

FOOTE, CONE & BELDING

Advertising

242 PARK AVENUE, NEW YORK • WICKERSHAM 2-6000

CLIENT: THE AMERICAN TOBACCO CO. REVISION: _____ NETWORK: NBC
PRODUCT: LUCKY STRIKE APPROVAL: FINAL B'CAST: 7:00-7:30 PM EDST
DATE: MAY 11, 1947-PROGRAM #33 REPEAT: 8:30-9:00 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 0309495

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-A-

NBC

THE AMERICAN TOBACCO COMPANY

5-11-47

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EDST

MAY 11, 1947 - PROGRAM #33

SUNDAY

I 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: Listen!

VOICE: Season after season, I've seen the makers of Lucky Strike buy tobacco that can't be beat for real smokin' quality.

RUYSDAEL: Tobacco auctioneer Bryan Williams said that.

VOICE: I've seen the makers of Lucky Strike buy fine, ripe, tobacco that makes a swell smoke. I've smoked Luckies myself for 29 years.

RUYSDAEL: Tobacco warehouseman Frank Brown said that.

SHARBUTT: Yes, at auction after auction, independent tobacco experts can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco. Remember ...

RUYSDAEL: LS - MFT

(MORE)

ATX01 0309496

-B-

THE JACK BENNY PROGRAM

XXX

5-11-47

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 0309497

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

NORMAN: BROADCASTING FROM CHICAGO, THE LUCKY STRIKE PROGRAM,
STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL
HARRIS, ROCHESTER, DENNIS DAY, AND PINCH-HITTING FOR
DON WILSON..NORMAN BARRY.

(APPLAUSE..MUSIC UP AND DOWN)

NORMAN: LADIES AND GENTLEMEN, MY NAME IS NORMAN BARRY AND I
AM SUBSTITUTING FOR DON WILSON, IT IS MY JOB TO
INTRODUCE THAT SCINTILLATING STAR OF STAGE, SCREEN,
AND RADIO..BUT HOW CAN A STAR OF SUCH MAGNITUDE BE
INTRODUCED PROPERLY BY SUCH AN INSIGNIFICANT PERSON
AS I?

JACK: I would have said "me"..but I guess insignificant
people say "I". Continue, Norman.

NORMAN: BUT I'LL TRY ANYWAY..LADIES AND GENTLEMEN..HERE HE
IS..JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you, this is Jack Benny talking..and
Mr. Barry..or may I call you Norman?..I want to
congratulate you on being selected as my announcer
here in Chicago.

NORMAN: Well, seriously Jack, I want to thank you for the
privilege.

JACK: Oh don't thank me. After all, I sent questionnaires to
every announcer in Chicago and when I opened yours I
knew you were the man for me.

NORMAN: Jack, you mean I answered all twenty questions
correctly?

JACK:

~~Well Jack, this is odd my taking Don Wilson's place.~~ When you answered question number one by saying, "Money isn't everything", I didn't bother reading the rest..You ~~quicker than a flash~~ *you were there for me*

NORMAN:

Well Jack, this is odd my taking Don Wilson's place. You know, I've known Don for about two years, but I've seen very little of him.

JACK:

Don't feel bad, Norm..He's worked for me for fourteen years and I haven't seen all of him myself..But anyway Norm, I'm really glad to be back in Chicago.

NORMAN:

Say Jack, I know you're appearing on the stage at the Chicago Theater..How is the show coming?

JACK:

Wonderful now that I've changed it a little bit. You see on my opening show I thought of a great gag. I wanted to make sure of a big laugh so when I made my entrance, I walked out on the stage wearing galoshes, a heavy wool suit, a sweater, mittens, ear muffs, and a big racoon coat. ~~and when I got to the door I was called back~~

NORMAN:

And did the audience laugh at that?

JACK:

Why should they? *And when they were dressed* the same way. ..Believe me Norman, if Sally Rand were booked into Chicago this week, she'd do her balloon dance with hot water bottles...But anyway Norman, I think we've got a swell show..and a great cast.. There's Phil Harris, Rochester, Marjorie Reynolds, the Sportsmen Quartet, and Herman Humpeldinker.

NORMAN:

Wait a minute, who's Herman Humpeldinker?

JACK: He's the guy who runs the spotlight. If I don't mention him, I work in the dark...Anyway Norman, it's really a pleasure playing in front of these Chicagoans because you should have seen the welcome I got at the station when I...Oh, hello Mary.

