

PROGRAM #2

(REVISED) .. SCRIPT

As Broadcast

AMERICAN TOBACCO COMPANY
LUCKY STRIKE
THE JACK BENNY PROGRAM

SUNDAY, OCT. 12, 1947

NBC

4:00-4:30 PM PST

ATX01 0310059

JACK BENNY PROGRAM

-A-
OCTOBER 12, 1947

OPENING COMMERCIAL

RUYSDAEL - THE JACK BENNY PROGRAM - presented by LUCKY STRIKE!

SHARBUTT - WHEN YOU BUY - KEEP YOUR EYE ON THE RED BULL'S EYE
(SHOT-GONG) KEEP YOUR EYE ON THE RED BULL'S EYE (SHOT-GONG)
WHEN YOU BUY-KEEP YOUR EYE ON LUCKY STRIKE!

RUYSDAEL - IS--MFT

SHARBUTT - Lucky Strike means fine tobacco.

RIGGS - (CHANT - 57 to 59 - AMERICAN - FAST)

SHARBUTT - LUCKY STRIKE PRESENTS - THE MAN WHO KNOWS! Mr. William Currin of Durham, North Carolina. Here's what this top-flight tobacco auctioneer said recently:

VOICE - At more than a thousand auctions, I've seen the makers of Lucky Strike buy fine tobacco that's sweet and mild, just chock-full of smoking enjoyment.

RUYSDAEL - Year after year, experts like Mr. Currin - the impartial authorities of tobacco quality - can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.
So ...

SHARBUTT: WHEN YOU BUY - KEEP YOUR EYE ON THE RED BULL'S-EYE
(SHOT-GONG) KEEP YOUR EYE ON THE RED BULL'S EYE
(SHOT-GONG) WHEN YOU BUY -KEEP YOUR EYE ON LUCKY STRIKE!
And remember ...

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JACK BENNY PROGRAM

OCTOBER 12, 1947

OPENING COMMERCIAL (CONT'D)

-B-

RUYSDAEL - IS - 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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(FIRST ROUTINE)

(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. SET'S GO OUT TO JACK BENNY'S HOME IN BEVERLY HILLS WHERE, AS YOU KNOW, HE LIVES ALONE WITH HIS BUTLER, ROCHESTER. IT'S NINE THIRTY IN THE MORNING AND AS USUAL, ONE IS IN BED WHILE THE OTHER IS IN THE KITCHEN PREPARING THE BREAKFAST.

JACK: (PAUSE) Now let's see, where are the eggs?...Gee, it's so hard to find anything in this refrigerator. Maybe I oughta trade it in. I hear the newer models have a light in 'em. Oh, here's an egg on the bottom shelf.

(SOUND: REFRIGERATOR DOOR CLOSE)

JACK: (HUMS) "POTATOES ARE CHEAPER" *That song doesn't fit now --* Gee, I'm hungry, I think I'll scramble my egg. Let's see, how do you scramble an -- Oh yes, first I'll break it into this bowl.

(SOUND: FIVE CLICKS OF EGG ON SIDE OF BOWL)

JACK: Hnnnnnnnn.

(SOUND: FIVE CLICKS OF EGG ON SIDE OF BOWL)

JACK: Gosh, I'm weak in the morning.. Maybe I better have my orange juice first. .Yeah..I'll make some.

(SOUND: CUTTING ORANGE..SQUEEZING JUICE INTO GLASS)

See
JACK: ^ That orange juice sure looks good...Now to get the seeds out
... one..two..oh, there's another seed three.

(SOUND: SETTING GLASS DOWN ON SINK..FIVE FOOTSTEPS ON
WOOD...SCREEN DOOR OPENS AND CLOSES..FOOTSTEPS DOWN
THREE STEPS..EIGHT FOOTSTEPS ON GRAVEL..SOUND OF TROWEL
IN DIRT..SCRAPING..PATting OF DIRT.)

JACK: Well, they're planted.

(SOUND: FOOTSTEPS ON GRAVEL..)

