

PROGRAM #1  
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

# AS BROADCAST

SUNDAY, SEPTEMBER 10, 1950

CBS

4:00 - 4:30 PM CDT

DJ

ATX01 0098339

THE JACK BENNY PROGRAM  
SEPTEMBER 10, 1950  
OPENING COMMERCIAL

RIGGS: (CHANT -- 65 to 68 -- SOLD AMERICAN)

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

CHORUS: Be Happy -- Go Lucky  
Be Happy -- Go Lucky Strike  
Be Happy -- Go Lucky  
Go Lucky Strike today! (SHORT CLOSE)

ORCH: (SHORT VAMP)

MAN: To pick the mildest cigarette  
You don't need sleight of hand.  
Taste Luckies' magic mildness, then  
They'll be your favorite brand!

ORCH: (SHORT VAMP)

GIRL: I wash and scrub, and cook and sew  
And still I sing a song --  
Because I never work alone ...  
I've Lucky Strike along!

CHORUS: Be happy -- Go Lucky  
Be Happy -- Go Lucky Strike  
Be Happy -- Go Lucky  
Go Lucky Strike today! (SHORT CLOSE)

(CONT'D NEXT PAGE)

THE JACK BENNY PROGRAM  
SEPTEMBER 10, 1950  
OPENING COMMERCIAL (CONT'D)

SHARBUTT: (FRIENDLY AND SPIRITED) Enjoy your cigarette. Enjoy truly fine tobacco that combines both perfect mildness and rich taste in one great cigarette -- Lucky Strike! For only fine tobacco gives you both real mildness and rich taste. And, LS/MFT -- Lucky Strike means fine tobacco. So friends, Be Happy -- Go Lucky! Try a carton of Lucky Strike!

CHORUS: Be Happy -- Go Lucky  
Be Happy -- Go Lucky Strike  
Be Happy -- Go Lucky  
Go Lucky Strike today! (LONG CLOSE)

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY  
LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, <sup>and the Sportsmen's Quartet</sup> AND "YOURS  
TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

(SOUND: WALKING HORSE'S HOOFS..~~WITH LIGHT RATTLE~~

~~OF MILK BOTTLES~~..HOOFS FADE TO BACKGROUND)

SNUFFY: Gee, Uncle Jim, it sure is nice of you to take me on your  
milk route.

KEARNS: I thought you'd get a kick out of it, Elmer.

SNUFFY: (EXCITED) Yeah..wait till I get home and tell all the kids in  
Calabasas. *yipee!*

KEARNS: Shh! ... Not so loud, Elmer..people are asleep.

SNUFFY: Asleep! .. At eleven thirty?

KEARNS: <sup>Oh yeah---</sup> This is Beverly Hills ... Sleeping till noon is a privilege  
reserved for the rich.

SNUFFY: Gee, in Calabasas if you ain't up by seven, you're a bum.

KEARNS: <sup>yes -</sup> I know.

*Oh* (SOUND: HORSE'S HOOFS CONTINUE)

KEARNS: Well, there's Mr. Benny's house..Whoa, Deborah, whoa.

(SOUND: HOOFS STOP)

MEL: (BLOWS LIKE HORSE)

KEARNS: Come on now .. up over the curb..easy, Deborah, easy.

(SOUND: CLATTER OF HOOFS AND WAGON WHEELS GOING  
OVER THE CURB)

ah--  
KEARNS: ^ There you are.

MEL: (BLOWS .. NEIGHS .. BLOWS)

SNUFFY: Uncle Jim, what did you drive your wagon up here for?

KEARNS: Mr. Benny is gone for the summer..and I pay him fifty cents a week to let my horse graze on his lawn...oh-oh  
ah He must be back from Europe .. there's a milk bottle on the porch with a note in it. I better see what it says.

(SOUND: JUMPING OFF WAGON..FEW FOOTSTEPS..FOOTSTEPS  
UP COUPLE STEPS...RATTLE OF MILK BOTTLES)

ah--  
KEARNS: Hm..^ the note's from Mr. Benny...."Dear Milkman...Please leave two quarts of milk. I have just returned from London where I was acclaimed the greatest sensation ever to appear at the Palladium Theatre, and a pint of cream..."  
...Well, I better find out if they want me to resume regular service.