MARY: Hello Jack.

(APPLAUSE)

MARY: Well Jack, this has certainly been an exciting week, hasn't it?

JACK: It certainly has, but you don't look any the worse for it, Mary..That's a mighty pretty dress you're wearing.

MARY: Thanks.

JACK: But why have you got those lead weights on the bottom of your skirt?

MARY: ..Is this your first trip to ~~Chicago~~ ^{the windy city}, Bub?

JACK: ~~That's~~..Oh Mary, ~~you don't have to wear those weights~~.
it isn't so windy here.

MARY: It isn't eh? Then why are you wearing those bicycle clips?

JACK: Because I catch cold easily..Remember what happened the last time I was in Chicago. I had a cold in my chest..and I had a temperature of ninety-nine.

NORMAN: Ninety-nine? Jack, you didn't have much of a cold.

MARY: He hasn't got much of a chest.

JACK: Well, we're even you haven't got much of a joke...By the way Mary, this is Norman Barry.

MARY: Hello Norman.

NORMAN: Hello Mary.

JACK: Norman is taking Don Wilson's place for this week.

NORMAN: That reminds me, Jack..I haven't said anything about salary.

MARY: When you get it, you'll say plenty.

JACK: Oh I don't know, it usually leaves them speechless.. But anyway Norman..

NORMAN: Pardon me, Jack...Say Mary, I know we've just met, but if you're not doing anything tonight, I'd like to take you around and show you Chicago.

MARY: Oh, I'd love it.

NORMAN: We'll go to the ~~Edgewater~~ ^{Edgewater} Beach..the Pump Room..the College Inn..the Trade Winds..and the Chez Paree.

MARY: Gee, that'll be fun.

JACK: But Mary, I took you to those very same places last night.

MARY: I know, but now I'd like to see them from the inside.

JACK: Oh, well I'm sure you and Norman will make a very lovely couple..You know Mary, just before you came in I started to tell Norman about the welcome I got when I arrived at the station.

MARY: That reminds me Jack, did you ever find the suitcase you lost?

JACK: Not yet Mary, but they're looking for it.

NORMAN: Well Jack, what about this welcome you got at the station?

JACK: Norm, it brings tears to my eyes everytime I think about it.

NORMAN: Why, what happened?

MARY: They threw tear gas at him.

JACK: What are you talking about? One little bomb and she makes a big thing out of it...Anyway Norman, five thousand people met me at the station..I wanted to show them I was in the spirit of the occasion so I suggested that I lead them in a Conga line..and Norman, it was wonderful..one single line two miles long. One, Two, Three, KICK...One, Two, Three, KICK!

NORMAN: A Conga line two miles long? For heaven's sake Jack.. where did you lead them?

MARY: Right to the box office of the Chicago Theater.

JACK: Mary, it was just a coincidence..Anyway I'm not surprised that they love me so much in Chicago..After all it's so close to my home town of Waukegan.

MARY: Say Norm, what do the people here in Chicago think of Waukegan?

NORMAN: Well, you know how it is Mary, every state has to have its Cucamonga.

JACK: Now wait a minute Norman..Waukegan is a wonderful town ..and I'm not saying that just because I own..I mean because I'm their favorite son..but only three weeks ago Waukegan named a street after me.

NORMAN: Benny Boulevard?

MARY: No, Schlemail Parkway.

JACK: Mary, it's not Parkway, it's Avenue...And if you can't say nice things about me, make something up...After all, you don't have to..

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

GEORGE: Mr. Benny, I'm from the Lost and Found Department of the Santa Fe Railroad.

JACK: Good good, I'm glad you got here..I haven't been able to sleep for three days..Give me the suitcase.

GEORGE: Not yet, bud..You've got to identify the contents.

JACK: Well, there's a white shirt..blue shorts..a green dressing gown..and brown shoes. *Don't give me the bag*

GEORGE: ~~Give me the bag~~, now what color is the teddy bear?

JACK: It's not a teddy bear, it's a panda..Now give me that bag!

GEORGE: All right, but I'm afraid you're gonna be cold here in Chicago.

JACK: Why?

GEORGE: When I opened your suitcase, I ripped the panels off your flannels.

JACK: Oh, get out of here.

(SOUND: DOOR SLAM)

MARY: Jack, why do you always bring that panda on trips with you?

JACK: Because most hotel rooms have twin beds and I hate to sleep alone..Anyway..

