

THE JACK BENNY PROGRAM

produced for

THE AMERICAN TOBACCO CO.

by

BATTEN, BARTON, DURSTINE & OSBORN, Inc.

AS BROADCAST

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PROGRAM #26
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, MARCH 5, 1950 CBS 4:00 to 4:30 PM PST

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ATX01 0313319

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
OPENING COMMERCIAL

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

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

HIRSTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness ...

HIRSTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: For smoothness and mildness ...

HIRSTAND: There's never a rough puff in a Lucky Strike!

SHARBUTT: Yes, let your own taste and throat be the judge!

HIRSTAND: For smoothness and mildness

SHARBUTT: There's never a rough puff in a Lucky Strike! And that's because ...

HIRSTAND: IS - MFT

IS - MFT

SHARBUTT: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness.

HIRSTAND: And no wonder, for years Lucky Strike has maintained America's largest and most complete cigarette research laboratory. Prior to the auctions, the buyers for Lucky Strike send sample tobacco leaves from all tobacco growing areas to this great laboratory for scientific analysis -- to help determine which tobaccos are really fine.

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ATX01 0313320

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
OPENING COMMERCIAL (CONT'D)

SHARBUTT: And this is only one phase of the constant research that helps guarantee smoothness and mildness in every single Lucky Strike you smoke.

HIESTAND: So smoke a Lucky! Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness, there's never a rough puff in a Lucky Strike -- so round, so firm, -- so fully packed -- so free and easy on the draw. Make your next carton Lucky Strike!

(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: AND NOW, LADIES AND GENTLEMEN, ONCE AGAIN IT IS MY PLEASURE TO INTRODUCE THE STAR OF OUR SHOW. AND SINCE TODAY IS MARCH THE FIFTH --

PHIL: How do you do, ladies and gentlemen, this is Phil Harris, the one and only ---

JACK: Phil! .. Phil! .. That introduction was for me.

PHIL: *Oh*, I'm sorry, Dad, but when Donsy said fifth, I just naturally opened my mouth.

JACK: Well, cork it up again and sit down. Continue, Don.

DON: YES, LADIES AND GENTLEMEN, THIS IS THE MONTH OF MARCH, AND AS YOU ALL KNOW, MARCH COMES IN LIKE A LION, AND GOES OUT LIKE A HAM, AND HERE HE IS...JACK BENNY!

~~JACK: Wait a minute!~~

(APPLAUSE)

JACK: *Thank you* Thank you, thank you...this is Jack Benny talking. And Don, *Sorry boy...* for your information, the word is lamb, not ham.

DON: I know, Jack, I was only trying to be cute.

JACK: *Well*, Don, when I want something your size to be cute, I'll get an elephant that toe dances .. So the next time ~~you~~---

MARY: *Oh*, Jack, let's not start off the program with an argument.

JACK: Mary, please...I'm admonishing Don for being overly facetious..Hmm, that new writer I've got is working out swell...Anyway, Don, there are more interesting things to talk about in the month of March.

DON: *Oh*, You're right, Jack, I guess I could have talked about March 21st.

JACK: Yes, that's the first day of Spring.

DON: Or March 17th.

JACK: That's St. Patrick's Day.

MARY: Or March 15th.

JACK: That's..Yipe ... Mary! Don't make me nervous.

PHIL: Hey Jackson, what's so exciting about March ^{*the*} 15th?

JACK: Well, since you don't seem to know, ^{*Phil*} I'll tell you. March 15th is the day you pay your income tax.

PHIL: Income tax?..What's that?

JACK: Phil, income tax is a portion of a man's salary that is sent to the government to help the financial support of the country.

PHIL: Gee, this is interesting.

JACK: Certainly. As a matter of fact, when a man receives a salary check, it already has a basic deduction of twenty per cent.

PHIL: Twenty per cent?

DON: That's one fifth.

PHIL: How do you do, ladies and gentlemen, this is Phil Harris, the one and only---

JACK: Phil! *Phil*.

