

THE JACK BENNY PROGRAM

produced for

THE AMERICAN TOBACCO CO.

by

BATTEN, BARTON, DURSTINE & OSBORN, Inc.

PRODUCT: LUCKY STRIKE CIGARETTES

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AS BROADCAST

PROGRAM #10
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, NOVEMBER 13, 1949

CBS

4:00 - 4:30 PM PST

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ATX01 0312838

THE JACK BENNY PROGRAM
NOVEMBER 13, 1949
OPENING COMMERCIAL

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

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIRSTAND: Gentle tobacco ... smooth tobacco ... tobacco that's
deeply enjoyable to smoke -- puff after puff -- that's
Lucky Strike tobacco!

SHARBUTT: Yes, friends, at the tobacco auctions, Lucky Strike buys
truly fine tobacco --- and pays millions of dollars more
than official parity prices to get it. And you are the
reason Luckies are so particular to get fine, ripe, mild
tobacco. For it takes fine tobacco to give you a fine
cigarette and IS -MFT ...

HIRSTAND: IS -- MFT Lucky Strike means fine tobacco ... the
kind of tobacco you'll smoke with deep-down enjoyment ...
for it's mellow, mild ... from first puff to last.
Yes, there's never a rough puff in a Lucky!

SHARBUTT: Surely you want all the enjoyment you can get from a
cigarette. So why not smoke the smoke that's famous for
fine tobacco ... for enjoyment ... for taste ... for
mildness -- LUCKY STRIKE -- so round, so firm, so fully
packed, so free and easy on the draw. Yes, make your
next carton Lucky Strike.

TK

ATX01 0312839

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

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

(APPLAUSE...MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN...ON LAST WEEK'S PROGRAM, EVERYBODY MADE SO MANY MISTAKES IN READING THEIR LINES THAT JACK FELT IT WAS NECESSARY TO CALL A SPECIAL MEETING...AT THE MOMENT WE FIND THE CAST ASSEMBLED IN JACK'S LIVING ROOM.

JACK: Now look, kids, I want you to take what I'm going to say in the spirit in which it's given...I'm not angry, I'm not upset...but I did feel it was necessary to call this meeting

MARY: All right, Jack, what's the meeting about?

PHIL: Yeah, let's get it over with, *Jack?*

JACK: *well, Phil -*
~~Now~~, as I said before, I'm not angry...but on last week's program I never heard so many---Dennis, Dennis, you're not paying attention...get away from that fish bowl.

DENNIS: The last time I looked in this bowl there were only two goldfish.

JACK: I know, I know. Now, kids---

DENNIS: How come there are three of them now?

JACK: Because the first two fell in love and got married, that's why. Now kids--

DENNIS: If they just got married, why did they take in a boarder?

JACK: *Look at*
They didn't take in a boarder. The little one is a baby,

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RTX01 0312840

DENNIS: Oh, yeah, the one on the right is the mother.

JACK: No, no, Dennis, the one on the right is the father.

DENNIS: You coulda fooled me.

JACK: Dennis, will you do me a favor and--

MARY: *Oh*, For heaven sakes, Jack, you called us over here for a meeting so let's get on with it.

DON: Yes, Jack, tell us what's on your mind.

JACK: *I'm trying to.*
~~and to get to~~ I called this meeting to find out why there were so many mistakes made on last week's broadcast.

Mary:
~~Phil:~~ All right, so we made a few mistakes...Is that a reason for you to get mad?

JACK: I told you, I'm not mad!

Phil:
~~Phil:~~ *Swing to right, Jack...*
~~Phil's right, Jack, you're burned up and you know it.~~

JACK: I'm not burned up!

MARY: Jack, there's no reason for you to get so upset.

JACK: UPSET....WHAT MAKES YOU THINK I'M UPSET?