JACK: (SINGS) POTATOES ARE HIGHER. TOMATOES ARE HIGHER, NOW'S THE
TIME TO SELL YOUR CAR. LA LA LA LA LA LA, LA LA LA LA LA.

(SOUND: FOOTSTEPS UP THREE STEPS..ON WOOD..SCREEN DOOR
OPENS AND CLOSES...FIVE FOOTSTEPS ON WOOD)

JACK: Now to have my oran--Say, that's funny, the glass is empty..
Somebody drank my orange juice..Hmm..there's nobody in the
house but Rochester and...That's it...Rochester..Wait'll I--

(SOUND: FEW FAST FOOTSTEPS..RUNNING UPSTAIRS ... DOWN
HALL..DOOR OPENS)

JACK: Rochester..Rochester, did you drink my orange juice?

ROCH: (SNORE)

JACK: Rochester! You're not fooling me..Get up!

ROCH: (LONG SNORE) BLOOP..BLEEP!

JACK: Rochester!

ROCH: (SNORES AND THEN MUMBLES) I KNOW I'M CUTE, HONEY, BUT CONTROL
YOURSELF.

JACK: Hmm..maybe he is asleep..I'll tickle him and wake him up.

ROCH: (SNORES AND GIGGLES

JACK: Rochester...

ROCH: (QUICK SNORE) OH, IT'S YOU BOSS, WHAT A DISAPPOINTMENT.

JACK: Never mind that ..did you sneak downstairs, drink my orange juice, and get back in bed?

ROCH: ORANGE JUICE? I WAS SOUND ASLEEP.

JACK: Sound asleep?...Then how come you woke up so fast when I tickled you?

ROCH: YOU WERE USING THE HAND YOU HAD IN THE ICE BOX.

JACK: Now, Rochester, I made a glass of orange juice, stepped out in the back yard for a minute, and when I came back, the orange juice was gone.

ROCH: MAYBE THE MICE DRANK IT.

JACK: Mice don't drink orange juice.

ROCH: IN CALIFORNIA?

JACK: All right, we'll talk about it later...Now get up out of that bed. I'll want you to drive me down town to the doctor's office. I've got to go for a physical.

ROCH: WHAT'S THE MATTER, BOSS? YOU FEEL BAD?

JACK: No no... it's just that my sponsor is taking out an insurance policy on me and I have to be examined.

ROCH: HOW MUCH IS THE POLICY FOR?

JACK: A million dollars. ~~but the sponsor is taking out a two million dollar policy on me~~
^{but} if I'm killed accidentally, the sponsor collects two million dollars.

ROCH: TWO MILLION?

JACK: Yes. *you better keep your --*

ROCH: BOSS, *you* BETTER HOPE THAT GUY KEEPS HIS EYE ON THE RED BULL'S EYE.

JACK: *Still, that joke was loused up.*
Oh, you mean the commercial..I'm not worried about that. *you know*
They shoot that gun in another studio way over on Sunset and Highland. ~~████~~ I don't even pass there on my way home.

ROCH: I KNOW, BUT FOR TWO MILLION DOLLARS THEY CAN MAKE A BULLET THAT WAITS FOR YOU AT PICO AND SEPULVEDA.

JACK: What are you talking about? My sponsor is just trying to protect his investment, that's all. Now hurry downstairs.

(SOUND: DOOR CLOSSES..FOOTSTEPS DOWN HALL AND DOWN STAIRS)

JACK: Imagine him denying that he drank that orange juice..(MAD)
I've got a good notion to make him stay in bed all day..No
He'd like that..

(SOUND: FOOTSTEPS INTO KITCHEN AND STOP..CUTTING ORANGE..SQUEEZING)

JACK: ~~Em..~~ no seeds in this one..Oh well..

MARY: (OFF) OH JACK..JACK, ARE YOU UP YET?

JACK: Hub? OH HELLO MARY, COME ON IN..I'M IN THE KITCHEN. WHAT ARE YOU DOING HERE SO EARLY?

