

PROGRAM #21
REVISED SCRIPT

AS BROADCAST
AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, JANUARY 28, 1951 CBS 4:00 - 4:30 PM PST.

TRANSCRIBED JANUARY 19, 1951

RH

ATX01 0180455

THE JACK BENNY PROGRAM
SUNDAY, JANUARY 28, 1951 (TRANSCRIBED JANUARY 19, 1951)
OPENING COMMERCIAL

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

SHARBUTT: THE JACK BENNY PROGRAM -- ^{transcribed} 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: (VAMP)

GIRL: If you've been missing smoking joy
Try smoother Lucky Strike,
That fine tobacco's mild and rich
A blend that you will like!

ORCH: (VAMP)

MAN: A flying saucer came to earth
So ends a mystery
For out jumped twenty men who said
Smoke L. S. M. F. T. !

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

(CONTINUED)

THE JACK BENNY PROGRAM
SUNDAY, JANUARY 28, 1951 (TRANSCRIBED JANUARY 19, 1951)
OPENING COMMERCIAL (CONT'D)

SHARBUTT: (FRIENDLY AND SPIRITED) Friends, are you happy with your present cigarette? I ask because a recent 38-city survey shows that millions of smokers are not happy with their present brand. Now, if you're one of these unhappy smokers, and you want complete smoking enjoyment, switch to Lucky Strike. You see, fine tobacco and only fine tobacco always gives you that happy blending of perfect mildness and rich, true taste, and -- LS/MFT - Lucky Strike means fine tobacco. Yes, friends, for complete smoking enjoyment - for everything you want in your cigarette - Be Happy - Go Lucky. Make your next carton Lucky Strike!

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

ATX01 0180457

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, THE SPORTSMEN QUARTET, AND "YOUR TRULY" DON WILSON."

(APPLAUSE...MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN...JACK BENNY AND HIS GANG ARE IN NEW YORK CITY. AND WHY? BECAUSE IN ONE-HALF HOUR FROM NOW, OUR LITTLE STAR WILL DO HIS SECOND TELEVISION~~NY~~ SHOW. BUT LET ME TAKE YOU BACK A FEW HOURS AND TO THE PLACE WHERE JACK IS STAYING ..THE ACME PLAZA HOTEL.

(SOUND: SWITCHBOARD BUZZER...PLUG IN)

BEA: Acme Plaz ...Every room has a private Air-wick...What? Okay, I'll reserve a room for you, Mr. Jones, but you'll have to send a five dollar deposit. *Oh, huh* ~~Yes~~, five dollars. And if you stay less than two weeks, we'll refund the difference. Thank you, goodbye

(SOUND: PLUG OUT)

DON: Oh, Miss --

BEA: What can I do for you, Fatso?

DON: I'd like to see Mr. Benny...would you mind ringing his room?

BEA: *oh*, I m sorry, but Mr. Benny isn't here..he's at the Sherry Netherlands Hotel.

DON: (AMAZED) Jack Benny....at the Sherry....Netherlands?

BEA: He's visiting Miss lLivingstone, she lives there.

DON: Oh..*oh - well* OH.. How long ago did he leave his room?

RH

ATX01 0180458

BEA: I don't know...but he must have left in a hurry. He didn't even make his bed.

DON: Well, maybe I can catch up with him. Goodbye.

(NEW YORK TRANSITION MUSIC)

(SOUND: TRAFFIC NOISES IN BACKGROUND..FOOTSTEPS)

JACK: Well, it was a long walk, but there it is...the Sherry Netherlands...What a beautiful hotel. Mary told me it has nine hundred rooms..and all above the street. Nine hundred rooms..It looks classy, but I don't know how they get business...they don't even have their rates painted on the awning. ~~Gesh, look at that doorman standing out in front with that fancy uniform. Of course, the Acme Plaza has a man in uniform always standing out in front, too, but it's a cop. Every time you go in, he lifts up your hat and gives you a tap with his night stick. In that way the hotel doesn't have to keep books. When you check out, they just count the bumps on your head.~~

~~(SOUND: LIGHT BABBLE OF VOICES)~~

JACK: ~~I better stop this monologue, there's a crowd gathering.~~

(SOUND: FOOTSTEPS..DOOR OPENS)

JACK: Gee, look at this lobby. I wonder what room Mary is in. Pardon me, clerk, ~~but~~ can you tell me what room Miss Livingstone is in?