MARY: You look like a *football coach whose team has to play*
~~curley who knows that last week is~~
Not a Sam.
~~That's right.~~

JACK: (CALM) All right, all right, you kids ^{can} have ~~had~~ your little joke...and one couldn't be a star of my magnitude without being able to take a few jibes from his underlings...But, as I said before, I am not mad. All I want to do is--

DENNIS: Mr. Benny--

JACK: What do you want now?

DENNIS: Are you sure the one on the left is the mother?

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ATK01 0312B41

JACK: Yes, Dennis, the one on the left is the mother.

DENNIS: The one on the right is prettier.

JACK: All right, all right, so the father is prettier than the mother.

DENNIS: ^{hell -} That doesn't make sense.

PHIL: Sure it does, kid. Take me and Alice.

JACK: Phil, be quiet.

PHIL: Okay, Jackson, okay. I'd like to get this meeting over anyway...What kind of mistakes did we make last week?

JACK: Well, for one thing, Phil, you don't even know how to speak the English language...If a word has over two syllables, you don't even know what it means.

PHIL: I may not know what it means, Jackson, but when I speak I have perfect diction.

JACK: Phil...as long as you brought that up, I've got news for you. I've heard better diction coming out of the exhaust pipe of a greyhound bus....Believe me, Phil, the only thing that sounds worse than Harris the speaker is Harris the musician.

PHIL: ~~Now~~ hold it, Jackson, hold it....It may interest you to know that I just got an offer to make a guest appearance with Arturo Toscanini.

JACK: You...you got an offer from Toscanini?

PHIL: Yeah, he wants me to be first whip-snapper when he plays "Mule Train."

JACK: ^{hell} That you can do.

MARY: Jack, if you're just gonna bawl out Phil, why did you call the rest of us?

RR

ATX01 0312842

JACK: Because you all made mistakes last week.

PHIL: Wait a minute, Jackson, I didn't make no mistake.

JACK: Oh, you didn't, eh? Rochester--

ROCH: YES, BOSS.

JACK: Open the phonograph and play that record of last week's program.

ROCH: OKAY.

(SOUND: PHONOGRAPH OPENING)

JACK: Now, put the needle where I ~~told~~ *told you* --

DENNIS: Kootchi kootchy koo, baby..kootchi kootchi koo...

JACK: Dennis, get your hand out of that fish bowl...Anyway, you're tickling the father...Now go ahead, Rochester...start the record where I've got that little chalk mark.....You say you didn't make any mistakes, Phil, just listen...This is the part where we were talking about your picture "Wabash Avenue" ...Now listen.

(SOUND: PAUSE...THEN PLAY RECORDED CUT NO. 1)

(ENDING WITH JACK SAYING PORTUGUESE)

JACK: That's all, Rochester..Did you hear that, Phil?...Did you hear that? Portuguese.

PHIL: I thought it sounded cute..Play it again, Roch.

JACK: Never mind.

MARY: Jack, I don't think it's fair of you to bawl Phil out just because he--

JACK: I'VE BEEN WAITING FOR YOU TO SPEAK UP, SISTER. Rochester, put that other record on, the one marked "Mary."

RR

ATX01 0312843

MARY: Jack, if you're trying to tell me that I make a mistake now and then, you needn't bother because I know it.

JACK: Mary, I don't mind the little fluffs you've made like that time you ordered a chiss sweeze sandwich...You make little mistakes like that every now and then...But, Mary, what do you think was your biggest mistake?

MARY: Leaving the May Company.

JACK: *well,* I won't argue that point. If you wanna eat and get fat, that's your business...Now, ~~May~~, I have a record here ~~about~~

DENNIS: ~~oh~~ Mr. Benny, are you sure the one on the left is the mother?

JACK: I'm sure, I'm sure...*I'm sure*...and Dennis stop interrupting. I wanta get this meeting over with because I have to go ^{to} see Ronald Colman on some very important business...Now look, Mary, *you say you didn't make any mistakes last week. Lookit. I* want you to hear a recording of a program we did a few weeks ago...Rochester, put it on where I've got that little chalk mark,

ROCH: YES SIR.

JACK: Now listen, Mary.