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PHIL: Sorry, Dad, it slipped out sub-conscientiously.
JACK: Well go sit down. Anyway, if I'm gonna discuss income tax,
I should talk to Alice, not to one of her dependents.
MARY: ~~Oh~~ Jack, why do you keep insulting Phil like that. You
treat him like he's a nobody and he's got a lot of talent.
PHIL: Tell 'im, Livvy, ~~tell him~~ *lay it on him.*
MARY: He has a great personality and a lot of charm.
PHIL: Loaded with it.
MARY: He even writes his own songs and leads a band.
PHIL: Keep talkin', Bon Ami, you ain't scratched the surface yet.
MARY: He also sings and makes records.
PHIL: (SINGS) WON'T YOU COME WITH ME TO ALABAMMY

LIVE'S GO SEE MY DEAR OLD MAMMY--

MARY: And not only that....he... he...he....
JACK: What's the matter?
MARY: Just talking about him made me sick.
JACK: I know what you mean, Mary.... *look kids - hey, you had a lot*
to do today -- didn't you? Look kids -- let's not -- let's
not waste any more time. I wanna see that everything is right
before our guest star arrives. As you know, we're going to
be honored today by the ~~presence~~ *presence* of one of England's most
famous daughters, Miss Sarah Churchill.
DON: *oh* She's the daughter of Winston Churchill, isn't she?
JACK: Yes, Don, and when she gets here, I want everybody on their
good behavior. In fact, I made a few notes on that subject.
Mary, did I give you the paper with the notes on it?
MARY: Yes Jack, here it is.

WD

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JACK: Good.. Read it, will you?

MARY: Okay...(READING) To the boys in the orchestra. If the musical arrangement calls for the trombone section to be muted..please hold a derby in front of the horn instead of stuffing your socks into it..*Jack: That's right, that's right, Mary. Very good.* And to those who have no *Mary:* tuxedos..keep your coats buttoned so the bibs to your overalls don't show. ~~And, third, while Miss Churchill is on stage, do not sit there reading your racing forms.~~

~~JACK: That's right.~~

~~PHIL: Not even Churchill down? Ha Ha Ha Ha. Oh Harrie, when it comes to humor, you're another Willie Hoppe.~~

~~JACK: Phil, Willie Hoppe is a poor player.~~

~~PHIL: I knew I was like him some way.~~

JACK: Yes, ~~yes~~... and another thing, kids, when Miss Churchill arrives, I want everybody to stand up. Now come on, let's rehearse it once. Everybody including the orchestra.. stand up.

(SOUND: MOVEMENT OF CHAIRS, SCUFFLE OF FEET)

(BAND STANDS UP)

Very good -- now.
JACK: Very good. Sit down.

(BAND SITS DOWN)

JACK: Now Mary, you're the only girl in the cast, so I think it's up to you to

(SOUND: KNOCK ON DOOR)

JACK: Oh oh, ^{up}that must be Miss Churchill now. Come on, everybody up, up, up! *up!*

(SOUND: MOVEMENT OF STANDING)

(BAND STANDS UP)

WD

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JACK: *Shave it --*
Good. Good.

(SOUND: KNOCK ON DOOR)

JACK: (SWEETLY) COMING...COMING.

(SOUND: FIVE FOOTSTEPS...DOOR OPENS)

DENNIS: Hello, Mr. Benny.

JACK: Humm. Come on ~~in~~ kid.

DENNIS: Why is everybody standing up?

JACK: That's to show respect.

DENNIS: It's about time, I've got two shows, you know.

JACK: *Get down boy, will you --*
Dennis, for your information, we were expecting Miss Sarah Churchill.

DENNIS: Who's she?

JACK: Who's she?...Miss Churchill is not only a great actress, but she also happens to be the daughter of Winston Churchill.

DENNIS: Who's he?

JACK: ~~Who's he?~~ Dennis...Dennis...think back to the years of the war.

DENNIS: Okay.

JACK: Now, who was it who went from London to Casablanca, then the next thing you heard, he was in Paris, Teheran, Yalta, and Pottsdam? Now who was it?

DENNIS: Bob Hope.

JACK: Yeah ~~yeah~~; and Jerry Colona was in the House of Lords. Anyway, since Bob Hope's daughter, Sara Churchill hasn't arrived yet, let's have your song. *Will you.*

DENNIS: Okay.