(SOUND: DOOR BUZZER..DOOR OPENS)

KEARNS: Well, good morning, Rochester.

ROCH: GOOD MORNING, MR. MILKMAN!

(APPLAUSE)

KEARNS: Glad to see you back, Rochester. How was your trip to Europe?

ROCH: OH, WONDERFUL, WONDERFUL.. I WAS IN ROME, VENICE, MONTE CARLO , LONDON AND PARIS.

KEARNS: Where did you have the best time?

ROCH: LAST NIGHT ON CENTRAL AVENUE.....WHAT A PARTY!

KEARNS: Well, tell me, Rochester, was this as big as the farewell party they gave you when you went away?

ROCH: SAME ONE, IT'S STILL GOING ON.

KEARNS: NO!

ROCH: YEAH..THEY DIDN'T EVEN MISS ME.

DEARNS: Well, I've gotta run along now, Rochester. I'll continue your regular service.

ROCH: THANK YOU. SEE YOU IN A FORTNIT.

(SOUND: DOOR CLOSES..FOOTSTEPS IN HOUSE)

ROCH: DOGGONE, IT'S SURE GOOD TO BE HOME..AND I HOPE IT'S THE LAST TIME MR. BENNY DRAGS ME TO EUROPE...WHAT A TRIP...EVERYBODY ELSE TAKES THE QUEEN MARY OR THE QUEEN ELIZABETH.....BUT NOT US!.....WE HAD OUR CHOICE OF THE NEENA, THE PINTA OR THE SANTA MARIA.....OH-OH..LOOK WHAT TIME IT IS. MR. BENNY STARTS HIS FIRST PROGRAM TODAY. I BETTER SEE IF HE'S UP.

(SOUND: FOOTSTEPS...KNOCK ON DOOR)

ROCH: MR. BENNY.....MR. BENNY.

(SOUND: DOOR OPENS)

JACK: Good morning, Rochester.

(APPLAUSE)

ROCH: WELL, YOU'RE ~~ALREADY~~ DRESSED ALREADY.

JACK: Yes sir. Up, dressed, and rarin' to go. Just think, Rochester, I've been off the air since May and here it is September. That's a long lay-off.

ROCH: IT SURE IS, BOSS.

JACK: But it has been a nice vacation..and now it'll be good to get back to my millions of listeners. I wonder what they've been doing all summer. .

ROCH: MOST OF 'EM <sup>been swimming</sup> ~~SWIM~~ THE ENGLISH CHANNEL.

JACK: Oh yes, we almost hit a couple with the Santa Maria... Rochester, I better have something to eat before I go to the studio... What have we got in the ice box?

ROCH: WELL, THERE'S STILL A LITTLE OF THAT THANKSGIVING TURKEY LEFT.

JACK: There is? I thought we ate the last of that in Scotland.. Didn't we?

ROCH: NO, BUT WE HAD IT DOWN THIN ENOUGH SO WE COULD MAKE A WISH.

JACK: Oh <sup>yeah</sup> ~~well~~..Well, Rochester, I'll just have some orange juice and a cup of coffee.

(SOUND: DOOR BUZZER)

JACK: I'll get it.

(SOUND: FOOTSTEPS)

JACK: (SINGS "SEPTEMBER SONG") OH, IT'S A LONG LONG TIME....FROM MAY TO DECEMBER...AND THE DOUGH RUNS SHORT...WHEN YOU REACH SEPTEMBER....LA LA LA LA LA LA..LA LA LA..LA LA...

(SOUND: DOOR OPENS)

JACK: Don!

DON: Hello, Jack, good to see you.

(APPLAUSE)

DJ

*nice--*  
JACK: ^ Nice to see you too, Don...Come on in.

DON: Just a minute, Jack. What happened to your lawn?

JACK: My lawn?

DON: I don't know who's been taking care of it, but look at the way that grass is cut. It's so uneven.

JACK: Hmm..I would get a horse with a tooth missing...Come on in.  
(SOUND: DOOR CLOSES)

DON: Well, Jack, tell me all about your trip to Europe. Did you have a good time?

*It was great*  
JACK: ~~Wonderful~~, Don, just wonderful.

DON: That's swell. How was your engagement at the Palladium?  
Were you a big hit?