(SOUND: PAUSE...THEN RECORDED CUT NO. 2)

(ENDING WITH JACK SAYING, "THEY MUST BE ACROBATS")

JACK: That's enough, Rochester. *that's enough*...Did you hear that, Mary? The word was supposed to be shoes. How in the world did you possibly arrive at the word, "head?"

MARY: Jack, that happened four weeks ago. I didn't deny it, I said I was guilty, you sentenced me to three days at hard labor, I painted your house, now let's forget it.

RR

ATX01 0312844

JACK: We won't forget it until you finish the window-sills, *and I want them green.*
DON: Jack, is the meeting over?
JACK: No no, Don, not yet. I want to show Mary a fluff that she made on last week's program. Rochester, play that first record again.
ROCH: YES SIR.
JACK: The place I'm looking for is somewhere around the middle.. Go ahead, *play it there.*
(SOUND: PAUSE..THEN RECORDED CUT NO 3..ENDING WITH JACK'S "NO OBLIGATION CRUISE")
JACK: That's not it, Rochester...Move the needle further down.
ROCH: ~~OKAY.~~ *You sir - okay.*
(SOUND: PAUSE...THEN RECORDED CUT NO4...ENDING WITH JACK'S "ON THE NAVY")
JACK: A little further down. ~~that's it.~~
PHIL: WAIT A MINUTE, WAIT A MINUTE..PLAY THAT LAST PART AGAIN.
JACK: What's the matter?
MARY: Jack, you said you were "on the Navy" instead of "in the Navy."
JACK: I did not.
PHIL: *uh*, You didn't, eh? Rochester, play that part again.
ROCH: OKAY.
(SOUND: PAUSE..THEN RECORDED CUT NO. 4 PLAYED AGAIN ENDING WITH "ON THE NAVY")
PHIL: Well, Dad? Shall we dance?
JACK: Phil---

DON: Jack, how could you make a mistake like that?

DENNIS: Yeah, the one on the right is the mother.

JACK: Dennis, be quiet.

PHIL: Ommnnnn the Navy...Ha ha..You know, Jackson, your face is the color of my eyes.

~~JACK: PHIL:~~

MARY: Okay, Jack, what have you got to say now?

JACK: I've got this to say....I did not make a mistake.

DON, PHIL & MARY: What!

JACK: I said I did not make a mistake.

DON: But Jack, we heard it distinctly...you said you were on the Navy.

JACK: ~~Ommnnnn~~...I said it because it's correct...When I became a sailor during the first World War, they put me on board a ship called the U.S.S. Navy....THEREFORE, I WAS ON THE NAVY..

~~DON: PHIL: MARY: JACK:~~

JACK: SHUT UP, AND MEETING ADJOURNED.....Now Phil, you and Mary can leave, but Don, I want you to stay..and you too, Dennis, I want to hear your song.

PHIL: So long, Jackson

MARY: ~~Good~~bye, Jack.

(SOUND: DOOR CLOSING)

Hum. Tell me I made mistakes.
JACK: All right, Dennis, what are you gonna sing?

Well.
DENNIS: This is an old song, Mr. Benny...It was written by Ben Oakland and Herb Magidson...and Georgie Jessel wrote the lyrics.

DK

JACK: *at* Georgie Jessel...What's the name of it, kid?

DENNIS: "Roses in December."

JACK: *Just* Let's hear it.

(APPLAUSE)

(DENNIS'S SONG...."ROSES IN DECEMBER")

(APPLAUSE)

DJ

ATX01 0312847

(SECOND ROUTINE)

JACK: Dennis *Dennis* that was beautiful....I don't know, it seems that lately, your voice is getting better and better ----

(SOUND: DOOR *Slam* ~~OPENING~~ CLOSING)

JACK: All the time....Hm...he didn't even say goodbye....OH,
ROCHESTER --- *q*

DON: Jack...you said you wanted me to wait, too.

JACK: Huh?....Oh yes...Now Don, the reason I asked you to stay is because I didn't want to embarrass you in front of the others.