MARY: Early? I was here ten minutes ago. I came into the house, walked into the kitchen, nobody was there, so I drank a glass of orange juice and left.

JACK: Mary-you..you drank my --

MARY: All right, here's a dime.

JACK: ~~Alright~~ ^{Okay}, Smarty .. I'll bet you'd be surprised if I took it.

MARY: I wouldn't be surprised if you sued me.

JACK: Well, I don't want the dime.. Anyway Mary...I've made a terrible mistake. I accused Rochester of drinking my orange juice.

MARY: Well, that's you, Jack. Always jumping at conclusions.

JACK: I do not.

MARY: What about that morning you got out of bed, and accused Rochester of taking your new suit ..

JACK: Well..

MARY: Then you took your night gown and there it was.

JACK: That wasn't my fault. When I come home tired, he's supposed to undress me.

MARY: Well anyway, I drank your orange juice and you oughta apologize to Rochester.

JACK: (BASHFUL) Oh Mary, I don't have to apologize, he knows I'm sorry.

MARY: He does not and you've gotta tell him.

JACK: Oh Mary: I can't.

MARY: You can too...now be a man.

ROCH: OH, HELLO MISS LIVINGSTONE.

MARY: Hello, Rochester...Mr. Benny has something to say to you.

JACK:Oh..

MARY: Jack, go ahead.

JACK: ... Well..

MARY: Jack..

JACK: Oh all right....Rochester..

MARY: Turn around and face him!

JACK: Oh.

MARY: Go on.

JACK: Well..Rochester..

ROCH: YES BOSS.

JACK:(FAST) I'm sorry. *I said you drank my orange juice.*

(SOUND: 5 FAST RUNNING FOOTSTEPS..LOUD DOOR SLAM)

MARY: JACK, COME BACK HERE!

JACK: (OFF) I WILL NOT!

MARY: What a baby.

ROCH: WELL, I BETTER GET THE CAR OUT. I GOTTA TAKE MR. BENNY TO
THE DOCTOR:

MARY: The doctor..what for?

ROCH: THE SPONSOR TOOK OUT AN INSURANCE POLICY *on Mr. Benny and he* ~~HE~~ HAS
TO BE EXAMINED.

MARY: Oh..do you think he'll pass it, Rochester?

ROCH: PASS IT? OH SURE, MISS LIVINGSTONE.. HAVEN'T YOU EVER SEEN
HIS MUSCLES.

MARY: Yes, they were hanging on the line when I came in.

JACK: Rochester.

MARY: Oh, you're back.

JACK: Yes..Rochester, get the car now and we'll go. *Mary* Now ~~I~~ I've
gotta hurry ~~away~~ *away* so you--

(SOUND: PHONE RINGS)

JACK: Oh darn it, there's the phone...Just when I'm ready to leave.

(SOUND: RECEIVER UP)

JACK: Hello.

DON: (HIGH VOICE) Hello Jack, guess who this is.

JACK: Hu? Who is this. I'm in a hurry?

DON: (HIGH VOICE) I'll give you a hint.'

Roses are red

Violets are blue

Sugar is sweet

And I'm lumpy, too. (LAUGHS NATURALLY)

JACK: Oh for heaven's sake, Don, I have to rush away. What did you call me for?

DON: Well Jack, I've got the quartet here and we've got a wonder wonderful idea for a commercial.

JACK: But Don, I don't want to hear it over the phone. You can *that the sportmen* wait'll rehearsal. Anyway, I don't like the songs ~~any~~ pick. Why don't they pick some thing classy once in awhile.

DON: Well, we've got one now, Jack. It's "Listen To the Mocking Bird".

JACK: Oh, you mean the one that goes...(SINGS) LISTEN TO THE MOCKING BIRD, LISTEN TO THE MOCKING BIRD"?

DON: *yes* Yes, *that's* the one.

JACK: Oh, oh, well that's swell, let me hear it. Are the boys close to the phone?