~~JACK: Was I a big hit? .. Don~~

~~ROCK: GET DOWN, MR. WILSON, YOU HAVE STARTED A FILLING~~

~~JACK: Rochester, just got my orange juice.~~

~~ROCK: YES SIR.~~

~~JACK: Now what was that you called me, Don?~~

~~DON: I asked you if you were a big hit at the Palladium.~~  
*a big hit?*

JACK: ^ Don...Don, you've known me a long time, haven't you?

DON: *yes,* Yes, I have, Jack.

JACK: And you know that I'm not the kind of a fellow who boasts or brags.

DON: ...Well...

JACK: What?...Well, what I'm trying to say is..well..Don, my engagement at the Palladium was absolutely sensational.  
In all modesty I can say it was a personal triumph.



DON: *Well, I'm...*

I'm glad to hear that, Jack. You know, a few weeks ago I appeared at the Hollywood Bowl in the Vagabond King..and I was a big hit, too.

JACK: *well*  
^ Good, good .. what part did you play, Don?

DON: I was all the king's men...(LAUGHS HYSTERICALLY)

JACK: ....Don...Don...Meloncholy Baby.... Don, I ~~don't~~ know what you're laughing at, but *I still* ---

ROCH: HERE'S YOUR ORANGE JUICE, BOSS.

JACK: Oh, thanks, Rochester.

ROCH: AND I BROUGHT ~~you~~ WHAT'S LEFT OF THAT TURKEY.

JACK: Good good. Would you like a piece, Don?

DON: *Oh*, No thanks, that turkey looks awful.

ROCH: IF YOU THINK IT LOOKS BAD NOW, YOU OUGHTA SEE IT'S PASSPORT PICTURE.

JACK: So what? Who takes a good passport picture? Anyway, Don, *--don, I'm glad that you*  
I'm glad that you <sup>had</sup> some work during the summer because --

(SOUND: DOOR BUZZER)

JACK: Excuse me ... COME IN.

(SOUND: DOOR OPENS)

JACK: Well, Dennis!

DON: Hello, Dennis.  
(APPLAUSE)

DENNIS: H'ya, Don...Hello, Mr. Benny.  
(APPLAUSE)

(SOUND: DOOR CLOSE)

JACK: Dennis, it's so good to see you. Gosh, it's been almost four months.

DENNIS: <sup>Oh</sup> It's good to see you too, Mr. Benny. <sup>Gee,</sup> I sure missed you.

JACK: Well, thanks, Dennis. <sup>I</sup> I missed you, too.

DENNIS: Gee whiz, I thought you'd never get back.

JACK: Well, <sup>gee</sup> that's sweet, kid.

DENNIS: How was your engagement at the Palladium?

JACK: <sup>Oh</sup> It was wonderful, Dennis, just wonderful.

DENNIS: I heard you were a big flop.

JACK: ...You..You heard I was a flop? Who told you that?

DENNIS: My mother.

JACK: Now you're just being ridiculous. How would your mother know?

DENNIS: <sup>well,</sup> She was the second mate on the Santa Maria.

JACK: Oh stop..For your information, kid, I was a very big hit at the Palladium. If you don't believe me, ask Don.

DENNIS: How would Don know?

JACK: I told him that's how... Now look, Kid.. today I'm starting my nineteenth year in radio, we'll soon be going to the studio, and for once I'd like to start a program without aggravation. Is that asking too much?

DENNIS: Not in a democracy, no.

JACK: <sup>It's not</sup> ~~Is that~~ asking too much anywhere... Now let's hear the song you're gonna do for the first <sup>show</sup> ~~program~~.

DENNIS: ~~stop~~ Yes sir.

(APPLAUSE)

(DENNIS'S SONG...."GOODNIGHT, IRENE".)

(APPLAUSE)

DJ

(SECOND ROUTINE)

JACK: <sup>Oh Dennis---</sup> ^ Dennis that was swell. You certainly picked a good song for the first show.

DON: Yes, Dennis, and your voice is better than ever.

JACK: It certainly is, kid. And it has a richer quality.

DENNIS: That's because of my tonsils.

JACK: Your tonsils? You had those taken out a year ago.

DENNIS: I put 'em back in again.