MEL: (STRAIGHT) Why certainly. Miss Livingstone is in room Thirty-four-oh-six. That's on the thirty-fourth floor.

JACK: Thank you. Where's the stairway?

BS

MEL: Stairway?! Why don't you take the elevator?

JACK: Oh, yes...yes. Thank you.

(SOUND: LIGHT LOBBY NOISES)

KEARNS: Going up.

JACK: Coming.

(SOUND: ELEVATOR DOORS CLOSE)

KEARNS: Floor, please?

JACK: Thirty four.

KEARNS: Yes, sir.

(SOUND: WHINE OF ELEVATOR...FADE...FADE BACK IN AGAIN
...STOP...DOOR OPENS)

KEARNS: Thirty-fourth floor.

JACK: So fast?

KEARNS: It took longer than you think...you blacked out.

JACK: Oh..oh. Well, thank you.

(SOUND: ELEVATOR DOOR CLOSES)

JACK: Now, let ~~me see~~ ^{is}...thirty-four-oh-six...Gee, these carpets are so nice and thick...I think I'll take off my shoes and -- Nah, somebody might see me...Thirty-four-oh-two...Thirty-four-oh-four...Oh here it is...Thirty-four-oh-six.

(SOUND: DOOR BUZZER)

JACK: (HUMS "LOVE IN BLOOM") Ta ta ta ta ta..ta ta...ta ta...
ta ta ta ta ta --

(SOUND: DOOR OPENS)

MARY: JACK!

JACK: ~~oh~~ Hello, Mary.

BS

MARY: Come on in.

(SOUND: DOOR CLOSES)

MARY: I didn't expect you over so early.

JACK: Well, I got to thinking about my television show tonight..
and I got kinda nervous..so I thought I'd go out for a walk.

MARY: Oh Jack. I've never seen anyone like you. You're always
nervous.

JACK: Well, I should have known better than to expect sympathy from
you. After my last T.V. show, you didn't even come backstage
to see me.

MARY: Well now that's gratitude for you!

JACK: What?

MARY: It was raining that night...and on account of you I almost
caught my death of cold.

JACK: Well, when my show was over why did you rush out of the
theatre?

MARY: I had to walk your sponsor around the block until he calmed
down.

JACK: Mary!..Mary!..Was he really upset?

MARY: All I know is he kept mumbling something about me getting him
a job in the May Company.

JACK: No!

MARY: Oh, Jack, I'm just trying to make you laugh so you'll relax.

JACK: ~~Well, you're a big help...~~Say Mary, this is a beautiful hotel
...and you have a lovely--lovely--Mary, what do they call it
when there's more than one room?

BS

ATX01 0180461

MARY: A suite.

JACK: Oh, yes^{you}. It's a lovely suite.

MARY: Jack, let me show you the different rooms.

(SOUND: FEW FOOTSTEPS..DOOR OPENS)

MARY: This is the dinette.

JACK: Gee!

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

MARY: ~~And~~ Look at the size of this clothes closet.

JACK: Gosh!...What's that door over there?

(SOUND: SINGLE FOOTSTEPS...DOOR OPENS)

JACK: (AMAZED) Mary, in the same room?...Gee!

MARY: Jack, you've been stopping at the Acme Plaza too long.

(SOUND: DOOR OPENS)

JACK: Well Mary, if I must say so myself--

BLANCHE: Pardon me, Miss Livingstone --

MARY: Yes?

BLANCHE: I made the beds, vacuumed the rug and emptied the waste paper basket. Is there anything else?

MARY: No thank you.

BLANCHE: Oh hello, Mr. Benny.

JACK: Hello, Mrs. Broderick.

BLANCHE: I'll be in again in the morning, Miss Livingstone...Goodbye.