(APPLAUSE) *"Blossoms On The Bough"*

(DENNIS'S SONG... ~~"MUSIC, MUSIC, MUSIC."~~)

(APPLAUSE)

(SECOND ROUTINE) "*Blossom. On The Bough*"

JACK: That was "~~Music, Music, Music~~" sung by Dennis Day. And Dennis, that was wonderful, absolutely wonderful. And you wanna know something, kid?

DENNIS: What?

JACK: I don't mind praising you and giving you compliments because you haven't got a head for it to go to.

DENNIS: Thank you.

JACK: And now.. Oh, kids, I almost forgot. When Miss Churchill gets here, I'm gonna invite her over to my house for dinner this evening and I want you all to come.

PHIL: Well, it's about time, Jackson. I haven't had dinner at your house since September^{the} 10th.

JACK: Now wait a minute, Phil, it hasn't been that long since you've had dinner at my house.

PHIL: It was September^{the} 10th and I've got the cancelled check to prove it.

JACK: Gosh, how time flies...Anyway kids, don't forget to be at my --

(SOUND: KNOCK ON DOOR)

JACK: Oh oh, that must be Miss Churchill now. All right, everybody, up, up, up! *up!*

(SOUND: STANDING UP)

(BAND STANDS UP)

(SOUND: KNOCK ON DOOR)

WD

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JACK: (SWEETLY) COMING, COMING.

(SOUND: FIVE FOOTSTEPS...DOOR OPENS)

JACK: Well..Hello, Miss Churchill.

SARAH: Hello, Mr. Benny.

(APPLAUSE)

JACK: Come in, Miss Churchill, come in.

(SOUND: DOOR CLOSES)

SARAH: Mr. Benny, why is the orchestra standing up?

JACK: Well, I thought it was ^akind of a nice thing to do.

SARAH: ~~Oh...but say,~~ *ah I see -- thank you --* that chap in the Shakespearian costume is rather cute.

JACK: Shakespearian costume?

SARAH: Yes, that fellow at the drums. He's wearing tights.

JACK: Tights? Oh my goodness, Sammy forgot his pants...Sit down, gentlemen, and fast.

(BAND SITS DOWN)

JACK: Well, Miss Churchill, it's really swell seeing you again.
The last time I saw you was during my visit to London.

SARAH: That's right.. You were appearing at the Palladium Theatre.

JACK: Yes.. and you know, I never did get a chance to thank you..
It was nice of you to come back stage to see me.

SARAH: It was nice of you to ask me.

JACK: And it was nice of you to attend my opening.

SARAH: It was nice of you to sell me ^athe ticket.

JACK: Yes, yes...But geo, I was thrilled in London...all those historical sights there..Buckingham Palace, Westminster Abbey, Piccadilly Circus, The Leaning Tower of Pisa...the Changing of ~~the~~

SARAH: Mr. Benny---
WD

JACK: The -- Huh?

SARAH: The Leaning Tower of Pisa is in Italy.

JACK: Oh...Well, doesn't it lean over into London ^{just} a little? ^{You know} maybe a teensy weensy?

SARAH: I'm afraid not.

JACK: ~~Shows~~...Well, live and learn, I always say...(SILLY LAUGH)..
Oh, oh, Miss Churchill, I'd like you to meet the members of my cast...You remember Mary..you met her in London.

MARY: Hello, Miss Churchill.

SARAH: Hello, Mary...and please, everybody call me Sarah.

JACK: *well*, Thank you..And Sarah, this is my orchestra leader, Phil Harris. I'm sure you remember him..he also appeared with us at the Palladium.

SARAH: Oh yes..Old Ham Hocks and Turnip Greens.

PHIL: That's me.

JACK: He's proud of it yet...Now Sarah..this is my announcer, Don Wilson.

SARAH: It's nice meeting you, Mr. Wilson.

DON: *oh*. I'm thrilled, Miss Churchill..and I'd like to take this opportunity to tell you that I've always been a great admirer of your father.

SARAH: *well*, Thank you.

MARY: In fact, we all admire your father.

JACK: That's right, Mary.

PHIL: What does he do?

JACK: Phil!

