

FOOTE, CONE & BELDING

Advertising

247 PARK AVENUE NEW YORK • WICKERSHAM 1, 000

CLIENT: THE AMERICAN TOBACCO CO.

REVISION: _____

NETWORK: NBC

PRODUCT: LUCKY STRIKE

APPROVAL: FINAL

B'CAST: 7:00- 7:30 PM EDST

DATE: APRIL 27, 1947-PROGRAM #3

REPEAT: 9:30-10:00 PM PST
(By Transcription)

"THE JACK BENNY PROGRAM"

ROUTINE

As Broadcast

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

ATX01 0309446

THE JACK BENNY PROGRAM SUNDAY COMMERCIAL FOR APRIL 27, 1947 -A-
OPENING COMMERCIAL

SHARBUTT: The Jack Benny Program - Presented by Lucky Strike!

RIGGS: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

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

VOICE: Believe me, that tobacco is ripe, smooth and mild... tobacco you just can't beat for real smokin' quality.

SHARBUTT: Garland Tilley, 25 years an independent tobacco buyer said that.

VOICE: Fine, mellow tobacco that tastes good and smokes good. I've smoked Luckies for 29 years.

SHARBUTT: Dewey Huffines, top-flight tobacco auctioneer, said that.

RUYSDAEL: Yes, season after season, at auction after auction, independent tobacco experts can see the makers of Lucky Strike buy that fine, that light, that naturally mild tobacco.

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

RUYSDAEL: LS - MFT

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

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

(FIRST ROUTINE

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

J

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, NEXT SUNDAY IMMEDIATELY AFTER THE BROADCAST JACK BENNY AND HIS GANG LEAVE FOR THE EAST TO FULFILL VAUDEVILLE ENGAGEMENTS IN CHICAGO AND NEW YORK. SO LET'S GO OUT TO BEVERLY HILLS WHERE WE FIND MARY AND ROCHESTER HELPING JACK PREPARE FOR THE BIG EVENT.

JACK: Gosh Mary, isn't it exciting? Next Sunday we'll be on that train and a few days later we'll be on the stage at the Chicago Theater.

MARY: You know Jack, playing vaudeville is going to be a lot different from radio.

JACK: You said it.

MARY: I brought a couple of dresses over so you can tell me which one you think will look best.

JACK: Good.

MARY: Here..how do you like this one?

JACK: Well..I don't know..It doesn't look bad and I like the puff sleeves..but I think the neck is cut much too low.

MARY: That's the back.

JACK: Oh, oh. ~~It's empty~~....it's so hard to tell when it's empty. ~~Let me~~ see the other dress, Mary.

MARY: Okay..how about this one? It has a rainbow sash, a peek-a-boo waist and---

JACK: No, don't bother, Mary..I've changed my mind. I'll wear a tuxedo...That stuff doesn't get laughs any more.. You know Mary, it's going to be fun getting back on the stage again.

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MARY: (LAUGHS)

JACK: What are you laughing at?

MARY: Did you hear what Fred Allen said about you last week?

JACK: ^{no} No Mary, what did he say?

MARY: Well..he said.....

JACK:He said that?....Well!

MARY: Not only that, Jack..He said that you killed vaudeville and now you're returning to the scene of the crime.

JACK: ~~vaudeville~~ Certainly I killed vaudeville..After the way Allen made it suffer, what I did was an act of mercy ...Allen.. Allen.. thinks he's so smart since they made him a Vice President... Anyway, in spite of what Allen says, when we get to the Chicago theater we're gonna have a terrific show.. Which reminds me..Rochester, did you buy the new ~~strings~~ strings for my violin like I told you to?

ROCH: UH HUH.. AND I COULDN'T DECIDE WHETHER TO GET YOU THE WIRE STRINGS OR THE GUT STRINGS.

JACK: Well, why didn't you ask the man?

ROCH: I DID AND HE SAID " TAKE SHOE LACES, NOBODY'LL KNOW THE DIFFERENCE."

JACK: Well, that's ridiculous.. How can I get music out of ~~shoe~~ laces?