DON: Why, Jack, what did I do?

JACK: Every week this season we have been using the quartet to *do-to* do the commercial, except once. Mind you, only once were you required to do a straight commercial...and the mistakes you made...the fluffing of lines...was simply awful.

DON: But Jack, I remember that commercial and I don't recall making any mistakes.

JACK: Oh, you don't, eh? *you don't recall any mistakes.* Just sit down, Don....Rochester-----
~~ROCHESTER: YES BOSS.~~

JACK: Play that fourth record over there...and start it where I made that chalk mark.

~~ROCHESTER: OKAY.~~ *you don't remember any mistakes --*
JACK: Now listen, Don. just listen carefully to this..Go ahead, Rochester.

(SOUND: PAUSE...THEN RECORDED CUT NO. 5...ENDING WITH
YES, LUCKY STRIKE MEANS FINE TOBACCO)

ROCH: THAT'S THE END OF THE COMMERCIAL, BOSS.

JACK: It is?

DON: *Why* Certainly, Jack... ~~and~~ I didn't make one mistake.

JACK: Well, I guess I was wrong...Thanks for staying, Don...So long.

DON: Goodbye, Jack.

a (SOUND: COUPLE FOOTSTEPS...DOOR CLOSES)

JACK: Hmm...I coulda sworn he made some mistakes in that commercialOh well...*Please me leaving it again, anyway.* Say Rochester, I've gotta run over and see Mr. Colman now on some business. When I get back, have a little lunch for me, ~~will you?~~ *I'd like scrambled eggs.*

ROCH: YOUR LUNCH IS ALL READY, BOSS IT'S ON THE TABLE.

JACK: Oh yes...roast beef...That's a surprise.

ROCH: SURPRISE?...IT SHOULDN'T BE. WHEN WE WERE HAVING DINNER LAST NIGHT AND I REACHED FOR THE LAST PIECE, YOU SAID, "L S M F T."

JACK: Certainly, when I said L S M F T, I wanted you to pass me the cigarettes.

ROCH: OH OH OH...I THOUGHT IT MEANT "LEAVE SOME MEAT FOR TOMORROW."

JACK: Well anyway, I'm glad you did...but it's such a small piece, I think you better make hash out of it...and put an egg on it.

ROCH: SORRY BOSS, WE'RE ALL OUT OF EGGS.

MB

ATX01 0312B49

JACK: Oh..well as long as I'm going next door to the Colman's
I'll borrow a couple.....I'll be right back.

(TRANSITION MUSIC)

(SOUND: FOOTSTEPS UP STEPS..DOOR BUZZER)

JACK: I hope their butler doesn't answer the door..I don't think
he likes me.. ~~He always sends his shirts to Wong-Pu..Well,~~
~~as long as--~~

(SOUND: DOOR OPENS)

JACK: Well, hello, Benita.

BENITA: Oh Hello, Jack.

(APPLAUSE)

JACK: *Ah*, Gee, Benita, you look wonderful.

BENITA: Thank you, Jack, here are the eggs.

JACK: Benita..how did you know I wanted to borrow eggs?

BENITA: Well, I saw you coming up the walk...and since it was
butter yesterday and sugar the day before, it had to be
eggs today.

JACK: (LAUGHING) Oh yes.

BENITA: So we've completed the cycle, haven't we?

JACK: Yes yes, we have.

BENITA: Now is there anything else you might want?..Bread, cream,
flour, lettuce, turnips?

JACK: Well --

BENITA: We're pushing turnips today.

JACK: No, no, just the eggs will do!

BENITA: Well, ^{now} maybe you could use some cookies, cinnamon, jam,
^{no} jelly-beans, or--No, I gave you plenty of jelly beans.

JACK: You gave me jelly beans? *You gave me jelly beans?* ...When?

BENITA: Two weeks ago...that night when you rang my bell and said,
"Trick or Treat."

JACK: *oh*, Oh yes..(LAUGHS) Gosh, Benita, I took such pains disguising
myself as Little Bo Peep...How did you recognize me?