JACK: Now cut that out!...Dennis, I told you that I don't want a start out ~~the~~ <sup>a</sup> new season ~~having~~---

(SOUND: DOOR BUZZER)

JACK: COME IN.

(SOUND: DOOR OPENS)

JACK: Well, look'who's here.

DENNIS & DON: Hello, Mary.

MARY: Hello, fellows.

(APPLAUSE)

JACK: Mary, I thought you were going right to the studio.

MARY: I was, Jack, but I got to thinking that this is our nineteenth year on the radio, and..well, I thought it would ~~be~~ nice if you and I went down together.

JACK: Aw, that's sweet.

DON: Say Mary, you really look wonderful today..and that's a cute dress you're wearing.

MARY: <sup>well,</sup> ^ Thanks, Don. I bought it for our first program.

JACK: <sup>when did you buy it?</sup> Oh, Oh, ~~then you just got it this week?~~

PH

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MARY: ~~No~~, nineteen years ago, it's back in style again.

JACK: You see, Mary, I'm right...never throw anything away.

DON: Say Mary, you were over in Europe this summer, too, weren't you?

MARY: Yes, Don ...<sup>and</sup> we had a wonderful time.

DON: Jack told us what a big hit he was at the London Palladium.

MARY: Yes, he was. He did very well.

DENNIS: (AS OLD TIMER) That ain't the way I heerd it.

JACK: I don't care what you heard<sup>Dennis --</sup>. You should've been there, ~~Dennis~~. You would've seen an audience stand up and cheer for ten minutes.

DENNIS: When was that:

MARY: The night the king walked in.

JACK: Yeah...right in the middle of one of my best jokes.

MARY: Jack, did you tell the boys ~~about~~ what a sensation Phil Harris was?

JACK: Well....

DON: No, Mary, Jack didn't even mention Phil.

MARY: He didn't?

JACK: Look, Mary --

MARY: Then I'll tell you. Phil was absolutely a riot with his songs. He took a dozen encores, and they just wouldn't let him off the stage.

DON: Oh, I'm so glad to hear that about Phil...Jack, why didn't you say something about it?

~~JACK: Well...~~

MARY: Because he's jealous.

PH

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JACK: ~~Mary, me jealous of Phil Harris?~~...Don't be silly, *I wasn't*  
*jealous of Phil Harris.*

MARY: Then why did you go around London telling everybody he was Jack the Ripper?

JACK: I just did that for a gag.

MARY: Some gag, they almost hanged him.

JACK: That was after he sang That's What I Like About The South...  
He did the last three choruses with his feet off the ground...  
Now come on, kids, we better get down to the studio.

DON: Where's Phil?

JACK: *Well,*  
He's down at CBS already rehearsing the band.....Come on, *let's go.*

(SOUND: FOOTSTEPS..DOOR OPENS..FOOTSTEPS)

JACK: You know, kids, it'll be nice getting back to the *old* ---

MEL: (HORSE BLOWS)

JACK: Get off the lawn, you've had enough *and have your tooth fixed.*  
Come on, Mary, I'll  
drive down with you..See you at the studio, fellows.

(TRANSITION MUSIC)

(SOUND: FEW FOOTSTEPS...THEN STOP)

JACK: Well Mary..here we are...Studio B..Same old place..Gee, it's good to be back.

MARY: Yeah..there's always something exciting about starting a new season.

JACK: Uh huh...Gosh, when I think of all the great programs we've done from this studio...Come on, let's go in.

(SOUND: DOOR OPENS...COUPLE FOOTSTEPS)

JACK: *ah*  
Gee, the old place sure ~~looks~~ ---

MEL: HEY YOU, BUD..WATCH WHERE YOU'RE GOING!

JACK: Who, me?

MEL: YEAH..YOU'RE STANDING RIGHT IN THE RANGE OF THE CAMERA.

JACK: Camera?

NELSON: UH UH UH UH..WATCH OUT, CLUMSY, DON'T KNOCK OVER THOSE LIGHTS.

JACK: Lights? Camera? What's going on here?

NELSON: Can't you see, we're in the middle of a television program.

JACK: Television! But I'm supposed to do a radio show in this studio.

MEL: What kind of a show?

JACK: Radio!

MEL: (PUZZLED) Radio?

NELSON: Think back, Joe,....you can remember.

MARY: Jack, maybe we made a mistake.