VR

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PHIL: I didn't say nothing wrong..what does he do?

SARAH: He's a painter.

JACK: Very good, Sarah, but on him it was lost...Now let's see..
oh yes, there's just one more member of the cast I'd like
you to meet...This is our singing star, Dennis Day.

SARAH: *Oh*, Hello, Dennis.

DENNIS: (ENGLISH ACCENT) How do you do, Miss Churchill. *Awfully*
polite
~~Good~~ of you to guest ~~star~~ *bubble and squeak* on our little wireless jamboree
today. Yoiks, ~~what do~~ *Dennis* and a penny a pitch.

JACK: (SWEETLY) Now Dennis, ~~be~~ *be* sensible or I'll have to
admonish you for being facetious.

DENNIS: What does that mean?

JACK: I'm gonna crush your head like an egg! ... So watch it, kid.

MARY: By the way, Sarah, are you enjoying your stay in America?

SARAH: Very much ~~so...only...well....~~ there are certain things
that still puzzle me.

MARY: Puzzle you? What are they?

SARAH: Well, your movies, for instance...Last night I went to see
a very ~~entertaining~~ *funny* picture called, "Francis". It's an
amazing story about a talking mule.

JACK: A talking mule? That is amazing.

SARAH: Yes, such grammar!

JACK: Grammar?

PHIL: I know exactly what you mean. *Sarah*..I seen Francis, and once
when that mule was talking, instead of the past perfect
tense he used the past indicative and wound up with a
dangling participle.

VR

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SARAH: ^{well, now} That's very interesting, Mr. Harris...are you a student of Grammar?

PHIL: Yes ma'am..there ain't nothin' I don't know about English.

JACK: ~~Now~~..well, Sarah, now that you've paid us the compliment of being with us today, is there anything we can do to entertain you?..Is there anything you'd like to see...one of our sketches, or...well, anything?

SARAH: Well Jack, I've always listened to your program, and years ago you used to do western sketches in which you played the part of Buck.Benny.

JACK: Uh huh.

SARAH: ^{well} I always enjoyed those so much. Would it be possible for you to do one today?

JACK: You mean Buck Benny rides Again? Why certainly..Gosh, we haven't done that for so long it would be fun for us, too.

SARAH: ^{So you} ~~well,~~ do you think you could find a part in it for me?

JACK: You...in a Western?..Playing the part of a cowgirl?

SARAH: ~~Really~~ Jack, I think I could do it so well you wouldn't even have to admonish me.

JACK: Admonish you?

SARAH: Yes, you've been using that word as though it were something new.

JACK: Well, it is to me..you see, I have a new writer...But there is a part in the sketch of a school marm that I think you would enjoy doing.

SARAH: Oh, I'm sure I will.

VR

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MARY: Sarah, I've been meaning to ask you...for being a guest on ^{Jack's program, is he} ~~his program is Jack~~ paying you in dollars or pounds?

SARAH: Well, to be frank, Mary, when I brought up the subject of money, Jack said we could settle that after the show.

MARY: Oh Brother!

SARAH: Why, what's wrong?

MARY: Now you're going to find out what your father meant by "Blood, Sweat, and Tears."

JACK: Mary, stop that. If we're going to do our sketch, let's get started.. Now come on, Don, you set the scene and ^{then} we'll --

MEL: Mr. Benny, have you got a part for me in it?

JACK: Huh?....Oh, Mel Blanc....Now let's see....Yes Mel, I may have a part for you but it won't be very important.

MEL: Oh, I don't care, I'll do anything. Really, Mr. Benny, I don't care.

JACK: Fine, ^{mel} fine...Now Don, set the scene so we can --

(SOUND: PHONE RINGS)

JACK: ^{al}Excuse me.

(SOUND: RECEIVER UP)

JACK: Hello?

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

(APPLAUSE)

JACK: What is it, Rochester?

ROCH: JUST THOUGHT I'D TELL YOU I'M PREPARING THE DINNER YOU'RE GIVING FOR MISS CHURCHILL.

JACK: Good good...How is the roast beef coming along?

ROCH: PRETTY GOOD, BOSS, BUT I'VE NEVER SEEN A PIECE OF MEAT WITH SO MUCH FAT ON IT.