BENITA: *Because* Little Bo Peep Had Lost Her Hair.

JACK: Yes, yes, and I didn't know where ^ato find it.....Well,
thanks for the eggs.

BENITA: It's quite all right, Jack...Goodbye.

JACK: *oh*, Oh, just a minute, Benita..the main reason I came over was
to see Ronnie. I have some very important business to
discuss with him.

BENITA: *oh* I'm sorry but Ronnie's at the studio. He's doing final
scenes on his picture.."Champagne For Caesar".

JACK: Oh.

BENITA: *And if you'll excuse me.*
"I was just getting ready to drive out there to see him.

JACK: *well*, That's swell...I'll go out with you ~~and~~ *Benita*.

BENITA: *oh* ~~But~~ *no* Jack..I have to make several stops on the way and--

JACK: *well* Oh, I don't mind waiting.

BENITA: Oh, for goodness sakes, we won't be able to go after all..
I just remembered my car has a flat tire.

JACK: *oh*, Well, don't worry..we'll drive out in my car.

BENITA: Your....car?

JACK: Sure, I'll go *and* get it and--

BENITA: You win, Jack, we'll drive out in mine.

JACK: Good, good...let's go.

(TRANSITION MUSIC)

(SOUND: COUPLE OF FOOTSTEPS)

BENITA: Here we are, Jack..Stage Five..Now you've got to be very quiet in there because--

JACK: I know Benita, I know..I've made a lot of pictures myself.

BENITA: Oh yes, I forgot.

JACK: Thank you.....Come on, let's go in.

(SOUND: DOOR OPENS...BABBLE OF VOICES..DOOR CLOSES..

COUPLE OF FOOTSTEPS)

MEL: (OFF) The director says it will be a few minutes before the next scene. They have to change the lights, Mr. Colman.

COLMAN: Thank you, call me when he's ready, *will you?*

(APPLAUSE)

JACK: Gee, they've got a lot of extras on the set today, haven't they, Benita?

BENITA: Yes.. Oh, there he is...HELLO, RONNIE.

COLMAN: Oh, hello, *darling* ~~Benita~~..Only three more scenes and I'll be--

JACK: HELLO, RONNIE, *Ronnie* HOW ARE YOU?

COLMAN: (DOWN) Oh?..Jack, what are you doing here? *well...why*

BENITA: He came out with me..he wants to see you on business, *darling* ~~Benita~~

JACK: Yes, yes, gee it's good to see you again, Ronnie..Shake!

(SOUND: GOOFY CRUNCHING SOUND)

JACK: Whoops, *I..d..* forgot to take the egg out of my hand.....?..Sorry! *I'm..I'm*

BENITA: (PAUSE....).....Ronnie, *it isn't* ~~it isn't~~ my fault, stop wiping it *off* ~~on~~ my dress.

MO

ATX01 0312852

COLMAN: Jack, normally ^{I am} ~~am~~ not a curious man, and I don't pry into other people's affairs, but how in the name of heaven did you happen to have an egg in your hand?

JACK: ^{well} Benita loaned me a couple of them.

COLMAN: ^{oh} I'm glad you didn't borrow any Vigoro.

JACK: Yes, yes...Now Ronnie, I have some business I want to see you about and----

COLMAN: Jack, ^{please,} I don't know what it is, but you'll have to wait.. This is our last day of shooting, we're behind schedule, and we still have to do the most important scene in the picture.

JACK: ^{Ronnie} But ^{this} business will only take a--

~~WHORF:~~ ^{whorf} (COMING ON) EVERYBODY ON STAGE ... All right, Ronnie, we're all set up to shoot ^{the} ~~this~~ scene.

COLMAN: I'm ready.

BENITA: Oh, hello, Dick.

WHORF: Benita, good to see you.

BENITA: By the way, this is Jack Benny...Jack, this is Ronnie's director..Richard Whorf.

(APPLAUSE)

JACK: ^{well} It's nice meeting you, Mr. Whorf.

