes, don't
you?

MARY: HOO HOO HOO!

JACK: Mary!..Well, Dick, I'm certainly thrilled having you as a
member of the quartet, but..er..er..er..

DICK: Er..er..what?

ANDY: What's the matter, Dick, can't you understand Portugese?

JACK: Dick, what I'm trying to say is..~~er~~..well..if you're going
to be in the quartet, how much money would you want?

DICK: Thirty-five dollars a week.

JACK: Thirty-five dollars a week?!

DICK: Well,^{now, Jack,} if you're going to start haggling, ~~Jack~~^{just}, forget it.

JACK: No no, I'm not haggling. I think you're worth every cent of it...of course I can't make a deal until--

DON: Hold it, Jack, hold it..here comes the other member of the quartet..BING CROSBY!

JACK: What?

(APPLAUSE)

JACK: Bing Crosby!..

CROSBY: (SINGS) WHEN THE BLUE OF THE NIGHT,
MEETS THE GOLD OF THE DAY,
L S M F T.

JACK: Bing Crosby, I can't get over it.
a transcription?

CROSBY: You were expecting maybe/~~maybe~~

JACK: No, no, it's just that I'm so/surprised to see you...By the way, Bing, how's Dixie?
I am so

CROSBY: Ask Senator Claghorn. HA HA HA HA..OH, CROSBY, WHY DID YOU WASTE THAT ONE HERE. HOPE WOULD HAVE GIVEN YOU TWO ~~DOLLARS~~ BUCKS FOR IT.

JACK: Well, we needed that one...Now Bing, believe me, I'd love to have you as one of my quartet but..er..er..er..

CROSBY: Fifty dollars, I understand Portugese.

JACK: Fifty dollars.. Wait a minute, Bing..Andy Russell and Dick Haymes are both willing to work for thirty-five dollars.. why do you want fifty?

CROSBY: I got four kids.

JACK: Oh yes, yes..I read where you're gonna put them in the movies.

CROSBY: ~~Yes~~ ^{Yep}..One of 'em is almost nine. He's been loafing around the house long enough.

h

JACK: Well, look fellows..I know that you're all good singers
individually and Dennis has been with me a long time..but do
you think you can all give me what I want as a quartet?

BOYS: (ONE CHORD)

JACK: Wait a minute fellows..~~Is~~ that's your idea of a quartet,
you're starting off on the wrong foot.

DON: ^{Don't worry}
Don't worry, Jack,/they were just warming up. Now do you
want to hear what they've prepared?

JACK: Well of course, of course..Now let's see..thirty-five and
thirty-five is seventy..and fifty is a hundred and twenty..
Not bad, not bad..All right, Don..let's see if they're
worth..let's see what they've got to offer.

DON: Okay fellows...let's have it.

(PIANO ARPEGGIO)

BOYS: (SING "ALWAYS")

I'LL BE LOVING YOU, ALWAYS
WITH A LOVE THAT'S TRUE, ALWAYS,
WHEN THE THINGS YOU PLANNED
NEED A HELPING HAND,
I WILL UNDERSTAND, ALWAYS, ALWAYS.

JACK: L S M F T, ALWAYS
Fellas wait a minute.
THAT'S THE SMOKE FOR ME, ALWAYS.
CROSBY: Who the hell picked this key - Dennis Day?
NOT FOR JUST AN HOUR,
NOT FOR MUST A DAY,
NOT FOR JUST A YEAR,
BUT ALWAYS.

(APPLAUSE)

JACK: Well boys, that was very good and the commercial was all right, but for my purposes I've got to have something a little more lively...Do you think you can do it?

DENNIS: Yes sir!

ANDY: You bet!

DICK: Why sure!

CROSBY: I've been smoking Philcos for nigh onto twenty years.

JACK: No no, ^{no no} Bing, ~~that's~~ that's not what I mean.

DICK: Bing's right..everytime you sit down to listen to your radio, you Auto-Lite a Lucky.

JACK: Auto Lite..you had to ^{get the} ~~work that~~ in...Now come on, fellows, I want to hear a livelier number. How about it?

DON: Okay...TAKE IT, BOYS.

(INTRODUCTION)

BOYS: (SING "RAG TIME COWBOY JOE")

-17-

BOYS: HE ALWAYS SINGS
RAGGY MUSIC TO THE CATTLE
AS HE SWINGS
BACK AND FORWARD IN HIS SADDLE
ON HIS HORSE -- PRETTY GOOD HORSE
THAT IS SINCOPATED GATED,
THERE IS SUCH A PRETTY METER
TO THE ROAR OF HIS REPEATER.
HOW THEY RUN
WHEN THEY HEAR THIS COWBOY COME
FOR THE WESTERN FOLKS ALL KNOW,
HE'S A ROOTIN, TOOTIN, SCOOTIN, SHOOTIN
SON OF A GUN FROM ARIZONA
RAG TIME COWBOY,
OH THAT COWBOY,
L S M F T, PUFF, PUFF.

(APPLAUSE)

ATX01 0015647

JACK: Now fellows, the singing I can't complain about, but that time you didn't give me enough commercial, and it was just a little bit too fast. I want something in between the two numbers that you sang.

DICK: We have another song, Jack, and it will be just exactly what you'll like.

JACK: You have?