JACK: (MAD) HOW CAN WE MAKE A MISTAKE..THIS IS STUDIO B AND --

MEL: FOR HEAVEN'S SAKES, MISTER, GET OUT OF THE WAY..WE'RE TELEVISIONING A PROGRAM.

JACK: BUT I CAN'T UNDERSTAND HOW --

NELSON: DON'T YOU SEE THE RED LIGHT ON THE CAMERA? WHAT ARE YOU WAITING FOR?

JACK: I'M WAITING FOR IT TO TURN GREEN! Anyway, I won't leave.. this is my studio...I'm Jack Benny.

MEL: Jack who?

JACK: Benny.

NELSON: Think back, Joe..you can remember.

~~JACK: Now wait a minute, Joe~~

~~MARY: Jack, please~~  
*Joe.. he looks like Deborah - Look, fellows, there must be --*

JACK: ~~Look~~, fellows, there must be some mistake...we always do our radio show from here.

PH

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MEL: I don't know anything about that, this is a television studio now and --- Hey, wait a minute..there was some guy named Harris here before..we sent him over to studio F.

JACK: Well, why didn't you say so in the first place?..Come on, Mary.

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

*Hummm --*  
JACK: ^ They've got a lot of nerve changing my studio..The least that CBS could have done was to discuss this change with me.

MARY: Jack, you were in Europe all summer.

JACK: ...Well..they could have talked to my writers.

MARY: They were in Honolulu.

JACK: ...Well...then they could have talked to my agent.

MARY: He was in Alcatraz.

JACK: Oh yes...what a coincidence..we all took boat trips this summer..Well, here's studio F..Let's go in.

(SOUND: DOOR OPENS)

PHIL: (OFF) All right, fellows..now let's try it once more..A-one  
a-two-- a --

JACK: Phil!

PHIL: OH, HIYA, JACKSON,...HELLO, LIVVY.

(APPLAUSE)

MARY: Hello, Phil..how are things going?

PHIL: *Oh Fine* <sup>*Liv---*</sup> A..we're still rehearsing the opening number..I'll be with you in just a minute, *take a seat, Clyde.*

JACK: Okay, Phil.....we'll wait.

PH

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PHI: ALL RIGHT, FELLOWS <sup>now</sup> LET'S GO..(FAST AND LOUD)..ONE, TWO, THREE  
FOUR, A ROOT-TOOT-TOOT-TOOT-TOOT, HIT IT!

(BAND DOES GUY LOMBARDO'S THEME SONG..SLOWLY AND SWEETLY)

JACK: HEY, WAIT A MINUTE..WAIT A MINUTE..PHIL..HOLD IT <sup>Phil</sup> HOLD IT! *Hold it!*

(BAND STOPS)

JACK: PHIL...PHIL...

PHIL: What's wrong, Jackson?

JACK: Wrong?...You're playing Guy Lombardo's theme song.. He  
was our summer replacement.

PHIL: Well, why didn't he take his music off the stands?

JACK: I'm glad he didn't, he may be with us next week.

MARY: Say Phil, have you got the same musicians this year?

PHIL: Yeah..Bagby, Remley, Kimick, Sammy,--same old gang.

JACK: Where's Fletcher the trombone player?

PHIL: <sup>Oh, Fletcher ---</sup> He'll be a little late. His wife's gonna have her tenth baby  
so they put her in the clink.

JACK: Put her in the clink!

MARY: Phil, why would they do that?

PHIL: I don't know, but it said so right on the door .. C...L...I...  
N....I....C.

JACK: That's clink..clink!

PHIL: What's the difference, she can't get out.

JACK: All right, all right..Now look, Phil, instead of rehearsing  
Guy Lombardo's theme song, why don't you --

DON: Hello, Phil.

DENNIS: H'ya, Phil.



PHIL: Well, Don <sup>and</sup> <sup>it's glad</sup> Dennis... ~~good~~ to see you. You guys are a sight for pink eyes.

JACK: He admits it yet.

DON: Say, Phil, Mary was telling me what a big hit you were at the Palladium in London.