MARY: You can play "Shoo Shoo Baby" by Florsheim...HAH HAH HA HA..
OH LIVVY, PAINT YOUR EYES RED, YOU'RE ANOTHER PHIL HARRIS.

JACK: Mary, stop clowning.. I've gotta think about the show I'm going to do, Gee, ~~in Chicago~~, it's going to be sensational..I can just see it now..the band plays (HUMS LOVE IN BLOOM) DA DA DA DA DA, DE DA, DE DA, DE DA, DE DA, DE DA DA DE DUM..

(SOUND: ONE PERSON'S APPLAUSE WHILE JACK SINGS)

JACK: Thank you, Rochester. Then I ^{then I} step out on the stage into a big spotlight and take my first bow like this..

MARY: Jack, that's no bow...You have to bend from the waist.

JACK: You mean like this..

(SOUND: SHORT CREAKING)

JACK: Oooooooh, ^{back, back} my back!

MARY: Come on, Jack, try it again, get your head lower.

JACK: Mary, I can't bend down any further.

ROCH: LET'S TIE HIS HANDS BEHIND HIS BACK AND PUT A DOLLAR BILL ON THE FLOOR.

MARY: Never mind Jack..you can practice bowing later..straighten up now.

JACK: Okay..(GRUNTS TWICE) ^{Oook, it isn't like it used to be so much, is it? Gee} ~~Mary, Mary, help me..~~ I can't straighten up. ~~Oh my goodness~~, I can't stay bent over like this...

Rochester, don't stand there, do something!

ROCH: I'M THINKING, BOSS, I'M THINKING.....I GOT IT!

JACK: What?

ROCH: AS LONG AS YOU'RE IN THAT POSITION, LET'S GO UPSTAIRS AND BRING DOWN THE TRUNK.

JACK: ~~Now~~ cut that out. Mary, this is all your fault..There, I'm all right now.

SOUND: DOOR BUZZER

JACK: COME IN.

SOUND: DOOR OPENS

DENNIS: Hello everybody.

MARY: Hello Dennis.

JACK: ^{Oh, Dennis, look} You should have been here a couple of seconds ago, Dennis. I was bent over and I couldn't straighten up.

DENNIS: Gee, that happened to my father once.. He bent down to lift something, and he couldn't straighten up again.

-4-

JACK: ~~What did you do?~~ *I know what he did! Did he die? Or*

DENNIS: Well, my mother tied his head to the radiator and his feet to the bed.

JACK: Yeah.

DENNIS: And then she took her arms and pushed down on him and pushed, and pushed .. when all of a sudden, BOIIIIIIIIIIINGGG!

JACK: Gee.

DENNIS: Vertebrae flew in all directions.

JACK: Well look kid, I'm getting ready to do a stage show and I want to get my act in shape. Have you got any ideas?

DENNIS: Well, last summer I wanted to give my voice a rest so I formed an adagio act and I went on the road.

MARY: Dennis, you did an adagio act?

DENNIS: Yeah, but I had to give it up.

JACK: Weren't strong enough, eh?

DENNIS: Oh, I was plenty strong..I'd take the girl, whirl her around my head..and then throw her..The first time she broke her arm ...then she broke her leg..and then she broke her nose..I felt awful about it.

JACK: Well, that doesn't sound like your fault, Dennis..Maybe when you threw her, the other fellow didn't catch her right.

DENNIS: ... OHHHH, OTHER FELLOW!

JACK: Mary, stop looking at him like that, he's only a kid.

MARY: Say Jack, Rochester is anxious to go on the stage with you. Why don't you let him do a song.

JACK: That might be a pretty good idea...How about it, Rochester?

ROCH: OH BOSS, FORGET IT.

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JACK: No, no, Rochester, don't be bashful..^{now} Come on, let's hear you sing a song and maybe we can put it in the show.

ROCH: OKAY.