QUART: (ONE NOTE)

JACK: Good, good.

DON: TAKE IT BOYS.

(SHORT ORCHESTRA INTRO)

QUART: LISTEN TO THE MAN WHO KNOWS

LISTEN TO THE MAN WHO KNOWS

HE IS SAYING LUCKY STRIKE'S THE SMOKE FOR ME. JACK: Very good.

LISTEN TO THE MAN WHO KNOWS

LISTEN TO THE MAN WHO KNOWS

LIKE A BIRD HE'S SINGING L S M F T.

JACK: Like a bird?

THEY'RE SO ROUND AND SO FIRM AND SO FULLY

SO FULLY FULLY, SO FULLY FULLY

JACK: Fully what?

THEY'RE SO ROUND AND SO FIRM AND SO FULLY JACK: Fully what?

THEY'RE SO FULLY, FULLY, FULLY, FULLY WHAT. JACK: Boys..

LISTEN TO THE TARGET RING

JACK: Boys..

(SOUND: BELL)

LISTEN TO THE TARGET RING

JACK: Don..

(SOUND: BELL)

KEEP YOUR EYE YI YI YI YI ON THE RED BULL'S EYE.

(SOUND: SHOT AND BELL)

JACK: I don't want

LISTEN TO THE TARGET RING

that.

(SOUND: LOUDER BELL)

LISTEN TO THE TARGET RING

Jack. I don't want this sound effect.

(SOUND: LOUD BELL)

IT'LL BE RINGING IN YOUR EARS UNTIL YOU DIE.

IT'S SO ROUND, AND SO FIRM AND SO FULLY JACK: Boys, that's

SO FULLY FULLY, SO FULLY FULLY

not what I

IT'S SO ROUND AND SO FIRM

want.....

AND SO FULLY..

Wait a minute..

WAIT A MINUTE..

WAIT A MINUTE!

JACK:Don....Don...why is it ~~that~~ they always start out so nice and then go crazy?...We can't use that commercial, it's too noisy. Where did they get that gun?

DON: They found it on a bench at Pico and Sepulveda.

JACK: NO!

DON: What's that, Jack?

JACK: Nothing, nothing..I'll see you at rehearsal.

(SOUND: RECEIVER DOWN)

JACK: Hmm..I thought Rochester was only guessing...Well, I'm gonna have my orange juice and then go...Rochester, did you get the car started okay?

ROCH: BOSS, WHEN I KNOW YOU'RE GOIN' OUT THE NEXT MORNING, I LET IT RUN ALL NIGHT.

JACK: Oh.

MARY: Jack, letting your car run all night..doesn't that burn up an awful lot of charcoal?

JACK: Not much..Well, come on, Rochester, let's--

MARY: WELL, LOOK WHO'S HERE.

DENNIS: Hello everybody..I came in through the kitchen.

JACK: Oh, hello Dennis.

DENNIS: Hello, Mr. Benny, and thanks for the orange juice.

JACK: Oh, for heaven's sake..Now I'll have to squeeze another one..and only last week the President asked us to conserve food..I know it's a problem, but everybody should do it.

DENNIS: My mother conserves food every night.

JACK: Well, ^{well} she deserves a lot of credit..How does she do it?

DENNIS: When it's time for dinner, she locks me in a closet.

JACK: Dennis.

DENNIS: But I got even with her. I ate the door knob.

JACK: What?

DENNIS: Now every little thing turns my stomach.

JACK: Look kid..I haven't had my breakfast yet. What brings you over here, anyway?

DENNIS: Well, I have a new arrangement for ^{a little song that I recorded for RCA Victor} ~~my~~ and I wanted you to hear it.

JACK: I know, but do I have to hear it now? So early?

DENNIS: Oh, this isn't early, Mr. Benny. I get up every morning at seven and go out to Griffith Park, set up my easel and do landscapes.

JACK: What?

MARY: Dennis, I didn't know you ~~did that~~ ^{did landscapes}.