WHORF: It's a pleasure meeting you too, Mr. Benny.

COLMAN: UH, UH, UH, UH JUST NOD TO HIM, DICK, DON'T SHAKE HANDS, DON'T SHAKE HANDS.....I'll explain it to you later, ~~Dick.. let's get on with the scene.~~

WHORF: All right ... Now Ronnie, this is the one we rehearsed this morning, and remember the main feeling is that you are expressing contempt--not hatred--merely contempt for your business associates.

COLMAN: *Just good.* ~~But now~~...and Dick, don't you think it would be better if, instead of sitting, I stood behind the desk?

WHORF: Yes, let's try it that way.

(SOUND: COUPLE OF FOOTSTEPS)

WHORF: QUIET EVERYBODY....

MEL: (OFF) QUIET ON THE SET.

WHORF: ACTION!

COLMAN: (SLIGHT PAUSE) GENTLEMEN, *at last I find* ~~I HAVE FINALLY FOUND~~ COURAGE TO SPEAK. ~~BECAUSE~~ I CAN'T LET THIS GO ON WITHOUT A WORD OF WARNING. YOU MEN ARE THE FORE-RUNNERS OF INTELLECTUAL DESTRUCTION IN AMERICA. AND I FOR ONE REFUSE TO SEE THE EDUCATIONAL SYSTEM OF THIS GREAT COUNTRY RUINED BY SILLY.. SIMPERING--

(SOUND: LOUD PLOP)

JACK: Whoops, dropped my other egg.... *Shh. I'm so* ~~But~~ sorry.

WHORF: Oh, for goodness--CUT ...MR. BENNY, WOULD YOU PLEASE--

COLMAN: Let me handle this,...Jack, how many eggs did you borrow?

JACK: Two.

COLMAN: Good, he's out of them, Dick, we can go ahead.

JACK: Yes, yes, go right ahead.

WHORF: Okay, QUIET ON THE SET..ROLL 'EM. Take it, Ronnie.

MO

ATX01 0312854

COIMAN: ...GENTLEMEN, ^{at last I find} ~~I HAVE FINALLY FOUND~~ COURAGE TO SPEAK. ~~BE~~
~~BECAUSE~~ I CAN'T LET THIS GO ON WITHOUT A WORD OF WARNING.
YOU MEN ARE THE FORE-RUNNERS OF--

WHORF: CUT! I'm sorry, Ronnie, it isn't your fault, but I noticed
too many shadows in the background.. HEY, JOE, TURN UP THE.

MEL: (OFF) HEY, JOE, TURN UP THE ARCS ON THE RIGHT PLATFORM.

WHORF: That's better...Now Ronnie, go through the speech once
more with the new lighting. This'll just be a rehearsal.

COIMAN: Okay..GENTLEMEN, I HAVE FINALLY FOUND COURAGE TO SPEAK. ~~OF~~
~~BECAUSE~~ I CAN'T LET THIS GO ON WITHOUT A WORD OF WARNING.
YOU MEN ARE THE FORE-RUNNERS OF INTELLECTUAL DESTRUCTION IN
AMERICA.

WHORF: CUT! That was perfect...Now this one ^{we'll} ~~will be~~ a take..
Ronnie, try to get a shade more contempt in your voice.

MO

ATX01 0312855

COLMAN: *All right.* ~~Sure~~, Dick...I'm ready.

WHORF: *All right.* " Good...EVERYBODY QUIET.

MEL: (OFF) QUIET EVERYBODY, THIS IS A TAKE.

WHORF: All right, Ronnie...CAMERA.... ACTION

COLMAN:GENTLEMEN, ~~I HAVE FINALLY~~ *at last I find* SOUND COURAGE TO SPEAK ~~IF~~

~~BECAUSE~~ I CAN'T LET THIS GO ON WITHOUT A WORD OF WARNING.