MARY: (LAUGHS)

NORMAN: What are you laughing at, Mary?

MARY: I'll never forget the time the hotel detective knocked on Jack's door and the panda jumped out the window.

JACK: Oh, stop making things up..Every time we--

DENNIS: Hello Mr. Benny.

JACK: Oh hello Dennis.

(APPLAUSE)

JACK: Say Dennis, you notice we have a new announcer.

DENNIS: (WHISTLE)

JACK: That's Mary. The other one's the announcer.

DENNIS: Oh.

JACK: Dennis, shake hands with Norman Barry.

NORMAN: Hello Dennis.

DENNIS: Hello...Mr. Benny, what happened to Don Wilis on?

JACK: We had to leave him at home.

DENNIS: Gee, I'm not surprised. The last time I saw him he was in the drugstore and he was having trouble with his stomach.

JACK: Trouble with his stomach?

DENNIS: Yeah, he couldn't get it in the phone booth.

JACK: What?

DENNIS: He barely got it in the drugstore.

JACK: Dennis, stop being so silly and tell me where are you living?

DENNIS: I didn't get a room yet.

JACK: You didn't get a hotel room yet? Where did you go when you got off the train?

DENNIS: Some jerk started a Conga line, and I wound up in the Chicago Theater.

JACK: Oh.

DENNIS: One, Two, Three, KICK..One, Two, Three, KICK!

JACK: Never mind...Norman, you saw my stage show..how did you like it?

NORMAN: I couldn't see very well..I sat in back of a fat man.

MARY: I couldn't see too well either, Jack. ~~the other one~~
~~the other one~~ *the other one*
~~the other one~~ *the other one*

DENNIS: I could see swell, I sat behind a man with a hole in his head.

JACK: Oh for heaven's sake..I don't know where you got those wild ideas..Sitting behind a man with a hole in his head..Now go and do your song.

DENNIS: Okay, hold my brace and bit.

JACK: Now cut that out!.....Come on, let's have your song,

Dennis. ~~and it's a song about a man with a hole in his head~~
~~and it's a song about a man with a hole in his head~~

(APPLAUSE)

(DENNIS'S SONG)

(APPLAUSE)

(SECOND ROUTINE)

JACK:

Phil Harris. I
That was "Little Mother of Mine" sung by ~~Dennis Day~~
~~and some good. Dennis. a mistake for some J. of course~~

DENNIS:

Thanks.. Say Mr. Benny, can I leave now? I've got a
lot of things to do. First I want to make sure the
hotel got me a room with twin beds.

JACK:

Dennis, you're all by yourself.. Why do you need a
room with twin beds?

DENNIS:

I've got two shows.

JACK:

Oh, oh.. I don't blame you. Well Dennis, how do you
like it here in Chicago?

DENNIS:

Oh swell. It's different from the last time I was
here.. You know I heard about their new subway so I
tried it out yesterday.

JACK:

It's pretty good, isn't it Dennis?

DENNIS:

Yeah, but it takes a long time to get from one station
to the other.

JACK:

~~So what? You had to take a ride didn't you?~~
2 days from 4 and so taking longer to the train?

DENNIS:

...OH..RIDE!!

MARY:

Jack, put down that brace and bit!

JACK:

I just want to look in his head and see what goes on
in there.

DENNIS:

Say Mr. Benny, do you think you can get me a pass so I
can see your show again?

JACK:

Well, I don't know, Dennis.. I don't want to ask the
manager for any favors. I had a little argument with
him.

MARY:

Oh Jack, you always have trouble.

JACK: Well, this time it isn't my fault. You ought to see the crummy dressing room they gave me..It looks terrible with those pipes running across the ceiling.

MARY: But Jack, lots of rooms have pipes running through them.

JACK: Sewer pipes?...And those kids..I wish they'd stop lifting that man-hole cover and asking me for my autograph.

MARY: Jack, what picture is playing with you at the theater?

JACK: It's called "Easy Come, Easy Go."

MARY: Oh...(LAUGHINGLY) Remember when they played "The Horn Blows At Midnight" here?

JACK: Yeah.

MARY: That's the week they had the sign on the box-office.. "Please help yourself, the cashier hasn't got the heart to sell 'em."

JACK: Stop kidding, will you..that picture did plenty of --
(SOUND: KNOCK ON DOOR)

JACK: COME IN.
(SOUND: DOOR OPENS)

ARTIE: Hello Mr. Benny..pardon the intrusion.