PHIL: <sup>Oh, Mary, hush - oh</sup> <sup>you pretty thing --- hey</sup> ~~Well~~, bless your heart, Liv ~~er~~... Donsy, you would've been ~~so~~ proud of me. To quote the words of one of England's foremost critics..he wrote--"When Phil Harris walked out to the center of the stage, the vociferous ovation was not only tumultuous, but it finally reached a crescendo bordering on pandemonium."

JACK: That he could read, but clinic is clink.

MARY: <sup>how</sup> Now wait a minute, Jack..you must admit that Phil was a big hit.

JACK: All right, all right, so Phil was a hit...What about me?

DENNIS: I heard you were a big flop.

JACK: You keep out of this...You know, for a kid who ~~doesn't~~ ---

HERB: OKAY FOLKS...CLEAR THE STAGE, WE'VE GOT TO SET THE CAMERAS UP ...HEY MACK, PUT THE LIGHTS ON BOTH SIDES AND--

JACK: Now wait a minute.

HERB: DON'T ARGUE, CHUM...WE GOTTA DO A TELEVISION SHOW HERE IN HALF AN HOUR.

JACK: But I thought this was my--

MARY: <sup>oh</sup> Come on, Jack, we'll find another studio.

JACK: Okay, let's go.

(SOUND: FEW FOOTSTEPS)

~~JACK: Oh, Phil~~

~~Phil: Yeah.~~

~~JACK: You've been home from London over a month now. Take that  
noise off your record.~~

(SOUND: FOOTSTEPS)

JACK: <sup>I don't know---</sup>  
Gee, Mary, I know that television is important, but if CBS  
thinks they can push me around, they've got another think  
coming..I'm gonna take this up with my agent next visiting  
day...This is awful.

MARY: Jack, Jack, look...that studio across the hall has a sign on  
the door that says "Lucky Strike."

JACK: Oh <sup>yeah</sup> ~~yes~~...that must be ours... let's go in.

(SOUND: FEW FOOTSTEPS...DOOR OPENS..MARCHING)

JACK: Hey Mary, look at the way those--

MEL: (STRAIGHT) Quiet please, we're doing a Lucky Strike Commercial  
for television.

JACK: <sup>a commercial?</sup>

MARY: Jack, look at those cigarettes marching.

JACK: Yeah.

MEL: HUP, TWO, THREE, FOUR..HUP, TWO, THREE, FOUR..TO THE LEFT  
FLANK, MARCH!

PH

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(DRUMMING)

QUART: WHEN YOU HEAR THAT DRUMMIN'  
 YOU WILL KNOW WE'RE COMIN'  
 AND THE LUCKY STRIKES ARE ON PARADE  
 THERE'S NEVER A SLIP, AND WE NEVER TRIP  
 SO PERFECT ARE WE MADE  
 YOU CAN HEAR THAT BEAT  
 A'COMIN' DOWN THE STREET  
 YOU OUGHTA GET IN STEP WITH LUCKY STRIKE  
 FOR DEEP DOWN SMOKING SATISFACTION  
 LUCKY'S THE ONE YOU'LL LIKE  
 WE ARE ROUND AND FIRM AND FULLY PACKED  
 AND JUST AS MILD AS WE CAN BE  
 BE HAPPY AND GO LUCKY STRIKE  
 AND SMOKE AN L S M F T  
 AND WHEN YOU HEAR THAT SOLD AMERICAN  
 EVERY TOM AND DICK AND HARRY CAN  
 LIGHT A LUCKY AND START PUFFIN' IT  
 NOTHING BEATS A LUCKY STRIKE.  
 THERE'S NO ROUGH PUFF, NO PUFF THAT'S ROUGH  
 SO CLEAR THE WAY, IT'S LUCKY'S TODAY  
 LSMFT, LSMFT, LSMFT, LSMFT  
 FOR <sup>the</sup> ~~THE~~ FULL RICH TASTE OF FINE TOBACCO YOU <sup>are</sup> ~~ARE~~ SURE TO LIKE  
 THERE IS NOTHING HALF AS GOOD AS PUFFIN' ON A LUCKY STRIKE  
 LSMFT, LSMFT.. LSMFT --- LSMFT...

(SOUND: MARCHING OFF)

(APPLAUSE)

ES

(THIRD ROUTINE)

~~(SOUND: FOOTSTEPS)~~

MARY: Jack, wasn't that wonderful?