JACK: What are you talking about? That roast wasn't so fat.

ROCH: IT WASN'T!...WHEN IT MELTED DOWN, I OILED EVERYTHING IN THE HOUSE, FILLED THE CAR, AND SOLD THE REST TO GLENN MCCARTHY.

JACK: Glen McCarthy?

ROCH: HE'S LAYING A PIPE LINE TOMORROW.

JACK: Rochester, stop being so silly. ~~you know what happens when you're facetious.~~

ROCH: ~~YES SIR, YOU ADMONISH ME.~~

JACK: ~~That's right.~~ ^{And} Now don't forget when you're making out the place cards, I want Miss Churchill to sit at my right.

ROCH: YES SIR.

JACK: And by the way, Rochester, did you make that phone call?

ROCH: YES SIR, I CALLED WASHINGTON LIKE YOU TOLD ME TO.

JACK: Uh huh.

ROCH: BUT THEY SAID THAT EVEN THOUGH YOU'RE GIVING A DINNER FOR SOMEONE FROM EUROPE, YOU'LL HAVE TO PAY FOR IT YOURSELF. IT HAS NOTHING TO DO WITH THE MARSHALL PLAN.

JACK: Well, forget it...it was just a thought....See you later, Rochester, Goodbye.

ROCH: OH SAY BOSS --

JACK: Yes?

ROCH: WHAT TIME ARE YOU GONNA BRING YOUR GUEST FOR DINNER?

JACK: Right after the program.

ROCH: OH. THEN I BETTER GO LOCK THE DOOR TO THE BACK PORCH.

JACK: Why?

ROCH: YOU DON'T WANT PEOPLE COMING IN TO USE THE BENDIX WHILE YOU'VE GOT COMPANY.

JACK: Well, I don't mind them using the machine, but hanging the clothes in the living room is murder. Last night I had some friends in and we had to watch television through Ronald Colman's underwear..Anyway, I'm glad you thought of that, Rochester, Goodbye.

ROCH: GOODBYE.

(SOUND: RECEIVER DOWN)

JACK: ~~Now where were we?~~ *Now where were we?*

MARY: You were getting ready to start the sketch, "Buck Benny Rides again."

JACK: Oh yes...Now Sarah, the action of our play takes place way out west...where Men are Men and Women are Women.

SARAH: Well, you can't ask for a better arrangement than that.

JACK: No Ma'am...All right, Don, set the scene. "Buck Benny Rides Again".

DON: LADIES AND GENTLEMEN, OUR PLAY TONIGHT OPENS AT THE RANCH OF THAT FEARLESS, HARD RIDING, COWBOY, BUCK BENNY...
CURTAIN, MUSIC!

(ORCHESTRA PLAYS "OLD COWHAND FROM RIO GRANDE")

JACK: (SINGS) (WESTERN)

I'M AN OLD COWHAND FROM THE RIO GRANDE
AND I LEARNED TO RIDE 'FORE I LEARNED TO STAND
BUT I CAN'T SING WITH THIS LOUSY BAND.

YIPPI-I-O KY-A

(MUSIC STOPS)

1. LR

JACK: (WESTERN) Well, Ah better mosey down to the corral and see how my foreman Cassidy is doin'...Oh, here he comes now.

DON: Mornin' Buck.

JACK: Mornin' Dragalong.. Say ^{long} what you blushin' about?

DON: Well, just a few minutes ago Ah did somethin' silly.

JACK: What was that?

DON: I was sittin' on my horse singing "Empty Saddles."

JACK: I know what you mean. You're the only man I know who rides side saddle on both sides.. Well, Ah'm goin' into town. Ah wanna see what's goin' on at the Golden Nugget... so long, Dragalong.

DON: So long, Buck...Easy gettin' up on that horse.

JACK: Don't worry about me.

MEL: (NEIGHS LIKE HORSE TWICE)

JACK: Steady boy, Steady.

MEL: (NEIGHS)

JACK: Steady there.

DON: Buck, you're supposed to get up on the other side.

JACK: Oh, Mel don't care....Steady, boy, steady.