YOU MEN ARE THE FORE-RUNNERS OF INTELLECTUAL DESTRUCTION IN AMERICA...AND I FOR ONE ~~REFUSE TO GIVE THE EDUCATIONAL--~~

JACK: CUT!.....Ronnie, I thought you had a little too much contempt in your voice... You see, I think ^{that} you should have--

COLMAN: YOU THINK!

WHORF: Mr. Benny, I happen to be the director of this picture.

JACK: I know, but I'm trying to give you the benefit of my experience, Mister..er..Mister..What was your name again?

WHORF: WHORF. RICHARD WHORF!

JACK: Say, that sounds familiar... Whorf...Whorf..I've heard that name before.

WHORF: VERY LIKELY, I HAVE A BROTHER IN SAN FRANCISCO NAMED FISHERMAN'S.

MO

ATX01 0312856

JACK: Hummm.

COLMAN: Dick, how could you?

WHORF: I wanted to beat him to it.

JACK: What?

WHORF: I've heard you on the radio, you'll pick on anything.

JACK: Look, Mr. Whorf, I'm only trying to help you and--

WHORF: I DON'T NEED YOUR HELP!

JACK: Mr. Whorf, for your information, making moving pictures is not a cut and dried business! There is no sure way to produce a good picture. The only way we can learn is by mistakes.

COLMAN: You better listen to him, Dick, he's made some beauts.

JACK: Thank you.

WHORF: Now Look Benny, if you're going to stay here, you'll have to keep quiet.

COLMAN: ^{Now --} Hold it just a second, Dick...I'd like to talk to my wife, ^{for a moment} ~~privately~~ Privately.....Benita, will you come with me ~~to my home~~?

(SOUND: FEW FOOTSTEPS)

BENITA: (TIMID) Y-yes, Ronnie.

COLMAN: (LOW) Benita, why in the world did you bring ^{Ronnie} ~~that man~~ out here?

BENITA: (LOW) But Ronnie, I couldn't help it.

COLMAN: (MAD) Couldn't help it! Couldn't help it! Look, we've been married a good many years, haven't we?

BENITA: Yes, dear.

DJ

ATX01 0312857

COLMAN: And in all those years we've never had any serious arguments, have we?

BENITA: No dear.

COLMAN: Well Benita, I'm warning you..if a thing like this happens again, I'm going to pack my Oscar and move back to the Y.M.C.A Do you hear?

BENITA: Ronnie, stop waving your finger in my face, you're getting egg on my nose.

COLMAN: That's your fault, too..

WHORF: Ronnie, I hate to interrupt, but we're way behind on our schedule..let's finish this scene.

COLMAN: I'm sorry, Dick...I'm ready.

WHORF: Okay...QUIET EVERYBODY, THIS IS A TAKE..

MEL: (OFF) QUIET ON THE SET!

WHORF: ^{Lights} CAMERA.. ~~Rolling!~~

JACK: GENTLEMEN, ~~BEHIND THE SCENE~~ ^{at last I find} COURAGE TO SPEAK ~~AT THE SCENE~~
I CAHN'T LET THIS GO ON WITHOUT A WORD OF WARNING.

COLMAN: JACK--

JACK: YOU MEN ARE THE FORE-RUNNERS OF INTELLECTUAL DESTRUCTION
IN AMERICA.

COLMAN: JACK!

JACK: AND I FOR ONE REFUSE TO SEE THE EDUCATIONAL SYSTEM OF THIS
COUNTRY RUINED BY--

WHORF: BENNY, WILL YOU SHUT UP AND GET OUT FROM BEHIND THAT DESK!

JACK: I was only trying to show Ronnie how that speech should be--

DJ

WHORF: WE DON'T NEED YOUR HELP...FOR HEAVEN'S SALES, RONNIE..CAN'T
YOU GET RID OF THIS...THIS..

BENITA: ~~Shook?~~ *Shook? Samuel?*

WHORF: Thank you.

COLMAN: *Look.* Look Jack, I don't mind too much. I'm used to you... But
you're new to Mr. Whorf. Please leave the set.