DENNIS: But I guess I'm not very good because people pass by, look at the canvas, shrug their shoulders, and walk away.

MARY: Well, don't let that bother you.

DENNIS: I can't understand it. I use the most expensive brushes.

JACK: Well, what kind of paint do you use?

DENNIS:Ohhhhhh...PAINT!

MARY: Here, kid, have a door knob.

JACK: Not in the head, Mary....look Dennis, you sing your song
for Mary and she'll tell me how it is. I've gotta
rush away to the doctor's.

DENNIS: I don't blame you. You look awful.

JACK: What?

DENNIS: Sing, Dennis.

JACK: You said it..I'll see you kids later..Goodbye.

(APPLAUSE)

(DENNIS'S SONG.."YAH SURE, YOU BETCHA")

(APPLAUSE)

(SECOND ROUTINE)

(SOUND: LOUSY MOTOR)

JACK: Rochester, we're awfully late. Can't you go a little faster?

ROCH: OKAY.

(SOUND: MOTOR FASTER)

JACK: You know, right after I take my physical, we'll go down to--

(SOUND: LOUD GUN SHOT)

JACK: Rochester..Rochester..they got me!..they got me!

ROCH: GET BACK IN THE SEAT, BOSS, THAT WAS ONLY A TIRE.

JACK: Oh, ^{yes} I should have known, we're only at Pico and Robertson..

(SOUND: CAR STOPS)

JACK: Rochester, you change the tire and I ~~can~~^{will} walk to the doctor's office from here.

(TRANSITION MUSIC)

(SOUND: SLOW FOOTSTEPS)

JACK: Let me see, his office should be around here..Oh, there it is..Doctors Fenchel and Gordon.

(SOUND: DOOR OPENS)

JACK: (CLEARS THROAT)

BEA: Yes sir?

JACK: I'm Mr. Benny, ^{nurse} I have an appointment for a physical examination.

BEA: Oh yes yes. I'll have to fill out this form...Your full name, please?

JACK: Jack Benny.

BEA: Your birthplace?

JACK: Waukegan, Illinois.

BEA: Your age?

JACK: Thirty-eight.

BEA: Your height?

JACK: Five foot ten.

BEA: Your weight?

JACK: A hundred and fifty-seven.

BEA: Your age?

JACK: Thirty-eight.

BEA: Your home address?

JACK: 700 North Rexford.

BEA: Your business address?

JACK: 360 North Camden Drive.

BEA: Your age?

JACK: Thirty-eight.

BEA: Hmm..Color of your eyes?

JACK: Robin egg blue.

BEA: Well Mr. Benny, if you'll just sit over there and wait,
the doctors will see you in a minute.

JACK: Thank you.

(SOUND: FOOTSTEPS...SHUFFLING OF CHAIR)

JACK: (HUMS BIT OF "POTATOES ARE CHEAPER")...(Gee, that nurse is an attractive girl...I wonder if she'd go out with me if I asked her for a date.....I wonder how she'd look without those white stockings.....I wonder how she'd look without that uniform.....I wonder how she'd look in a bathing suitI wonder how she'd look-- Oh, I'm being silly... Anyway, I don't think that-- *she'd go out with --*

(SOUND: DOOR OPENS)

PHIL: (UP): SO LONG, DOCTOR, THANKS A LOT.

(SOUND: DOOR CLOSING)

JACK: PHIL!

PHIL: HIYA JACKSON!

JACK: Phil! What are you doing here?

PHIL: Well Jackson, I didn't want to worry anybody, but I been having terrific headaches.

JACK: You have?

PHIL: Yeah. So I came up here to find out what was wrong, and the doctors took some X-rays of my head...Here, you wanna see one of them?

JACK: Nah...X-rays are all the same...just bones.

PHIL: Here, here...take a look at mine.

(RUSTLING OF PAPER AND CELLULOID)

JACK: Well, what do you know.....That's the first skull I ever saw with curly hair.....Phil, how did this happen....X-rays never show hair.

PHIL: I had it re-touched.