MEL: (NEIGHS)

JACK: There we are...Giddyap, Citation...Giddyap.

(SOUND: HORSES HOOFS...UP AND INTO --)

(TRANSITION MUSIC)

(SOUND: HORSES HOOFS CONTINUE FAST)

JACK: Ah...here's the Golden Nugget.....Whoa, Boy...

(SOUND: HOOFS STOP ABRUPTLY...SHORT SQUEAL OF
BRAKES..SHORT SLIDE WHISTLE...GLASS CRASH...
BODY THUD)

JACK: Doggone, just once Ah'd like to come in through the door...
Ah, there's mah girl friend...Calamity Livingstone...H'ya,
Calamity.

MARY: Hiya, Buick.

JACK: Buick? That's Buck.

MARY: I'm sorry, those holes in your head fooled me.
JACK: Fools everybody....Well Calamity...how ~~is~~ about having a
drink with me.
MARY: Don't mind if I do.
JACK: Good....BARTENDER...BOURBON AND WATER.
MEL: What's for the lady?
JACK: The water....Stand aside, Calamity, Ah wanna hear some
music....Ah'm gonna play that juke box at the other end
of the room.
MARY: Have you got a nickel?
JACK: Who needs a nickel?....See that coin slot?
MARY: Yup.

(SOUND: GUN SHOT)

(INTRO)

QUART: FROM THIS VALLEY THEY SAY YOU ARE GOIN'
WE SHALL MISS YOUR SWEET FACE AND YOUR SMILE
(~~YOUR SMILE~~)

JUST BECAUSE YOU ARE WEARY AND TIRED
YOU ARE CHANGING YOUR RANGE FOR AWHILE.

SARA: THEN COME SIT HERE AWHILE ERE I LEAVE YOU.
DO NOT HASTEN TO BID ME ADIEU.

QUART: ADIEU.

SARA: JUST REMEMBER THE RED RIVER VALLEY
AND THE COWGIRL WHO LOVED YOU SO TRUE.

QUART: OH SO TRUE.

~~I WILL PROMISE YOU, DAWG, THAT ALWAYS~~
~~I WILL DO NOTHING THAT YOU DISLIKE~~

SARA: UH HUH.

QUART: ~~AND MY LIFE IS SHALL BE YOURS FOREVER~~
~~IN YOU'LL PROMISE TO SMOKE LUCKY STRIKE~~
~~LUCKY STRIKE.~~

THERE IS NEVER A ROUGH PUFF IN LUCKIES. *Sarah: Uh huh.*
IT'S THE CIGARETTE MOST PEOPLE BUY
'CAUSE THEY'RE MADE OF THAT FINE LIGHT TOBACCO *Sarah: Uh huh.*
LET YOUR TASTE AND YOUR THROAT TELL YOU WHY.

SARA: L S M, M F T IN THE MOONLIGHT
L S M, M F T THROUGH THE DAY

QUART: (THROUGH THE DAY)

(MORE)

JD

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-18-

SARA: YES FOR SMOOTHNESS AND MILDNESS SMOKE LUCKIES
L S M, M F T ALL THE WAY.

QUART: ALL THE WAY.

QUART & SARA: L S M, M F T IN KENTUCKY
L S M, M F T IN PURDUE

SARA: UH HUH

QUART & SARA: L S M, M F T IN SASKATCHAWAN
LUCKY STRIKE, LUCKY STRIKE, WE LOVE YOU.
WE REALLY DO.

(APPLAUSE)

MK

RTX01 0313339

(THIRD ROUTINE)

MARY: Well, Buck, how are things down at the ---Why Buck, you're crying!

JACK: Them ballads always get me....Ah guess ~~it's~~ because Ah'm the sentimental *type*.

(SOUND: DOOR OPENS)

DON: *Hey*, BUCK....BUCK....AH BEEN LOOKIN' FOR YOU.

JACK: What's wrong, Dragalong?

DON: Cattle rustlers just raided the new schoolmarm's place.

JACK: Cattle Rustlers! Doggone, they've been terrorizin' this area for nigh onto twenty years.....come on, let's rush over there....See you later, Calamity.