JACK: But Ronnie, *Ronnie.* I can't leave now.. I came out here to see you
on business that's important to you.

COLMAN: All right, Jack, all right...You've delayed the picture for
an hour...you've ruined three takes....you've upset my
director and caused me to argue with my wife...now what is
this important business you wanted to talk to me about?

JACK: Ronnie, *Ronnie* do you realize that here it is, the middle of
November and you haven't ordered your Christmas cards yet?
...Now *Ronnie* I have some *said* with beautiful winter scenes and--

(SOUND: TERRIFIC CRASH)

JACK: Ooooooh.

(SOUND: BODY THUD)

BENITA: OH MY GOODNESS, WHAT HAPPENED!

MEL: AN ARC LIGHT FELL DOWN AND HIT HIM ON THE HEAD.

COLMAN: IS HE BADLY HURT?

WHORF: I DON'T KNOW BUT WE BETTER WORK FAST....LIGHTS CAMERA ACTION!

COLMAN: *By lack of find courage* ~~I HAVE FINALLY FOUND COURAGE TO SPEAK~~ ~~WHORF~~ I CAN'T LET
THIS GO ON WITHOUT A WORD OF WARNING. YOU MEN ARE THE
FORE-RUNNERS OF INTELLECTUAL DESTRUCTION IN AMERICA. ~~END~~

~~I FOR THE FIRST TIME~~

(APPLAUSE AND PLAYOFF)

DJ

ATX01 0312859

Don:

~~Jack:~~

Ladies and gentlemen, help observe the first annual National Kids' Day on Saturday, November 19th and you will be helping the underprivileged children of your community. All funds raised in your city remain there for the benefit of the children of your ~~own~~ community.

Thank you.

(APPLAUSE)

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

DJ

THE JACK BENNY PROGRAM
NOVEMBER 13, 1949
CLOSING COMMERCIAL

RIGGS: (CHANT -- 60 to 62 -- SOLD AMERICAN)

HIESTAND: LUCKIES PAY MORE ... Millions of dollars more than
official parity prices for fine tobacco!

SHARBUTT: And that's mighty important to you because fine tobacco
and smoking enjoyment go hand-in-hand, and LS-MFT ...

HIESTAND: (CONVERSATIONAL) LS - MFT Lucky Strike means fine
tobacco. Ripe, mellow tobacco that gives you a more
enjoyable - a smoother, milder smoke - with never a rough
puff. Yes, Luckies give everyone more smoking enjoyment -
including the men who are expert judges of tobacco - the
independent auctioneers, buyers, and warehousemen - men
born and bred in the tobacco business. Take Mr. Linwood
L. Sturdivant, of Louisburg, North Carolina ... a veteran
warehouseman. He recently said ...

EXPERT: When you talk tobacco, you're talking my language. I've
seen plenty of tobacco bought and sold -- about one
hundred fifty million pounds. And year after year, I've
seen the makers of Lucky Strike buy fine, light leaf that
makes extra enjoyable smoking. I've been smoking Luckies
myself for eleven years.

SHARBUTT: And that's an outstanding tribute to the real, deep-down
smoking enjoyment in Lucky Strike! So take a tip from the
tobacco experts and light up a Lucky - so round, so firm,
so fully packed, so free and easy on the draw. Yes, next
time you buy cigarettes, ask for a carton of Lucky Strike!

TK

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(TAG)

JACK: Ladies and gentlemen, I want to thank Mr. and Mrs. Ronald Colman and Richard Whorf for being with us tonight .. A little later this evening I'm gonna be on Red Skelton's program...And be sure to listen in next week when we will have as our guest --

(ROLL OF DRUMS)

JACK: SAMMY THE DRUMMER..... Good night, folks.

(APPLAUSE AND MUSIC)

DON: Be sure to hear Dennis Day in "A Day In The Life of Dennis Day"....Stay tuned for the Amos 'n' Andy Show which follows immediately... THIS IS CBS...THE COLUMBIA BROADCASTING SYSTEM...

DJ

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