(ORCHESTRA INTRODUCTION TO "THAT'S WHAT I LIKE ABOUT THE SOUTH")

ROCH: (SINGS)

WON'T YOU COME WITH ME TO ALABAMA

LET'S GO SEE MY DEAR OLD MAMMY

SHE'S FRYING EGGS AND BROILING HAMMY

AND THAT'S WHAT I LIKE ABOUT THE SOUTH. JACK: No no, not

THERE YOU CAN MAKE NO MISTAKY

that number,

WHERE THOSE NERVES ARE NEVER SHAKY

Rochester..

OUGHTA TASTE THAT LAYER CAKEY

Rochester, no..

AND THAT'S WHAT I LIKE ABOUT THE SOUTH

Rochester,

DID YOU HEAR ABOUT THE PLACE CALLED DEW WAH DIDDY. that's

IT AIN'T NO TOWN AND IT AIN'T NO CITY.

Phil's song...

IT'S AWFUL SMALL BUT AWFUL PRETTY.

Rochester

AND THAT'S WHAT I LIKE ABOUT THE SOUTH..

Wait a minute

SHE'S GOT BACK BONES AND BUTTER BEANS,

...Wait a

HAM HOCKS AND TURNIP GREENS,

minute...

~~YOU AND ME AND NEW ORLEANS~~

WAIT A MINUTE..

~~AND THAT'S WHAT I LIKE ABOUT THE SOUTH.~~

WAIT A MINUTE!

JACK: Dennis, if anybody sings around here, I'd rather it would be you..^{now} Come on, let's have it.

(DENNIS'S SONG)

(APPLAUSE)

(SECOND ROUTINE)

-6-

JACK: That was very ^{very} good, Dennis. It's a nice song.

ROCH: SAY BOSS, DON'T YOU THINK THERE'S A PLACE FOR ME TO SING A SONG ON YOUR STAGE SHOW?

JACK: No no, Rochester..when we're in the theatre, I want you to just do the part I gave you. Have you been rehearsing it?

ROCH: YEAH..ALL WEEK.

JACK: Well, let's hear it.

ROCH: PEANUTS, POPCORN, AND CANDY..PEANUTS, POPCORN, AND WAUKEEGAN PENNANTS.

JACK: Very good Rochester, very good...and remember what I told you..Never change a five dollar bill unless you take it out to the light.

DENNIS: Mr. Benny, what are you going to do on the show?

JACK: I'm going to do everything, kid...You know, Master of Ceremonies, a solo on the violin, and for the first time in my career I'm going to do a tap dance..one of those old-fashioned tap dances where you put sand on the floor.

MARY: Oh Jack, that's corny.

JACK: It is not...Rochester, where's that little box of sand? *Then*
Dump it on the floor.

ROCH: YES SIR.

(SOUND: SAND ON FLOOR)

JACK: Now I'll practice my tap dance...Dennis, help me out by humming Swansee River.

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DENNIS: Okay. (HUMS SWANEE RIVER)

(SOUND: TAP DANCE WITH SANDPAPER BLOCKS)

DA DA DE DA DE DA DA DA DUM

DA DA DE DUM

JACK: FRED ASTAIR SHOULD SEE ME.

DENNIS: DA DA DE DUM DE --

(SOUND: (ON CUE) DOOR BUZZER)

JACK: COME IN.

(SOUND: DOOR OPENS)

PHIL: (OFF) H'YA JACKSON .. HELLO KIDS ..

JACK: PHIL, COME ON IN HERE ...

PHIL: (COMING IN) Yeah. What are you doing, Jackson?

Kinda looking over some of the old routines, huh, so --

(SOUND: SAND BLOCK WHISTLE UP ... BODY THUD)

PHIL: (SLIGHTLY OFF) Holy smoke, who put that sand on the floor?

JACK: Oh, I'm sorry .. I'm sorry, Phil. Let us help you up.

PHIL: No no, Jackson.

JACK: Phil, let us pick you up ... It won't be the first time ... come on.

PHIL: Leave me alone ... I'll do it myself ... the last time somebody helped me up they bumped my head on the curb.

JACK: All right, have it your own way. Anyway, I'm busy rehearsing for the show, you know.