(SOUND: DOOR CLOSES)

MARY: Jack, you know the chambermaid?

JACK: She lives at my hotel...~~I recognized her by the bumps on her~~
~~head.~~ But Gee, Mary, I can't get over this suite of rooms.

What are all those buttons on the wall?

MARY: The first four are radio stations here in New York.

JACK: Well, what's the fifth button?

MARY: Well, downstairs in the dining room they have continuous music and if you press that button you can hear it right in the room. They have a wonderful orchestra.

JACK: Gee, I just can't get over it. ^{You know...} At the Acme Plaza, my room only has one button.

MARY: What's it for?

JACK: I think it's for the heat. Once I pressed it and the bellboy brought me a bucket of coal...But Mary, your room is really amazing. You mean if I push that button, you'll get music from the dining room?

MARY: Yes, go ahead. Try it.

JACK: Okay.

(SOUND: CLICK)

~~(END OF MUSICAL NUMBER)~~

MEL: (FILTER) AND NOW OUR NEXT SELECTION WILL BE "PIZZICATO",
FROM THE SYLVIA BALLET.

BS

(ORCHESTRA)

QUART: OH, LSSS, LSSS, MFT

OH, MFFF, MFF, THE SMOKE FOR ME.

THEY'RE ROUND AND FIRM AND EVEN MORE

THEY'RE FREE AND EASY ON THE DRAWER.

SO HURRY UP AND LIGHT ONE

BECAUSE THAT'S WHAT IT'S FOR.

FRIENDS, ENJOY YOUR SMOKE

IF YOU'RE NOT HAPPY WITH YOUR PRESENT BRAND

THEN SWITCH TO LUCKY STRIKE.

NO PUFF IS EVER ROUGH

SO WHY NOT SWITCH TO GOOD OLD LUCKIES

THAT'S THE SMOKE YOU WILL LIKE.

(ORCH.)

QUART: FT

(ORCH.)

QUART: FOR ME

(ORCH.)

QUART: OH, GEE.

(ORCH.)

QUART: BE HAPPY AND GO LUCKY AND YOU'LL FIND THAT YOU

ENJOY YOUR CIGARETTE THE WAY THE OTHERS DO

OH LS, LS, IS, LS, LS, LS, ~~LS, LS, LS.~~

LSSS, MFFF, NOW WE'RE THROUGH.

(APPLAUSE)

BS

ATK01 0180464

(SECOND ROUTINE)

JACK: *Gee*, Mary, this hotel really has everything. I just can't get over
over ~~how~~

(SOUND: PHONE RINGS)

JACK: What's that, what's that, what's that? *Mary, what's that?*

MARY: The telephone, I've got that in the same room, too.

JACK: Gee!

(SOUND: PHONE RINGS AGAIN..FOOTSTEPS..RECEIVER UP)

MARY: Hello?

PHIL: ~~Hello~~ *Hi, gee*, Livvy. This is Phil...I woulda called you sooner...
but I had a hard time finding a phone without a dial.

MARY: Phil, I've been meaning to ask you..Why do you always use a
phone without a dial?

PHIL: Them operators love to hear my voice.

MARY: Well, your voice does something to me, too, but fortunately,

I have some Tums with you..do you want to talk to Jack?
That'll be better

PHIL: ~~Yeah~~ *no*, I can't get ~~any~~ here with you.

MARY: ~~Just a minute~~. Jack, it's Phil.

JACK: Oh...Hello, Phil, what do you want?

PHIL: Well, Jackson, I know you're busy, but there's something I
gotta talk to you about.

JACK: What is it?

PHIL: Well, the guy who plays the harp with the New York Philharmonic
orchestra is begging me to take him to Hollywood and let him
join my band.

JACK: Phil...Phil...did you say that the harp player of the
Philharmonic orchestra wants to join your band?

AC

ATX01 0180465

PHIL: That's right.

JACK: Well, for heaven's sake, take him, take him?

PHIL: I don't know, Jackson, I gotta think it over.