JACK: It certainly was, Mary, it's amazing the strides that television has been making these past ~~years~~

MARY: Jack, what's that on your hands?

JACK: Huh? Oh, darn..it's paint...I must have touched a piece of scenery...Excuse me a minute, I'll go wash it off.

(SOUND: EIGHT FOOTSTEPS DOWN HALL..THEN DOOR OPENS  
AND CLOSES)JACK: Oh no--a camera in here!.....I guess they're just storing  
<sup>in</sup>  
it here temporarily...Where's some soap.

(SOUND: WATER RUNNING..SPLASHING)

JACK: There, that's better.

(SOUND: DOOR OPENS...FOOTSTEPS)

JACK: <sup>Mary.</sup>

MARY: (OFF) Oh Jack...I'm over here at Studio G..It's the only one we haven't gone into yet.

JACK: Okay, Mary...let's try it. *Try anything.*

(SOUND: DOOR OPENS &amp; CLOSES)

ALAN: (OFF) All right, if the camera and lights are set, let's rehearse that scene again, huh?

MARY: Look, Jack..it's Alan Young!

JACK: Oh, yes.

(APPLAUSE)

JACK: Alan. <sup>alan young,</sup> ~~what~~ what are you doing here?

ALAN: I'm rehearsing my television show.

JACK: Oh.

MARY: Say Alan, how do you like being in television?

ALAN: Oh, it's wonderful, Mary..it's so exciting..and, Jack, I think you oughta <sup>get</sup> into it, too.

JACK: Well, I am scheduled to do a few shows this year..but, Alan, don't you think that television is pretty tough on radio actors?

ALAN: Well, television is hard work, Jack, and there's no question that it isn't going to be easy on the older radio stars...

JACK: Uh huh.

ALAN: <sup>Oh</sup> But that shouldn't worry a man like you..You're in your late thirties, aren't you?

MARY: It's later than you think.

JACK: Yes, <sup>next year, you see</sup> I'll be forty again--<sup>I mean I'll be forty.</sup> ~~forty next year~~....But Alan, how do you think I'll photograph on television??

ALAN: Jack, you don't need to worry about that <sup>at all...</sup> They've got wonderful make-up men <sup>see--</sup>. They can remove wrinkles from your face..they can broaden your eyebrows..they can take away your double chin..Why, gosh, they can <sup>they can</sup> do anything.

JACK: Well, how do you think my hair will photograph?

ALAN: I don't know, let's throw it in front of the camera and see.

JACK: Oh no, you're not gonna throw this one.

MARY: Don't worry, it always lands on it's feet.

JACK: <sup>Mary, please.</sup>

KEARNS: (OFF) ALL RIGHT, MR. YOUNG, WE'RE READY TO START

THE REHEARSAL.

ALAN: Will you excuse me now, I have to go.

MARY: Certainly...Goodbye, Alan.

JACK: So long, Alan..Oh, by the way, Alan..One more thing I'd like to ask you. I don't wanta get personal, but how did you get into television?

ALAN: *well,*  
I went in to wash my hands and there I was.

JACK: Oh, Oh...Well, good bye.

ALAN: Goodbye.

(APPLAUSE)

(SOUND: DOOR OPENS..FOOTSTEPS)

MARY: Jack, ~~Jack~~, it's almost time for our broadcast.

DON: OH, JACK..JACK...

JACK: Here come Don, *maybe he knows.*

DON: Jack, where are we gonna go? Every studio I've looked into has been converted to television. Where are we going to *do the* broadcast <sup>of</sup> our show?

JACK: I'll find out right now. I'm going upstairs and see Mr. Meighan..He's the head man at CBS on the west coast..Come on, Mary, I'm tired of being pushed around.

(SOUND: FOOTSTEPS GOING UP)

JACK: I have trouble every year. It it isn't my cast, it's my writers..If it isn't my writers, it's my agent..If it isn't my agent, it's his parole board...But <sup>I'm ---</sup> I'm gonna get a studio to broadcast from if I have to -- (FOOTSTEPS STOP)  
Oh, here's Mr. Meighan;s office.

(SOUND: DOOR OPENS)

JACK: Pardon me, I'm looking for Mr. Meighan.

MEIGHAN: I'm Mr. Meighan.

JACK: Well, I'm Jack Benny.

MEIGHAN: Oh yes..on the radio.