ANDY: Hey Dick, I'll sing bass this time.

CROSBY: No no, I want to sing bass.

DENNIS: I think/I think I ought to sing bass. and get down where the money is.

JACK: Look fellows, don't argue about it. Why don't you flip a coin for it.

CROSBY: I think the old man is right. Here, I've got a coin...What do you say, Dick..heads or tails?

DICK: Hey, Bing, where did you get that funny looking quarter?

CROSBY: I had lunch at the Owl Drug Store.

JACK: Look fellows, you're holding up the show. Now this is costing me a hundred and twenty dollars and if you don't attend to business, I'll call the whole thing off. Now come on, let me have your other song.

BOYS: Yes ~~xxxx~~ Mr. Benny.

JACK: Take it, boys!

(INTRODUCTION)

BOYS: (SING "CAROLINA IN THE MORNING")

BOYS: NOTHING COULD BE FINER
THAN GOLDSBOROUGH, CAROLINA,
IN THE MORNING.
~~THESE~~ DON AND PHIL AND JACK
SING AND PICK THAT FINE TOBACCO
IN THE MORNING.

CROSBY: ROUND AND FIRM AND FULLY
EASY ON THE DRAW

DENNIS: IT'S THE BEST TOBACCO
THAT YOU HAVE EVER SAW

BOYS: F. E. BOONE AND SPEEDY
NEVER LOOK THE LEAST BIT SEEDY
IN THE MORNING.
THEY'RE PICKING AND THEY'RE PLANTING
WHILE
~~AND~~ THEY'RE SINGING AND THEY'RE CHANTING
IN THE MORNING.

DICK: L S M F
L S M F
M F F T
THAT LUCKY STRIKE IS THE SMOKE FOR ME.

BOYS: NOTHING COULD BE FINER
THEN
~~THESE~~ GOLDSBOROUGH CAROLINA
IN THE MORNING.

(IN SECOND CHORUS, BOYS HUM AND SWAY, AND CROSBY WHISTLES)

JACK: ~~No more folks are there, the tobacco is all gone, the boys are all
not at all, the tobacco is all gone, the boys are all
wait for the boys, wait for the boys, wait for the boys, you
told me you were all gone, the tobacco is all gone, the boys are all
but you boys are just the same~~

H

(REVISED) 19-A

CROSBY: IF YOU SMOKE A LUCKY
THEY WILL LOVE YOU IN KENTUCKY.

JACK: No fellows, that's not what I want.

CROSBY: GIMME A LUCKY STRIKE
ONE FOR PAT AND ONE FOR MIKE.

JACK: No no, fellows..No, that's not what I want..Look boys..
That's not it...Fellows...Boys...Wait a minute...Wait
a minute...WAIT A MINUTE...WAIT A MINUTE!!!....Now look
fellows, you tried..you ^{meant} ~~appreciated~~ well and believe me,
I appreciate it...but you boys just won't do.

ATX01 0015650

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BOYS: What?

JACK: But you can leave your names and maybe something will come
up....So long fellows.

BOYS: (GO AWAY MUMBLING MAD)

JACK: There's no use talking...I've just gotta get my old quartet
back.

(APPLAUSE)

(MUSIC)

JACK: ~~Ladies and gentlemen. As you all know, the American Red Cross is in the midst of one of its most important campaigns to continue helping our hospitalized fighting men and veterans, both here and overseas, to say nothing of its many other services to our communities. Please give generously to your local Red Cross chapter. Thank you.~~

(APPLAUSE)

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

THE JACK BENNY PROGRAM

X5XX

3-16-47

V Closing Commercial

WILSON: 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.

BOONE: (CHANT - 57 to 59 - AMERICAN)

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

SHARBUTT: Mr. Alexander G. Irvin, of Reidsville, North Carolina, has been a tobacco warehouseman for 14 years. He really knows tobacco, so listen to what he said:

VOICE: Facts are facts, and at the auctions for a good many seasons I've seen the makers of Lucky Strike buy good, ripe, mellow tobacco ... the kind of fine tobacco that you just can't beat for real smokin' quality. I've smoked Luckies myself for 14 years.

RUYSDAEL: Remember - independent tobacco experts like Mr. Irvin 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. No doubt about it ...

(MORE)

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THE JACK BENNY PROGRAM

~~xxx~~

3-16-47

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco. Yes -

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.

ATX01 0015654-

(TAG)

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JACK: I want to thank Bing Crosby, Dick Haymes, and Andy Russell for being with us tonight. It was very nice of them to--

CROSBY: Hey, Jackson..just a minute.

JACK: What is it, Bing?

CROSBY: Weekly Variety, which is the outstanding newspaper of the entertainment world, has given you an award for your fifteen years in radio. They feel that your weekly clambakes on the air have been consistently right in the groove ^{for} ~~over~~ Lo! these many years..and I agree with them... Congratulations.

JACK: Thanks, Bing..Thanks very much. And on behalf of my cast and writers who have been with me so long, I want to thank ^{the} ~~many~~ Variety for this honor....And say, Bing, it was nice of you to make this presentation to me, but I wish you'd do me a favor.

CROSBY: Sure, Jack, anything. What is it?

JACK: After all, we've got a classy program..The next time you come over here, tuck your shirt in/ ^{will ya?} Those palm trees waving around upset me...Goodnight, folks.