JACK: Think it over! What are you hesitating about? If he's ^{rich}~~worth~~ the Symphony, he must be a great harpist.

PHIL: That's what worries me.

JACK: What?

PHIL: Any guy who can move his fingers that fast would be murder in a poker game.

JACK: Oh, for heaven's sakes, Phil..What's more important, a poker game or good music?

PHIL: Jackson there are moments when Aces back to back are better than Bethoven Bach to Bach.

JACK: Phil, you don't even know who Bach is.

PHIL: He's the fellow ^{that}~~who~~ makes all that beer.

JACK: I thought so...Now look, Phil, I've gotta go over to do my television show, so goodbye.

PHIL: Goodbye...^{Oh wait a minute,}~~Hey,~~ Jackson.

JACK: Now what?

PHIL: Did you hear about me winning that golf tournament at Pebble Beach?

JACK: Yes, it was marvelous..You shot a seventy-six...How in the world did you sink that forty foot putt?

PHIL: When I got to the green, I switched to a pool cue.

JACK: Good, good...Goodbye, Phil.

PHIL: So long, ^{Jackson}
(SOUND: RECEIVER DOWN)

AC

JACK: ^{Mary} Mary, did you ever see anybody like Phil?... Here he's got a chance to get a great musician and he can't make up his mind whether he --

(SOUND: DOOR BUZZER)

JACK: Are you expecting anybody?

MARY: No.

(SOUND: DOOR BUZZER)

MARY: COMING.

(SOUND: FEW FOOTSTEPS..DOOR OPENS)

MARY: Well, Dennis!

DENNIS: Hello, Sis.

MARY: Sis?

DENNIS: What do you hear from mother?

MARY: Mother?

DENNIS: Close the door, close the door.

(SOUND: DOOR CLOSES)

MARY: Dennis, what is this Sis and Mother business?

DENNIS: To fool the house detective.

MARY: What?

DENNIS: Kiss me, Toots!

JACK: Dennis!

DENNIS: Oh, you're here, ~~Daddy~~.

JACK: ^{now} Stop it...and what makes you think a hotel detective would follow a silly kid like you?

DENNIS: Well, he did.

JACK: He did not.

(SOUND: DOOR BUZZER)

AC

ATX01 0180467

DENNIS: (VERY DRAMATIC) That's him now..Dont let him take me.. Hide me, hide me... He'll send me up the river, I'm too young to die!

JACK: Dennis!

(SOUND: DOOR OPENS)

EDDIE: Oh, there you are.

JACK: Officer, what did he do?

EDDIE: He ~~parked~~^{left} his bicycle in the ~~lobby~~^{revolving door}.

JACK: Oh. Well, officer, he won't be up here long. In fact, with that window open, he may beat you down.

EDDIE: Good.

(SOUND: DOOR CLOSES)

JACK: Now, Dennis, why dont' you be a good boy and go.

DENNIS: Okay..but first I wanna--Hey, what're those buttons on the wall?

JACK: ^{well} Push the last one, Dennis, and you'll see.

DENNIS: All right.

(SOUND: CLICK)

(INTRO TO DENNIS'S SONG)

DENNIS: Gee, music comes out.

JACK: Yeah.

DENNIS: Say, I know that song.

MARY: You do?

DENNIS: Yeah....listen--

(DENNIS'S SONG__ "MY HEART CRIES FOR YOU"

(APPLAUSE)

AC

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(SECOND ROUTINE)

JACK: You sang that very well, Dennis. Now, here's your hat and go.

DENNIS: I'm afraid to go, maybe the hotel detective is still in the hall.

JACK: Oh, stop being silly.

DENNIS: ~~Oh~~, Please, Mr. Benny, step out in the hall and see if he's there, *huh!*

JACK: Dennis--

MARY: Jack, humor him.

JACK: Oh, all right.

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

JACK: (OFF) There's nobody out here in the--

(SOUND: DOOR SLAM..SLIDE BOLT)

MARY: Dennis, why did you lock ~~Mr. Benny~~ *him* out?

DENNIS: Kiss me, Toots!