JACK: Well, hello Mr. Kitzel.

(APPLAUSE)

JACK: Mr. Kitzel, I thought you were on your way to New York. What're you doing here in Chicago?

ARTIE: I stopped here to see the Chicago World's Fair.

JACK: But Mr. Kitzel, the fair was held in 1933.

ARTIE: I couldn't afford it then.

(REVISED) -11-

JACK: Oh..Well, are you enjoying your visit here in Chicago?

ARTIE: Hoo Hoo Hoo, am I enjoying? Yesterday I took an airplane ride and flew over the Great Lakes.

JACK: All five of them?

ARTIE: Yes..Lake Michigan, Lake Huron, Lake Erie, Lake Ontario, and Lake Shapiro.

JACK: Lake Superior.

ARTIE: They got six of them?

JACK: No no, Mr. Ketzal..you made a mistake. There are only five lakes, but it's not Lake Shapiro, it's Lake Superior.

ARTIE: Could be.

JACK: Yes..well, Mr. Kitzel, where are you staying here in Chicago?

ARTIE: I am staying with relatives.

JACK: On your side or your wife's side?

ARTIE: On the South Side.

JACK: Oh..Well anyway Mr. Kitzel, as long as you have a little time, why don't you sit down and enjoy the show?

ARTIE: Denk you.

JACK: You're welcome. Oh say, Mary..Would you do me a favor and--

ATX01 0309508

~~...operating... through...~~
distance call to Beverly Hills, California. An
emergency?...Of course it's an emergency...Mr. Benny
is here and his hair is there.

JACK: Hmmm.

MARY: Thank you...Goodbye.

(SOUND: RECEIVER DOWN)

MARY: Jack, there'll be a three hour delay.

~~...during... the... the... the...~~
PHIL: H'YA JACKSON..H'YA KIDS..

JACK: Hello Phil.

(APPLAUSE)

PHIL: THAT'S IT FOLKS..LAY IT ON ME..LAY IT ON ME...LISTEN
TO THAT APPLAUSE..YEAH..THAT'S WHAT I LIKE ABOUT
CHICAGO.

JACK: There he is folks, Hollywood's answer to Swift and
Armour.

PHIL: Yeah, tenderized, too..

JACK: Well, I'm glad you admit it, Phil..Oh brother..you're
the most conceited guy I've ever seen.

PHIL: Now wait a minute, Jackson, I ain't so conceited.

JACK: You're not, eh? You're the one that gave that fellow
the inspiration for that song.."Aren't You Glad
You're You?"

MARY: Oh Jack, stop picking on Phil. I think he's a
changed man.

JACK: Oh sure, sure.

MARY: Well yesterday I saw him pour thirty-eight cases of
bourbon into the lake.

JACK: Phil, you did that? Have you given up drinking?

PHIL: No, but the breeze comes from the lake and I like to
sleep with my window open.

ATX01 0309509

JACK: Oh, so that explains it.

MARY: Explains what?

JACK: This morning I got up, opened the window, took my deep breathing exercises, and fell flat on my face.... Anyway Phool..I mean Phil..don't you ever think of the finer things in life?

PHIL: Are you kiddin'? I'm married to one of 'em.

JACK: Besides her..I mean about artistic things..like..well like museums and art galleries. You know..where you can see paintings and masterpieces.

PHIL: Look Jackson..I know all about those paintings and all those great artists..This may surprise you, but I do a little painting myself.

JACK: You do?

PHIL: Certainly.

JACK: Well, tell me Phil..there are a lot of great artists like Van Gogh, Picasso, Cezanne, and Matisse..When you paint, whose style do you follow?

PHIL: Rumbrandt.

JACK: Rumbrandt? Phil, that's Rembrandt.

PHIL: You mix your paint, I'll mix mine.

JACK: Now wait a minute, let's cut out all this nonsense and get serious for a moment. After all today is Mother's Day.

MARY: You're right, Jack..and this morning I sent my mother a big box of candy with a card saying "Happy Mother's Day."

JACK: That's very sweet, Mary.

DENNIS: I sent my mother a big bouquet of flowers and a card on it that said "Guzuntheidt."

JACK: Guzuntheidt?

DENNIS: She's got Hay Fever.

JACK: Oh..oh.

DENNIS: Mother's Day is nothing to sneeze at.