(TRANSITION MUSIC)

(SOUND: HORSES HOOF'S FAST)

JACK: There's the school marm's house over yonder.

(SOUND: HOOF'S CONTINUE FAST)

JACK: *There* ~~Here~~ we are..Whoa.

(SOUND: HOOPS STOP ABRUPTLY...SHORT SQUEAL OF BRAKES

VERY VERY LONG SLIDE WHISTLE UP AND DOWN...

BODY THUD)

DENNIS: (ONE LINE OF CHINESE JABBERING)

MEL: (ONE LINE OF CHINESE JABBERING)

JACK: Boy, he really threw me that time. *How* How am I ever gonna get out of China?

SARA: You're not in China, those are my houseboys.

MK

JACK: Oh. Who are you, ma'am?

SARAH: I'm the new schoolmarm, Sarah Jones, whose father has ^{2. Bar} ~~just~~ bought the old ~~Alice~~ ranch but the rustlers are trying to steal all our cattle to force us to sell the land cheap because they know that the old abandoned mine under it really has a rich vein of gold which we do not know about at all...Ah reckon.

JACK: Well, that takes care of the plot...but can you talk a little more Western?

SARAH: Ah sure can Partner.

JACK: Huh?

SARAH: Ah reckon.

JACK: Good good.....Now what's this Ah hear about cattle rustlers? ~~have~~ they been a-botherin' you?

SARAH: Yep, they took all my cows except that---OH, LOOK, LOOK!

JACK: What's wrong?

SARAH: THERE'S AN INDIAN COMIN' TOWARDS US.

JACK: Oh yes...but he don't look dangerous....Ah'll talk to him.... How.

MEL: How.

JACK: Me friend.

MEL: Me tired....Make long journey..come all way from Hudson River.

JACK: Hudson River? Why they call river Hudson?

MEL: You have to step down to get into it.

MK

ATX01 0313341

JACK: Oh....Well, what do you want?

MEL: Nothing, me just come to do joke...goodbye.

JACK: Just came to do the joke, eh?...Watch this, Sarah.

(SOUND: SHOT....BODY THUD)

SARAH: BUCK! BUCK! YOU SHOT THAT POOR INDIAN RIGHT THROUGH THE HEAD.

JACK: Oh, Mel don't care.....Now tell me, Missy, Ma'am...about those rustlers..did you see any of them?

SARAH: Yep, Ah saw their leader....He's a medium built fellow, ~~rather~~ ^{kinda} cute lookin, ~~and~~ he's a Mexican.

JACK: A Mexican?

SARAH: Yep....here he comes now.

(SOUND: HORSE APPROACHING)

DENNIS: Whoa, Tamale, Whoa. ~~Whoa~~.

(SOUND: HORSE STOPPING)

DENNIS: Hello, Senorita, you too, Gringo... Steek up your hands for I am the Mexican bandit, Senor Denneesso McNulty.

JACK: So you're the bandit, eh?

DENNIS: Si Senor.

JACK: You ought to be ashamed of yourself, hombre...robbing poor women.

DENNIS: ~~I~~ I cannot help being a bandit, senor.

JACK: What do you mean you can't help it?

DENNIS: I won the giant jackpot on a radio geez program and I'm doing thees to pay the taxes.

JACK: Oh.

MK

SARAH: What did you do before you became a bandit?

DENNIS: Senorita, I was a bull fighter....I was the most dashing, the boldest, the fightingest, the most reckless, the bravest, the most fearless bullfighter in all Mehhickoh.

JACK: Why did you quit?

DENNIS: I'm a leetle yellow.

JACK: Hmm.

SARAH: Senor McNulty, why don't you reform and ~~become an honest~~ ^{get to be an honest} citizen like Buck Benny?

DENNIS: Like heem? Ho ho ho, ^{I am} ~~la~~ laughing.

JACK: Why, what's wrong with me?

DENNIS: You are supposed to be ze great cowboy...can you roll a ceegarette with one hand?

JACK: Not on thees program...and now, Denneeso, because we're a little late, Ah arrest you in the name of the law.