MARY: Dennis, open that door.

DENNIS: That settles it, I'm through with ~~women~~ *damers*.

(SOUND: SLIDE BOLT..DOOR OPENS)

JACK: Dennis, why did you--

DENNIS: Goodbye.

JACK: Goodbye, goodbye.

(SOUND: DOOR CLOSES)

JACK: What a crazy kid.. Say Mary, if we want to have dinner before my television show, we better go now.

MARY: Okay, I'll get my coat.

JACK: While you do that, I better call Rochester at the theatre and see if everything is ready.

(SOUND: RECEIVER UP..DIALLING..BUZZ ON OTHER END..

RECEIVER CLICK)

AC

ROCH: HELLO, MR. BENNY'S DRESSING ROOM

JACK: Hello, Rochester.

ROCH: OH, OH...HELLO, BOSS

(APPLAUSE)

JACK: *Rochester,*
"I called you to find out if everything is going along all right.

ROCH: YEAH, AND BOSS..YOU SHOULD SEE YOUR DRESSING ROOM...YOU CAN HARDLY GET IN HERE, IT'S SO FULL OF FLOWERS.

JACK: Well, isn't that nice...a lot of them, huh?

ROCH: BOSS, THERE ARE SO MANY FLOWERS HERE FOR YOU, IT'S GOOD TO HEAR YOUR VOICE AGAIN.

JACK: Gee, who are they from?

ROCH: OH, PRACTICALLY EVERYBODY...THERE ARE BOUQUETS HERE FROM MR. PALEY, DINAH SHORE, FRED ALLEN, ETHEL MERMAN.

JACK: Fred Allen?...He sent me a bouquet?

ROCH: YEAH, AND HE LEFT A CARD WITH IT...I'LL READ IT TO YOU.

JACK: Yeah, let me hear it.

ROCH: TO JACK....FROM FRED...

ROSES ARE RED

VIOLETS ARE PINK

ON RADIO YOU'RE BAD

BUT ON TELEVISION, GOOD LUCK

JACK: Good luck?

ROCH: HE HAD ANOTHER FINISH BUT I TALKED HIM OUT OF THAT.

JACK: OH...were there any other calls for me?

ROCH: WELL, BEFORE I LEFT YOUR HOTEL ROOM, A FELLOW CAME FROM COLLIER'S MAGAZINE..HE SAID THEY WERE GOING TO DO A STORY ABOUT YOU AND HE ASKED ME SOME QUESTIONS.

JACK: What did he ask you?

AC

ROCH: WELL; FIRST HE WANTED TO KNOW YOUR APPROXIMATE SALARY.

JACK: Uh huh...

ROCH: THEN HE WANTED TO KNOW HOW LONG YOU'VE BEEN MAKING IT.

JACK: Uh huh.

ROCH: THEN HE GOT TO THE QUESTION THAT FOR YEARS HAS BEEN A
BURNING ISSUE IN THE PUBLIC MIND.

JACK: ~~What's that?~~ *What question?*

ROCH: COULD YOU POSSIBLY BE AS ^{cheap}SPINGY IN PERSON AS YOU ARE ON THE
RADIO.

JACK: Uh huh.

ROCH: WHEN HE HIT ME WITH THAT ONE, I HAD TO THINK FAST.

JACK: What did you tell him?

ROCH: I TOLD HIM YOU WERE SUCH A LAVISH SPENDER, YOU ^{was}~~WERE~~ KNOWN
FROM COAST TO COAST AS DIAMOND JIM BENNY.

JACK: *ah*, Good, Good.

ROCH: THEN I TOLD HIM YOU THREW YOUR MONEY AWAY LIKE YOU WERE
ALLERGIC TO GREEN INK.

JACK: Attaboy, Rochester.

ROCH: AND I JUST ABOUT HAD HIM CONVINCED...WHEN IN WALKED THE MAN.

JACK: What man?

ROCH: THE MAN YOU RENT YOUR OTHER TWIN BED TO.

JACK: Oh my goodness, of all the times for him to come in....Well,
Rochester
do you tthink the man from Collier's will write a good
article about me?