JACK: Dennis, stop that. Can't we be serious for one minute?

NORMAN: Oh say Jack..

JACK: Yes Norman.

NORMAN: Since I'm pinch-hitting for Don Wilson today, I took the liberty of rehearsing your quartet in a number that I'm sure you will like to hear. Especially today.

JACK: My quartet?

QUART: (ONE NOTE)

(APPLAUSE)

JACK: Well Norman, what's this number they've been rehearsing?

NORMAN: It's very good. Take it fellows!

(INTRODUCTION TO "MOTHER")

QUART: L IS FOR THAT LIGHT THAT MILD TOBACCO,
S IS FOR THE SMOKE THAT REALLY CLICKS,
M IS FOR THE MILLIONS

JACK: Whoops!

QUART: WHO BUY THEM.

F IS F. E. BOONE AND SPEEDY RICKS.

JACK: That's Riggs..He'll sue me..

QUART: T MEANS THAT THEY'RE TRIED AND TRUE AND TOASTED.
AND ON THE DRAW THEY'RE ALWAYS NICE AND FREE.
PUT THEM ALL TOGETHER THEY SPELL LUSUM-UFFUF-TUT.

JACK: LUSUM-UFFUF-TUT?

QUART: A WORD THAT MEANS THE WORLD TO ME.

~~THE END~~

JACK: Very good fellows

QUART: L IS FOR THAT LIGHT THAT FINE
THAT NATURALLY MILD TOBACCO
IN THE PACKO, SO ATTRACTO.
S IS FOR THE SMOKE YOU'RE SURE TO LIKE
LUCKY STRIKE, LUCKY STRIKE
LUCKY STRIKE.
M IS FOR THE MANY MANY MILLIONS
WHO WILL BUY 'EM
JUST AS SOON AS THEY CAN TRY 'EM
F IS FOR AUNT EFFIE, COUSIN MIKE,

JACK: Wait a minute fellows....
I said it was good
Wait a minute...Wait
a minute....WAIT
A MINUTE.....WAIT
A MINUTE!

JACK: That's very good fellow..Now get back in your crate.

PHIL: Hey Jackson, did you straighten out your beef with Mr. Platt the theatre manager?

JACK: No, I'm expecting him to call and when he does I'll tell him plenty. Imagine him giving me..a scintillating star..a dressing room like that.

MARY: Well Jack, what are you complaining about? ~~What are you complaining about?~~ Why, when ~~when he was in the room~~ ^{the old theatre} Fred Allen played ~~there~~, he was happy in that room.

JACK: You mean..the dressing room that I'm in was once ~~used by~~ Fred Allen?

MARY: Yes.

JACK: Mmm..and all the time I've been blaming the stockyards ..And another thing..they were very careless backstage yesterday. During the last show while I was doing my monologue, a heavy sand bag fell from the rafters and missed me by three inches...only three inches.

MARY: I can't understand it.

PHIL: Neither can I, that stage hand used to be a bombardier.

JACK: Yeah..you know I oughta --

~~DENNIS: Hello, Mr. Jackson. Yes, this is Dennis.~~

Day...Yes, I know Mr. Benny called you and complained about his dressing room, but you can talk to him andBut Mr. Platt, I didn't complain about anythingBut Mr. Platt, why blame me for something thatI know but...but...but.....but.....but..

(SOUND: RECEIVER DOWN)

JACK: What did he say, Dennis?

DENNIS: I don't want to repeat it, Mr. Benny..but if he meant it.. (LONG COUGH) You're not long for this world.

~~JACK: Oh, he did, eh? When I see Mr. Platt I'll tell him a thing or two.~~

PHIL: Hey, excuse me a minute Jackson..I wanta see my musicians about the song Al Jolson is gonna do on the program next week.

JACK: Okay Phil, go ahead.

DENNIS: Mr. Benny, are you really going to have Al Jolson as your guest star next week?

JACK: That's right..Al Jolson is going to be on our program.

DENNIS: Gee, I like him..

JACK: You do kid?

DENNIS: Yeah..especially when he sings...

(A LA JOLSON) WHEN APRIL SHOWERS
MAY COME YOUR WAY..
THEY BRING THE FLOWERS
THAT BLOOM IN MAY..
OH MAMMY...MY LITTLE MAMMY...