~~JACK: ^{Reckless} ^{boy} ^{will} ^{up} ^{my} ^{tail} ^{and} ^{tell} ^{him} ^{to} ^{hold} ^{anything}~~

~~on my ^{side} ^{and} ^{it} ^{might} ^{want} ^{to} ^{change} ^{things}~~

MARY: Say Jack, when do we arrive in Chicago?

JACK: Watch for the day, the seventh of May... And our show opens at the Chicago Theatre on the ninth. Now Phil, ^{Then} have you thought about your act for the stage show?

PHIL: Don't worry about me, Jackson. ^{Don't worry} After the dull stuff you're gonna do, I'll walk out and throw that Harris smile ^{on} at 'em and melt the butter on their popcorn.

JACK: What?

PHIL: And then I'll hit 'em with thirty or forty choruses of That's What I Like About the South.

JACK: Thirty or forty choruses?

PHIL: ^{Yes} I haven't got time to give it all to 'em.

JACK: Phil, you wouldn't have the nerve to walk out in front of an audience and sing that song.

MARY: He wouldn't eh?..What about the time he went to Tommy Menville's wedding and sang "Thanks for the Memory"?

JACK: I guess you're right, Mary.

PHIL: You can say what you like Livvy, but I know what I'm doin'. As a matter of fact, when I play a theatre I make them take the bulbs out of the marquee and put my picture up there.

JACK: Your picture? Why don't you let them put your name up there?

PHIL: I don't ^{trust} nobody..How do I know what they're spelling?

JACK: Oh yes, I never thought of that.

PHIL: You know Jackson, I gotta get the billing I deserve.
I'm a great comedian.

JACK: Oh fine, some great comedian. He's got two shows
on NBC and he hasn't been cut off the air once. You
know, I need you like a moose needs a hat rack. I
can't understand why that didn't get a laugh. Three
weeks I have been doing it and it's never gotten a
laugh. Norman Krasna loves it. Anyway, kids, it'll
be a lot of fun going .. it will be a lot of fun
going to Chicago and New York but I'm going to miss
the gang here in Beverly Hills .. You know, all my
friends .. and the Ronald Colmans next door ..
Incidentally, they're coming to our broadcast today.
I sent them two tickets.

(TRANSITION MUSIC)

BENITA: Oh Ronnie .. Ronnie .. where are you?

RONALD: I'm here in the library, Benita.

(APPLAUSE)

BENITA: Oh .. there you are .. What are you doing?

RONALD: Just reading .. (SOUND: PAGE TURNING) Ah .. this is
marvelous ... just wonderful ... and so true, too.

BENITA: Oh .. put away those reviews on The Late George Apley.

RONALD: All right, darling, but I haven't read them yet ..
today.

~~BENITA: And how were your hairless son... The night that passed.~~

~~RONALD: Turn the page, Benita.~~

~~BENITA: You are... to have a... always...~~

~~...and... just... to... your... light...~~
~~...?~~

~~RONALD: I don't know... guess... to... in...~~

~~... at...~~

BENITA: Oh... ^{dealing} ~~Benita~~ I meant to tell you..Mr. Benny was over and he left a pair of tickets for us for his broadcast.

RONALD: ^{uh} ~~Benita~~, I wouldn't go to Benny's broadcast if I were the guest star...By the way, when did he leave the tickets?

BENITA: When he borrowed your full dress suit.

RONALD: ~~What?~~ My full dress suit? When will that man stop?..
The next thing we know he'll be wanting to borrow our piano.

BENITA: (SING SONG)...Oh Ronnie...look in the living room!

RONALD: No! No!..This is too much...That man drives me mad..If he hadn't borrowed my razor, I'd go upstairs and cut my throat.

BENITA: Please ~~Benita~~, don't..He's got our band-aids too.

RONALD: How do you like that?

BENITA: Oh well, calm down, ^{calm down} ~~down~~..we will have a bit of a vacation soon...Mr. Benny is going away on a vaudeville tour.

RONALD: Vaudeville tour? What in the world could Benny do on the stage?