ROCH: *ah*, I THINK SO, BOSS, HE EVEN WANTED A PICTURE OF YOU, SO I
GAVE HIM THE ONE OF YOU SHAKING HANDS WITH THE KING OF
ENGLAND.

JACK: Oh, ^{well,} good, good.

ROCH: BUT THE PICTURE WAS TOO BIG SO THEY HAD TO CUT IT DOWN
A LITTLE.

JACK: Gee, I hope they didn't cut out the king.

ROCH: OH, HIS MAJESTY IS ALL RIGHT, BUT YOUR HAND LOOKS LIKE
IT'S COMING OUT OF THE WALL.

JACK: Oh well, that's better than nothing...Goodbye, I'll see you
at the studio.

ROCH: G000000000DDDBYYYYYYYYYEE.

(SOUND: RECEIVER DOWN)

MARY: I'm ready, Jack.

JACK: Good, let's go.

(SOUND: DOOR OPENS AND CLOSES)

JACK: You know, Mary, I can't get over what a nice hotel this is.

MARY: And you get such a beautiful view from way up here.

JACK: Yeah.

(SOUND: ELEVATOR DOOR OPENS)

MARY: Hurry, there's the elevator.

KEARNS: Down, please.

JACK: Watch your step, Mary.

(SOUND: DOOR CLOSES...WHINE OF MOTOR...FADE...
FADE BACK IN...STOP...DOOR OPENS)

KEARNS: Main lobby.

MARY: Come on, Jack.....Jack....

KEARNS: You'll have to wait a minute, he blacked out again.

JACK: I did not, I'm waiting for my hair.

(SOUND: PLOP)

JACK: There it is, let's go....Come on.

MARY: Jack there's a ^{little} nice French restaurant just around the
corner, *we can walk.*

JACK: Okay.

(TRANSITION MUSIC)

(SOUND: FOOTSTEPS...RESTAURANT NOISES UP AND FADE)

JACK: Gee, there sure are a lot of people in here.

MARY: Yeah...maybe you should have called for a reservation.

JACK: I didn't think of it.

MARY: Well, maybe you could get a table if you gave the head waiter a tip.

JACK: Well....

MARY: Give him five dollars.

JACK: (LAUGHS) Mary, you're cute...You wait here, I'll go talk to the headwaiter.

(SOUND: SEVERAL FOOTSTEPS...RESTAURANT NOISES)

JACK: Excuse me.

MEL: Oui, Monsieur?

JACK: I'm in a hurry, and I'd like a table for two.

MEL: Oh, I'm sorry, Monsieur...but all the tables...they are taken.

JACK: Oh...Well look....I'm in a hurry...I've got to do a television show tonight..

MEL: I am terribly sorry, Monsieur, but I am sure if you would like to wait, it will not be too long.

JACK: Hmm....(WHISPERING) Well, Captain, come here a minute.

MEL: Oui.

JACK: (CONFIDENTIALLY) Ob-tu-neer mwah oon tah-ble eh je voo recon-pan-say.

MEL: I do not understand.

FP

ATX01 0180473

JACK: Why not --- you're French, aren't you?

MEL: (SLIGHT BROOKLYN) Nah, I'm from Brooklyn, I put this on for the rubes.

JACK: Oh, oh, oh. Well, look. ^{look}...I've got to have a-----

MEL: (FRENCH AGAIN) I'm so sorree, Monsieur, there are no tables.

JACK: Hmmm....well, all right.

(SOUND: COUPLE OF FOOTSTEPS)

MARY: Did you get a table, Jack?

JACK: No, let's go some other -- Hey, Mary....look who's sitting ~~at that table~~ over there.

MARY: Where?

JACK: In the corner....It's Douglas Fairbanks, Junior, and he's all by himself...I'll ask him if we can sit with him.

MARY: But Jack....if he's eating by himself, maybe he prefers to be alone.

JACK: Don't be silly, Mary...he'll be glad to have company...Come on and ^{let's} let me do the talking.