JACK: Hmm..I signed a contract with Jolson for five thousand dollars and now I find out Dennis can do it...And they won't even pay me that much when I open at the Roxy on Wednesday, May twenty-first.. Yes folks..the Roxy theater on Wednesday the twenty-first of May.

MARY: Anybody wishing a free pass to see Jack at the Roxy, just write "Why I Like Jack Benny" on a ten dollar bill and send it in.

JACK: Look Mary, don't be so..

(SOUND: KNOCK ON DOOR)

JACK: COME IN.

(SOUND: DOOR OPENS)

MARJORIE: *Hello* Jack, you asked me to drop in.

JACK: Oh yes yes..Ladies and gentlemen..Marjorie Reynolds.

(APPLAUSE)

MARY: Marjorie, I thought you were swell in ~~the~~ *for the stage* show.

MARJORIE: Thank you, Mary.

JACK: Yes Marjorie, you were terrific. Did you want to see me about something?

MARJORIE: Yes Jack..when we do that long kissing scene, I wish you wouldn't wear your thick glasses.

JACK: Not wear my glasses, why?

MARJORIE: In the last show the spotlight hit 'em and burned a hole in my dress.

JACK: Oh. *I'll be sure to wear 'em in the next show.*

MARJORIE: And another thing Jack, if you insist on putting your arms around me when you kiss me, do you mind if I don't wear that backless evening gown?

MARY: Oh, you found out about old Clammy Hands.

JACK: Mary!..Marjorie, you wear your backless evening gown, it looks better..I'll wear gloves...And another thing, Marjorie..I'm sure that my kiss will be much better from now on. You see, the first show I was a little bit nervous.

MARJORIE: Nervous?

JACK: Yes, I put the lipstick on my violin bow and the rosin on my lips...It was a natural mistake.

MARY: Heifitz couldn't have kissed better.

JACK: Marjorie, there's one other thing I want to talk to you about the stage show..When you finish the act, *why do you go up to me, and then turn around*
~~you're supposed to throw kisses at the audience, not~~
~~at the musicians.~~

MARJORIE: Jack, this is Petrillo's home town.

JACK: ~~Oh yes, I forgot.~~

MARY: Say Marjorie, some time this week, why don't you do one of the songs you did in that picture "Holliday Inn."

JACK: Yeah, that's a good idea. You know Marjorie, you were wonderful in those numbers with Bing Crosby.

MARJORIE: Well I enjoyed making that picture..Bing is wonderful ..He's so unpredictable..You never know what he's going to say next.

JACK: I know, I had him on my program...But Crosby is really a great guy..In fact I think..

PHIL: Say Jackson, if it's okay with you, do you mind if I run along and... WELLLLLLLLLLL...YOU BEAUTIFUL BLONDE CREATURE.

MARJORIE: Me?

PHIL: Yeah..

JACK: Phil..Phil..stop staring at her.

PHIL: HUBBA HUBBA HUBBA..AND ECCENTRIC ECCENTRIC.

JACK: THAT'S ET CETERA, ETCETERA.....Now Phil, we've been so busy, I haven't had a chance to introduce you formally..This is Marjorie Reynolds.

PHIL: Oh brother..now I know what they mean by the Reynolds Bombshell...Yes indeedy.

MARJORIE: Well, thank you, Mr. Harris.

PHIL: Look baby..call me Phil, we can save ~~half~~ an hour that way.

JACK: Phil, don't be so..

MARY: Jack, why don't you just sit back and take notice? *notes*

JACK: *Look* Mary, *Don't Phil help to help you... notes* quiet. *what's the point of being quiet?*

PHIL: You know Marjorie, when I seen you in "Holiday Inn" with Bing Crosby and Fred Astaire, I knew you had possibilities. *laughed*

MARJORIE: Thank you..It was nice working with Fred and Bing... They're both so talented.

PHIL: Yeah..I know what you mean..I got a little of both of 'em in me.

MARJORIE: *She's a looker why don't you go for her?* You're right Phil. ~~You dance like Astaire sings and~~ *She's a* ~~sing like Crosby dances.~~

JACK:Stop bowing, ~~Phil, he insulted you...~~ And another thing --

(SOUND: PHONE RINGS)

JACK: I'll get it..and if that's Mr. Platt again, I'll tell him a thing or two..

(SOUND: RECEIVER UP)

(REVISED) -20-

JACK: Hello.

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

(APPLAUSE)

JACK: Rochester, where have you been? I expected to hear from you an hour ago.