BENITA: Play the violin, I suppose.

RONALD: You mean that ^{that} people will pay money to hear Benny play the violin?

BENITA: ~~Yes~~ yes..

RONALD: Huh, say Benita .. let's you and I go out and join Spike Jones.

BENITA: Don't be so silly .. Oh, darling, toss me an apple, will you? I feel a bit hungry.

RONALD: Here you are.

BENITA: Thank you ... You know, in his vaudeville act, Mr. Benny will have Manchester and also Mr. Harris.

RONALD: Phil Harris.

BENITA: Um humm.

RONALD: Benita, have you ever seen any of Phil Harris's musicians?

BENITA: Please Ronnie! I'm eating!

RONALD: We've certainly had the weirdest experiences since we moved here.. Remember the afternoon when we thought there was an eclipse? And then we found that Mr. Wilson had walked between our house and the sun.

BENITA: Oh yes, what strange people ... And, darling, I meant to ask you about that Dennis Day fellow. Is he really Irish?

RONALD: Irish? Huh, he thinks that when you die, you go to Glocca Morra, and Barry Fitzgerald lets you in.

BENITA: (LAUGHS) You know, there's only one normal person in the whole crew.

RONALD: There is?

BENITA: Yes .. why, haven't you ever noticed Mary Livingstone?

RONALD: (TWO TONE WOLF WHISTLE)

BENITA: RONNIE!

RONALD: Well, my dear, you've got to admit that Miss Livingstone is pretty ... and when she stands alongside of --

(SOUND: PHONE RINGS ... RECEIVER OFF HOOK)

RONALD: ²⁰⁰⁷ Hello...Oh, ^{Jack} Benny, we were just talking about you.....

Yes, I know we have tickets to your broadcast today, but I'm afraid we won't.....I realize that Jack, but I...I know Jack, but...but...but.....but.....
.....but...(START BOARD FADE) Well, that's all very ~~well~~, Jack, but it just so happens that today we thought we'd stay at home and --

(BOARD FADE TO JACK)

JACK: (FADING IN TALKING FAST) Well Ronnie, you know I hate to brag, but all of my programs have been very good and today's is going to be one of the best, and you're lucky to be able to go because tickets are very hard to get and if you don't want them there are plenty of other customers..I mean people who'd be glad to use those tickets so I won't take no for an answer Ronnie, and I'll even drive you down in my car so be ready in five minutes. Goodbye.

(SOUND: RECEIVER DOWN)

JACK: Well kids..we're going to have some very famous people in our audience today, Mr. and Mrs. Ronald Colman. And they insist that I drive them to the studio. Rochester, get the car ready.

ROCH: DON'T YOU WANT ME TO SHAVE YOU FIRST?

JACK: ^{no} No, I've already shaved.

ROCH: HOW COME SO EARLY, BOSS?

JACK: Well, now that Daylight Saving's Time is here, I get my Five O'Clock Shadow at Four...Now look kids, today let's try to do the best show we ever did because --

DON: Oh Jack, stop worrying.

JACK: Don, what are you doing here..and the quartet too? Aren't you supposed to be down at the studio rehearsing?

DON: Yes Jack, but we've got an idea for your stage show that I think will be wonderful, won't it fellows?

QUART: (ONE NOTE)

JACK: You mean for the quartet?

DON: Yes. You remember that old song, "Chloe"?

JACK: You mean they have an arrangement of "Chloe"? Well come on, Don, let's hear it.

DON: All right..TAKE IT, BOYS.

(ORCH)

QUART: CHLOE!

(ORCH)

QUART: CHLOE!

SOMEONE CALLING, NO REPLY,
NIGHT SHADES FALLING, HEAR HIM SIGH.

(ORCH)

QUART: ~~CHLOE!~~ *Chloe!*

(ORCH)

QUART: ~~CHLOE!~~ *Chloe!*

ROUND AND FIRM AND WHAT IS MORE,
FREE AND EASY ON THE DRAWER..

OH, L S M F T,

I GOTTA GO WHERE YOU ARE,

L S M F T,

NO MATTER HOW NEAR OR FAR.