JACK: Mary, he remembers, he remembers!

<sup>Oh</sup> MEIGHAN: Of course I do...Now what can I do for you, Jack?

JACK: Plenty...I came down here this afternoon with my entire cast to do my first show of the season, and what do I find?.... every single studio in the building is occupied...Now tell me, where am I going to do my radio program?

MEIGHAN: Oh yes, your radio program..We've got to find you a studio... I think I know where I can get <sup>you</sup> one..Excuse me..

(SOUND: RECEIVER OFF HOOK..DIAL SEVEN TIMES)

MEIGHAN: Hello, NBC?

JACK: WHAT?...What's going on here?..(GETTING MAD) <sup>How</sup> Look, Mr. Meighan..why is it every year when I start a new season, I run into trouble?....(ORCHESTRA STARTS THEME, RISING IN CRESCENDO AS JACK GETS MADDER).. FOR NINETEEN YEARS I'VE BEEN IN RADIO..NINETEEN YEARS..AND A LITTLE THING LIKE TELEVISION COMES IN DISRUPTS EVERYTHING. WHY, JUST ONCE IN NINETEEN YEARS CAN'T I OPEN A SEASON WITHOUT TROUBLE?

(MUSIC UP FULL)

(APPLAUSE)

41.

JACK: Ladies and gentlemen, the United States Treasury Department is conducting an intensified drive to sell more United States Savings Bonds. It is a terrific opportunity for you to create financial security and independence. If you haven't been buying Savings Bonds regularly, start now. Put more opportunity in your future. Invest in United States Savings Bonds.

(APPLAUSE)

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



THE JACK BENNY PROGRAM  
SEPTEMBER 10, 1950  
CLOSING COMMERCIAL

~~WILSON: Jack will be back in just a moment, back Street~~

CHORUS: Be Happy -- Go Lucky  
Be Happy -- Go Lucky Strike  
Be Happy -- Go Lucky  
Go Lucky Strike today! (SHORT CLOSE)

ORCH: (SHORT VAMP)

MAN: I'm the policeman in our town,  
I walk through every street  
And Lucky Strike rates right on top  
With people on my beat!

ORCH: (SHORT VAMP)

GIRL: Some claim this and some claim that  
But when all is said and done ...  
For full, rich taste and mildness, too  
Lucky Strike's the one!

CHORUS: Be Happy -- Go Lucky  
Be Happy -- Go Lucky Strike  
Be Happy -- Go Lucky  
Go Lucky Strike today! (SHORT CLOSE)

(CONTINUED ON NEXT PAGE)

THE JACK BENNY PROGRAM  
SEPTEMBER 10, 1950  
CLOSING COMMERCIAL (CONT'D)

SHARBUTT: (FRIENDLY AND SPIRITED) That's right, friends --  
Be Happy -- Go Lucky! Just taste the mildness, the  
richness of a Lucky Strike. Here's a great cigarette.  
You bet, Luckies always give you perfect mildness ...  
scientific tests prove it ... prove Lucky Strike is  
milder than any other principal brand. And you  
always get the full, rich taste of fine tobacco  
because LS/MFT ... Lucky Strike means fine tobacco.  
Remember, only fine tobacco gives you both real  
mildness and rich taste. So friends, Be Happy --  
Go Lucky! Try a carton of Lucky Strike!

CHORUS: Be Happy -- Go Lucky  
Be Happy -- Go Lucky Strike  
Be Happy -- Go Lucky  
Go Lucky Strike today! (LONG CLOSE)

DJ

ATX01 0098353

(TAG)

JACK: Well ~~MARY~~, how do you feel after doing our first broadcast?

MARY: Wonderful, Jack, wonderful..How do you feel?

JACK: Well, I should feel great. Listen to these notices....

"Jack Benny's opening show was absolutely wonderful.".....

Here's another one.."Jack Benny's personality comes through again."...Get this one..."Jack Benny proved himself the master showman of all time."..

MARY: But Jack, we just got off the air and you have those notices already?

JACK: Yes..come on, I wanta mail them to the newspapers...Goodnight,

~~JACK! Goodnight, everybody.~~  
(APPLAUSE AND MUSIC)

DON: THIS IS CBS...THE COLUMBIA...BROADCASTING SYSTEM.