ROCH: I'M SORRY BOSS..BUT I RAN INTO A LITTLE TROUBLE..WE AIN'T LIVING IN THE AMBASSADOR HOTEL ANY MORE.

JACK: We're not?

ROCH: NO..THE MANAGER MADE ME TAKE YOUR TRAILER OUT OF THE LOBBY.

JACK: Gee, and we brought it all the way from the Coast on the back of the Chief.

ROCH: DON'T WORRY BOSS, I'VE GOT EVERYTHING FIXED....I MOVED THE TRAILER TO A MUCH BETTER LOCATION...AND WHAT A WONDERFUL VIEW.

JACK: Good, good...Where did you move the trailer to?

ROCH: THE GRANDSTAND AT SPORTSMAN'S PARK.

JACK: Oh fine...a racetrack...I'm going to love that.

ROCH: WELL..I'VE BEEN KIND OF THINKING IT OVER BOSS..AND MAYBE IT WOULD BE BETTER IF YOU GOT YOURSELF A HOTEL ROOM.

JACK: Why, what about my trailer?

ROCH: I LOST THAT IN THE FIFTH.

JACK: Oh stop being funny...Did you get me all the things I wanted for my stage show...You know, my make-up?

ROCH: UH HUH.

JACK: You're sure you got me everything?...My lipstick, eyebrow pencil, powder, mascara, rouge, and eye shadow?

ROCH: YES SIR...AND BOSS, YOU CERTAINLY DO A WONDERFUL JOB WITH YOUR MAKE-UP.

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JACK: Do you think so?

ROCH: YEAH..ONLY AN EXPERT CAN TELL WHERE YOU END AND LADY ESTHER BEGINS..

JACK: Rochester, don't worry about my make-up. You don't look so hot on that stage with that outfit you've been wearing...green pants, yellow shoes, red socks, purple shirt, and pink tie.

ROCH: MY TRUNK DIDN'T COME SO I HAD TO WEAR MY STREET CLOTHES.

JACK: Oh.

ROCH: I'M GONNA HANG UP NOW BOSS..AND IF YOU'RE SMART, YOU'LL HURRY OVER TO THE THEATER AND DO YOUR STAGE SHOW RIGHT AWAY.

JACK: Why?

ROCH: WELL, THE HOUSE IS PACKED AND THE PEOPLE ARE IN A VERY JOVIAL MOOD..THEY'RE IN HIGH SPIRITS..LAUGHING..HAPPY.. AND SINGING..IT'S JUST LIKE NEW YEAR'S EVE.

JACK: Gee, what happened?

ROCH: I OPENED THE SIDE DOOR AND THERE'S A NINETY-PROOF BREEZE COMING IN FROM THE LAKE.

JACK: Well, keep the door open, I'll be right over.

(SOUND: RECEIVER DOWN)

JACK: Come on Phil, we better get there before the wind changes.

(APPLAUSE AND PLAYOFF)

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

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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 fine tobacco is what counts in a cigarette.

SHARBUTT: When it comes to fine tobacco, Mr. John Pinnix of Reidsville, North Carolina, speaks with authority. He has had 28 years experience as a tobacco warehouseman and he said:

VOICE: At all the auctions I've attended, I've seen the makers of Lucky Strike buy fine tobacco that makes a mild, mellow smoke. That's why for 28 years I've been a Lucky Strike smoker.

SHARBUTT: Twenty-eight years in the tobacco business - twenty-eight years a Lucky Strike smoker. That's the record of John Pinnix - tobacco expert. So, for your own deep-down smoking enjoyment - remember -

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means fine tobacco - year-in, year-out ...

(MORE)

THE JACK BENNY PROGRAM

~~XXXX~~

5-11-47

RUYSDAEL: LS - MFT

SHARBUTT: Lucky Strike means 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.

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(REVISED)

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(TAG)

JACK: Well, ladies and gentlemen, we'll be playing here at the Chicago Theatre until Friday, next Sunday we'll be broadcasting to you from New York City, and a week from Wednesday we'll be opening at the Roxy Theatre ... Say, Mary, you've seen the stage show a couple of times ... what do you think of it?

MARY: It's a great show till you start playing your violin.

JACK: What's wrong with my violin playing?

MARY: You hold your bow too close to the strings.

JACK: But, Mary, if the bow doesn't touch the strings, you wouldn't be able to hear any ... DON'T BE SO SMART ... Goodnight folks ...

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