I'LL ROAM THROUGH THE BIG PLANTATIONS SEARCHING FOR YOU.

'CAUSE IF THAT'S WHERE YOU GROW, LET ME GROW THERE TOO,

L S M F T

I GOTTA GO WHERE YOU ARE,

FOR NO PLACE COULD BE TOO FAR,

I'LL GO BY CAR,

SMOKE THAT FINE TOBACCO,

BUY THEM BY THE PACKO

L S M F T

I GOTTA GO WHERE YOU ARE.

(APPLAUSE)

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JACK: That ^{that's what} was fine, Don..we'll try and use it in our show..
Well kids, we better get going to the studio now..I've gotta
pick up the Colmans.

DON: I can take the Sportsmen and Dennis in my car.

JACK: Good good..Mary, you come with me..

DENNIS: (OFF..A LA COLMAN) Jack, Jack, please hurry, Benita and I
are waiting.

JACK: (EXCITED) Oh Ronnie, I'll be right...DENNIS, STOP THAT...
Now let's get going..Come on, Rochester, get the car.

(TRANSITION MUSIC)

(SOUND: LOUSY AUTO DRIVING ALONG...LIGHT TRAFFIC
NOISES...FADE TO BACKGROUND)

RONALD: (SOFTLY) Benita, riding in this car is the most
embarrassing thing that's ever happened to me.

BENITA: I know how you feel..Look at all that dirt on the floor.

RONALD: I don't mind the dirt, but the weeds are so high.

BENITA: Do you want to change places with me?

RONALD: I can't, my pants are caught on the springs.....Anyway, ^{See}
I'm glad we're going down this side street so nobody sees us.

JACK: Are you folks comfortable back there?

MARY: Oh, I'm fine.

BENITA: Well frankly..I find it a little drafty. ^{Rochester}

JACK: Drafty? Well, we'll fix that..Rochester, stop the car and
put up the curtains.

ROCH: YES SIR.

BENITA: No no, don't bother...It'll be all right.

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MARY: Are you comfortable, Jack.

JACK: Sure, why?

MARY: I thought you'd be a little cramped up there with the meter.

JACK: Oh, stop with that!

RONALD: I say, Jack..is this an English car?

JACK: An English car?

RONALD: Yes, I notice that the steering wheel is on the right.

JACK: ^{no} It's just bent that way.

RONALD: Oh, ^{an} an accident on Hollywood Boulevard?

ROCH: NO A STRUGGLE ON MULHOLLAND DRIVE..

JACK: Rochester!..Now don't drive so fast because..(EXCITED) Oh look, there's Greer Garson...(YELLS) HELLO GREER...Look, she's waving at us...HOW ARE YOU, GREER?...~~Goodbye~~..GOODBYE, GREER..

MARY: Benita..you and Ronnie can sit up again, we've passed her.

BENITA: Thank you, Mary.

MARY: Jack, do we have to go so fast? There's an awful wind back here.

JACK: There is?

RONALD: Yes. Benita, it's ~~fortunate that~~ ^{benita} you brought your muff with you.

BENITA: My muff?

RONALD: Yes, right there on your arm.

BENITA: (LAUGHS) Oh...Here Mr. Benny, this must have blown off your head.

JACK: Oh, oh...Thanks. ~~any~~

RONALD: By the way, Jack..is this car the Maxwell you used to talk so much about?

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JACK: No no, Ronnie, during the war, I gave my Maxwell to the scrap drive.

RONALD: Oh..and, ^{this} this is what they gave you in return?

JACK: Well no, ^{no} you see....ROCHESTER..There's a red light.

ROCH: I SEE IT.

(SOUND: SQUEALING OF BRAKES LONG LONG LONG TIME...
FINALLY STOPS)

BENITA: ...We made it, Ronnie, you can put your rabbit's foot away now!

JACK: You know folks, I think ^{that} -

JENNY: Oh Mr. Benny, ^{Mr. Benny} may I have your autograph please?

JACK: Why certainly..of course.....There you are.