JACK: Oh..Say, what's this writing down in the corner of the X-ray.. the name of the doctor?

PHIL: No, it says, "To Alice, With Love", I'm giving it to her for her birthday.

JACK: Phil . why in the world would you give Alice an X-ray for a present.

PHIL: Why not? She's got everything else.

JACK: Oh. .well, that's logical ...Tell me, Phil .what did the doctors do about your headaches?

PHIL: Plenty..them doctors are ^{plenty} smart, Jackson...First they gave me a complete physical . Then they gave me all the allergy tests. .Then they checked my reflexes..and then they psychoanalyzed me.

JACK: And did they find out why you have headaches?

PHIL: Yeah, my band plays too loud.

JACK: (SHOCKED) No' They had the audacity to tell you that? ^{--the audacity--}

PHIL: Yeah, and in Latin, too....Say, Jackson, what're you doing here? ^{--the audacity?--}

JACK: Oh, it's nothing...I just came for an insurance examination.

~~PHIL: I'd sure hate to have anything happen to you, Jackson.~~

I'd sure hate to have anything happen to you, Jackson.

JACK: Well, thanks, Phil...

PHIL: I mean it..Gee, if anything happened to you...Why, Jackson, I'd...I'd....

JACK: Yes Phil?

PHIL: I'd just leave one show...

JACK: ~~Yeah...~~

~~PHIL: I'd just leave one show...~~

JACK: Why don't you wait for me, Phil? It won't take long.

PHIL: I can't...I'm meeting Alice downstairs...we're going to a movie.

JACK: Oh?...What picture are you going to see?

PHIL: Mother Was Tight.

JACK: That's Mother Wore Tights.

PHIL: That ain't bad either, *Dad... Goodbye* ~~But... something~~.

JACK: So long, Phil.

(SOUND: DOOR SLAMS)

BEA: Mr. Benny, the doctor is waiting for you.

JACK: Good, I'll go right in.

(SOUND: FEW FOOTSTEPS...DOOR OPENS AND CLOSES)

JACK: Oh, Doctor...?

NELSON: Yesssss?

JACK:~~What's the matter?~~ *I'm Jack Benny.*

NELSON: Oh, *yes. I've been expecting you.*

(SOUND: RECEIVER UP...DIALING OF 5 NUMERALS ON PHONE)

NELSON:Hello, Pierce Brothers' Mortuary?....

JACK: What?

NELSON: I'm having lunch with Ralph Pierce.

JACK: Oh.

NELSON: We're quite friendly...I throw him a lot of business.

JACK: Oh I see.

NELSON: Hello Ralph...One thirty at the Brown Derby? Fine...

Goodbye, Ralph.

(SOUND: RECEIVER DOWN)

NELSON: And now, Mr. Benny, I'll get my associate in here and we'll give you your examination...(UP) Oh Doctor Gordon..

MEL: Yes, Doctor.

NELSON: Will you help me with this examination?..This is Mr. Benny.

JACK: Pleased to meet you, Dr. Gordon.

MEL: Thank you...Now Mr. Benny, will you please strip?

JACK: You mean undress?

MEL: Yes.

JACK: All right.

(BAND PLAYS "A PRETTY GIRL IS LIKE A MELODY")

JACK: Doctor, I don't need the music.

MEL: I'm sorry, our last patient was Gypsy Rose Lee.

JACK: Oh.

MEL: Now get behind that screen and take off your clothes.

JACK: Yes sir.

MEL: When you're ready, Dr. Fenchel and I will be in the next room.

(SOUND: DOOR CLOSING)

NELSON: Oh doctor, I've been concerned about that call you made this morning..any information yet?

MEL: Yes, I got a report from Doctor Stanley and...^{it's}...it's all over.

NELSON: What was the result?

MEL: She ran fifth and we lose four bucks.

NELSON: ...Gee, we took a beating on the Dodgers too...

MEL: Yeah...I wonder what's taking him so long...