DENNIS: Ha ha, to arrest me...you must catch me first. Geedyap, Tamale. *Geedyap.*

(SOUND: HORSE GALLOPPING AWAY RAPIDLY)

SARAH: (VERY WESTERN) QUICK, HE WENT THATA WAY...LET'S GRAB OUR PINTOS AND WE CAN HEAD THAT HOMBRE OFF AT THE PASS, PARDNER.

JACK: That was my line, Sarah, but you read it swell... Come on, let's get on our horses and chase him.

(TRANSITION MUSIC)

(SOUND: TWO HORSES GOING FAST)

JACK: WE'RE A-GAININ' ON HIM.

MK

AFX01 0313343

SARAH: YEP, BUT WHY DO WE KEEP PASSIN' THE SAME SCENERY?

JACK: They expect it in Westerns...Now where's my gun... We're close enough for me to take a shot at him...Ah've gotta take careful aim...Now Ah got a bead on him...there.

(SOUND: PISTOL SHOT...HOOPS STOP ABRUPTLY...
TERRIFIC BODY THUD)

JACK: (GROANS) OOOOHHHHH.

SARAH: BUCK! BUCK! WHAT HAPPENED?

JACK: Ah shot my ^{poor} horse...Look, my poor horse is dead.

SARAH: WELL, THAT'S ALL RIGHT...MEL DON'T CARE.

JACK: Ah guess not...Come on, Sarah, let's go to the Golden Nugget and play the Juke Box.

(APPLAUSE AND PLAYOFF)

DON: Ladies and gentlemen, there's an important person about to knock on your door. He, or she, is your agent in the fight against tragedy, misery, disaster ... against tragedy that could happen even to you! So when that neighbor knocks at your door in the name of Red Cross -- give gladly ... give generously ... "For every dollar you gave before, this year add a quarter more"....Join Red Cross. Thank you.

(APPLAUSE)

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

IR

ATX01 0313345

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
CLOSING COMMERCIAL

SHARBUTT: Let your own taste and throat be the judge!

HIESTAND: For smoothness and mildness ...

SHARBUTT: There's never a rough puff in a Lucky Strike!

HIESTAND: Let your own taste and throat be the judge!

SHARBUTT: For smoothness and mildness

HIESTAND: There's never a rough puff in a Lucky Strike! And that's because ...

SHARBUTT: IS - MFT

IS - MFT

HIESTAND: Lucky Strike means fine tobacco ... fine, light, naturally mild tobacco that gives you smoothness and mildness with never a rough puff.

SHARBUTT: Listen to what Mr. Linwood L. Sturdivant, an independent tobacco warehouseman from Louisburg, North Carolina, recently said -

EXPERT: I've seen plenty of tobacco bought and sold -- about one hundred fifty million pounds. And year after year, I've seen Lucky Strike buy fine, light leaf that makes extra enjoyable smoking. I've smoked Luckies for eleven years!

PH

ATX01 0313346

THE JACK BENNY PROGRAM
SUNDAY, MARCH 5, 1950
CLOSING COMMERCIAL (CONT'D)

HIRSTAND: Millions of smokers, including the famous movie and television star, Robert Montgomery, take a tip from the experts and smoke Lucky Strike. Just recently, Mr. Montgomery said ...

VOICE: Luckies are really smooth! That's why I smoke them regularly.

SHARPUTT: And for your own real, deep-down smoking enjoyment, light up a Lucky!

HIRSTAND: Let your own taste and throat be the judge ... for smoothness and mildness, there's never a rough puff in a Lucky Strike! Get a carton today!

FH

RTX01 0313347

(TAG)

~~JACK: Ladies and gentlemen, I want to thank Miss Sarah Churchill~~
~~for being on my program today. Miss Churchill can also be~~
~~seen here in Los Angeles at the Dilmore Theater where she~~
~~is starring in "The Philadelphia Story". And now folks...~~
~~(SINGS) THE SAME TIME~~

~~THE SAME PLACE~~

~~TOMORROW NIGHT~~

~~MARY: Jack, what are you doing?~~

~~JACK: Come on, Binky, let's go home.~~

~~(APPLAUSE & TIFTOFF)~~

*Jack: Thank you very much, Miss Churchill. Goodnight,
everybody.*

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.

(Applause and playoff)

IR

ATX01 031334B