JENNY: And you're Mary Livingstone, aren't you?

MARY: Yes. ^{Yes}

JENNY: And...Oh my goodness!...This is a surprise.....You are--

RONALD: Mr. and Mrs. Herman Schlagelmeyer.

JENNY: Gee and I thought you were Roy Rogers.

JACK: Rochester, the light's green now.

ROCH: YES SIR.

(SOUND: MOTOR STARTS AND STALLS)

JACK: Hurry Rochester, start the car..we're holding up traffic.

(SOUND: MOTOR STARTS AND GOES INTO MEL BLANC
COUGHING AND THEN CRASHING OF TIN FOLLOWED
BY FOUR PISTOL SHOTS)

BENITA:~~ROCHESTER~~, GET OFF MY LAP, IT'S ONLY THE MOTOR.

RONALD: ...I WASN'T FRIGHTENED, I WAS THROWN.

~~ROCHESTER~~

~~ROCHESTER~~

JACK: For goodness sakes, Rochester, start the car. *and let
it run up enough to it.*
(SOUND: MOTOR GOES...AND INTO MEL BLANC DOING

COUGHING ACT..MEL COUGHS AND SPUTTERS AND
WHEEZES OUT)

JACK: I can't understand why it acts like this..I've done *it*
everything for this motor.

RONALD: Have you had it vaccinated for whooping cough?

JACK: Rochester, try it again.

(SOUND: STARTER...AND DIES DOWN AS BATTERY GOES
DEAD)

JACK: ~~Hummmmm~~...Ronnie...Benita...would you mind getting out
and helping us push.

RONALD: (ANGRY) GET OUT AND PUSH?...MR. BENNY, LET ME EXPLAIN
SOMETHING TO YOU...I DIDN'T WANT TO GO TO YOUR BROADCAST
...I DIDN'T WANT TO RIDE IN YOUR CAR...AND AS FAR AS I'M
CONCERNED, IF I NEVER--

BENITA: ~~Benita~~ LOOK! WE'RE STALLED RIGHT IN FRONT OF
GRAUMAN'S CHINESE WHERE THEY'RE SHOWING "THE LATE GEORGE
APLEY".

RONALD: (HAPPY) WELL, ~~what~~, WHAT ARE WE WAITING FOR? ~~what~~
~~OUR STALLED AND~~ LET'S GO!

(SOUND: CAR DOOR SLAMS..AND FALLS OFF)

JACK: Hmm..Well, the least he could do is come back and pick up
the door...Come on Mary, let's push.

(APPLAUSE AND PLAYOFF)

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THE JACK BENNY PROGRAM SUNDAY COMMERCIAL FOR APRIL 27, 1947

-B-

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 -- IS - MFT.

BOONE: (CHANT - 57 to 59 - AMERICAN)

RUYSDAEL: Lucky Strike means fine tobacco, and fine tobacco is what counts in a cigarette.

SHARBUTT: So listen to the words of a man who really knows fine tobacco - Mr. Carl Hartfield of Greensburg, Kentucky, for 29 years an independent tobacco buyer. He said:

VOICE: At auction after auction, I've seen the makers of Lucky Strike buy fine tobacco - ripe, prime leaf...tobacco that's got real smoking quality. I've smoked Luckies for over 28 years.

RUYSDAEL: Independent tobacco experts like Mr. Hartfield speak from their own experience; for over the years they have seen the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

SHARBUTT: Fine, light, naturally mild tobacco...yes, you'll always find -

RUYSDAEL: IS - MFT

SHARBUTT: Lucky Strike means fine tobacco.

RUYSDAEL: IS - MFT

SHARBUTT: Lucky Strike means fine tobacco, and this fine Lucky Strike 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.

JACK:

I want to take just a moment to tell all of our friends in Texas and New Orleans that we're leaving by plane tonight and will be with you in Galveston on Monday, Houston on Tuesday, and New Orleans on Wednesday to put on shows to raise money for the relief of the Texas City victims. I know you'll all give this your full support. Thank you very much.
(APPLAUSE)