(SOUND: DOOR OPENS)

MEL: Mr. Benny, have you got all your clothes off?

JACK: Yes, yes.

MEL: Then come out from behind that screen.

JACK: Well gee, don't I get ^a ~~any~~ balloon or something?

MEL: Just slip on this gown.

JACK: Yes sir...There, I'm ready.

NELSON: Very well...Now hold still, Mr. Benny, while I listen to
your heart...Just a minute, I want to adjust my stethoscope...
There...

(SOUND: VERY FAINTLY..SHOT, CLANG...FIVE TIMES)

hell
NELSON: That's certainly a peculiar heart beat.

JACK: It has to beat like that, it's in my contract.

NELSON: Now, Mr. Benny, will you please step behind this fluroscope.

JACK: Yes sir.

MEL: Good...contact.

NELSON: Contact.

(SOUND: CLICK..SLIGHT BUZZING OF FLUROSCOPE)

NELSON: Mr. Benny..there seems to be a round metallic object near
your kidney.

JACK: That's a quarter I swallowed years ago.

NELSON: Shall we, Dr. Gordon?

MEL: Why not?...Mr. Benny, will you please hiccough?

JACK: Hiccough?

MEL: Yes.

JACK: (HICCOUGHS)

NELSON: (HAPPY) It's tails, Dr. Gordon, you lose.

JACK: What is this anyway?

~~NELSON: It's Bony, that's what it is, it's Bony.~~

~~JACK: It's Bony, that's what it is, it's Bony.~~

~~NELSON: It's Bony, that's what it is, it's Bony.~~
how, Mr. Bony
NELSON: ~~It's Bony, that's what it is, it's Bony.~~ drink this glass of barium?

JACK: You mean all that white stuff?

NELSON: Yes..it's a harmless chemical and when you drink it, we can follow its course through the fluroscope.

JACK: Oh...all right....Gee, it tastes awful.

MEL: Drink it all.

JACK:There.

MEL: Oh look, Dr. Fenchel, the barium has reached the esophageal entrance.....there it goes over the cricoid cartilage... behind the tracheal bifurcation....through the arch of the aorta....Now it's passing the esophageal hiatus ~~of the~~ diaphragm..

JACK: If it passes Pico and Sepulveda, it's dead.

MEL: Now it's coming around the esophageal gastric junction

~~NELSON: It's Bony, that's what it is, it's Bony.~~

~~JACK: It's Bony, that's what it is, it's Bony.~~

~~NELSON: It's Bony, that's what it is, it's Bony.~~

~~JACK: It's Bony, that's what it is, it's Bony.~~

~~NELSON: It's Bony, that's what it is, it's Bony.~~

~~JACK: It's Bony, that's what it is, it's Bony.~~

JACK BENNY
10/12/47

(REVISED) -20A-

NELSON: (EXCITED) NOW IT'S COMING AROUND THE KIDNEY ON THE
OUTSIDE..HEADED INTO THE HOME STRETCH. IT'S BARIUM
SULPHATE BY TWO LENGTHS.

MEL: COME ON, BARIUM! COME ON, BARIUM!

NELSON: IT'S BARIUM, BY A NOSE!

JACK: DOCTORS, DOCTORS, WHAT IS THIS? WHAT'S GOING ON HERE?.....

DID PHIL HARRIS HAVE TO DRINK THAT BARIUM?

NELSON: No, he insisted on a martini.

JACK: A martini? Well, how could you trace it?

NELSON: We followed the olive.

JACK: *I should have known*
~~SHOULD~~..Is that all, Doctor?

MEL: Yes, that's all for now..you can go.

JACK: Thank you. Goodbye.

(SOUND: COUPLE OF FOOTSTEPS..DOOR OPENS)

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~~is in the right position.~~

MEL: Yes yes...but look at the liver.

NELSON: The liver?

MEL: Yes, what's that on top of it?

NELSON: Well, I'll be damned...onions.

JACK: Sixty nine cents at Thrifty...Is that all, Doctor?

MEL: Yes, you can go now.

(SOUND: COUPLE OF FOOTSTEPS..DOOR OPENS)

NELSON: Oh, Mr. Benny...

JACK: Yes.

NELSON: You better put your clothes on.

JACK: Oh yes, yes..

(SOUND: COUPLE OF FOOTSTEPS..DOOR OPENS AND CLOSSES)

Got to put my clothes on -- I forgot --
JACK: (SINGS) A PRETTY GIRL IS LIKE A MELODY..DA DA DE DUM DA DUM,
DA DA DUM DUM DA DUM, DA DA DE DA DA DA DA DE DA DA DA DE DA
....Well, I'm all dressed.

(SOUND: DOOR OPENS)

JACK: Goodbye, doctors.

MEL &

NELSON: Goodbye, Mr. Benny.

(SOUND: FOOTSTEPS..DOOR OPENS)

JACK: Goodbye, nurse.

BEA: Your age?

JACK: Thirty eight....(HUMS) DA DE DA DE...DA DE DA DE DUM DUM...
DA DA DUM DUM DA DUM.....

(APPLAUSE AND PLAYOFF)

JACK: Ladies and gentlemen, it's an old American custom to help the other fellow, and one of the best ways I know of helping those in need is through the Community Chest. By treating vital problems as they arise, Red Feather Services prevent these problems from spreading throughout the community and affecting the welfare of the Nation. By giving to the Community Chest, you benefit millions of Americans directly and all of us indirectly. The sign of the Red Feather is the sign of a good neighbor, so give generously to the Community Chest. Thank you.

(APPLAUSE)

DON: Jack will be back in just a minute, but first....

-C-

JACK BENNY PROGRAM

OCTOBER 12, 1947

CLOSING COMMERCIAL

WILSON - Jack will be back in just a minute, but first ...

SHARBUTT- WHEN YOU BUY - KEEP YOUR EYE ON THE RED BULL'S-EYE(SHOT-GONG)
KEEP YOUR EYE ON THE RED BULL'S-EYE(SHOT-GONG)
KEEP YOUR EYE ON LUCKY STRIKE!

RUYSDAEL - IS MFT

SHARBUTT - Lucky Strike means fine tobacco - and fine tobacco is what counts in a cigarette..

BOONE - (CHANT - 57 to 59 - AMERICAN)

SHARBUTT - LUCKY STRIKE PRESENTS - THE MAN WHO KNOWS! Mr. Harry King of Durham, North Carolina. This veteran tobacco buyer recently said:

VOICE - At auction after auction, I've seen the makers of Lucky Strike buy real fine tobacco that smokes up smooth and mild.

RUYSDAEL - And that's not all! For as Mr. King also said:

VOICE - I pick Luckies myself. Smoked 'em for 18 years.

RUYSDAEL - And as Lucky Strike smokers say:

GIRL - That's my kind of a cigarette, real smooth-smoking.

ATX01 0310084

-D-

JACK BENNY PROGRAM

OCTOBER 12, 1947

CLOSING COMMERCIAL (CONT'D)

SHARBUTT - SO WHEN YOU BUY - KEEP YOUR EYE ON THE RED BULL'S-EYE
(SHOT-GONG) KEEP YOUR EYE ON LUCKY STRIKE!

And remember ...

RUYSDAEL - IS - 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.

SHARBUTT - YES, WHEN YOU BUY -KEEP YOUR EYE ON THE RED BULL'S EYE
(SHOT-GONG) KEEP YOUR EYE ON LUCKY STRIKE!

X

ATX01 0310085

(TAG)

JACK: Ladies and gentlemen, stay tuned in for Phil Harris's program which follows immediately..and tune into A Day In The Life of Dennis Day on Wednesday night..and--

MARY: Oh Jack, how did your physical come out?

JACK: Oh fine fine ^{Mary} but I have to go back tomorrow.

MARY: Why?

JACK: I forgot my underwear..Goodnight, folks.

(APPLAUSE & MUSIC)