(SOUND: FOOTSTEPS...THEN STOP)

JACK: (SURPRISED) Hey Mary--what a surprise...look who's here!

DOUG: Huh? Oh, hello, Jack....hello, Mary.

JACK: Well, if it isn't Douglas Fairbanks, Junior.

(APPLAUSE)

DOUG: You know, Jack, ^{this} this is a funny place...You say, "Well, if it isn't Douglas Fairbanks, Junior" and everybody in the restaurant applauds.

JACK: Yes, yes.

MARY: ~~You know, Doug...it's rather surprising~~ ^{say Doug... this is quite a surprise} running into you...
What are you doing here in New York?

DOUG: Oh, I'm here to see some shows...Guys and Dolls...Call Me Madam....As a matter of fact, I'm thinking of investing in one of the new ones.

JACK: Well, isn't that a coincidence...I've got some money invested in South Pacific.

DOUG: No! You lucky fellow...how much money have you got in it?

JACK: Oh...it's not much...Really not worth talking about.

DOUG: No, I'm interested, Jack. ^{really - -} how much have you got invested in ~~it?~~ ^{South Pacific.}

JACK: Eight dollars and eighty cents.

MARY: THAT WAS FOR THE TICKETS.

JACK: Tickets....So much just to see it?

MARY: Doug, we're sorry we interrupted you, and we'll be----

JACK: No, no, Mary...Look, Doug...we're in a spot...You see, all the tables are taken, and we're in a hurry...would you mind if we joined you?

MARY: How can he say no, you're already eating his rolls.

JACK: There's enough for both of us.

DOUG: Sure, ^{sure} come on...sit down....Here, I'll make room for you, Mary, *here*.

MARY: Thanks *you*.

(SOUND: SCUFFLING AND SITTING)

DOUG: Now Jack, I'll move over so you can----

JACK: Oh, just sit still, Doug....you needn't move for me, I'll squeeze right in here and----

(SOUND: PITCHER OF WATER TIPS OVER WITH A LOUD SPLASH)

JACK: OOOOOOOPS....I'm sorry, Doug, I knocked over the pitcher and spilled the water on you.

DOUG: Oh, that's all right, I was expecting it.

JACK: Huh? Oh...well, here, Doug....let me hand you my napkin so you can----

(SOUND: BOTTLE TIPS OVER)

JACK: OOOOOOOPS.....I knocked over the ketchup bottle...some splashed on your coat.

DOUG: You know, Jack, I've been sitting here eating for thirty minutes....You've been in here ten seconds, and you've got more on me than I've got in me.

JACK: Well, I'm terribly sorry. I didn't mean . . . Doug . . . Doug, why are you smearing the mustard on your sleeve?

DOUG: Well . . . you're in a hurry -- I thought I'd save you the trouble.

JACK: Well, thank you -- thank you very much.

JACK: ~~Well, I guess it's because we're in such a hurry.~~

MEL: May I take your order, Madmoiselle?

JACK: Yes, I'll----

MARY: He meant me!

JACK: Oh.

MARY: I'll just have a club sandwich and a cup of coffee.

MEL: Yes, madmoiselle...and yours, Monsieur?

JACK: Gee, I don't know what to have....What's that you're eating,
Doug? ..It looks delicious.

DOUG: ^{it's} Oh, this is something my mother always used to make for me--
It's my favorite dish.

JACK: What is it?

DOUG: Mahtza Ball Soup.

JACK: Oh...oh...Waiter, I'll have a club sandwich, too, ^{and} and coffee.

MEL: Very good, Monsieur.

MARY: By the way, Doug, I saw your latest picture, "The Great Man
Hunt" ^{and} It's certainly an exciting mystery.

DOUG: ^{oh} Thank you, Mary.

JACK: You made that picture over in England, didn't you? ^{Doug?}

DOUG: Yes.

MARY: You can tell because the scenes in the English slums were so
realistic....You must have searched all over London to
find such a run-down place.

DOUG: ^{well - you know -} As a matter of fact, that was the only scene that was shot
here.

JACK: Here in New York?

DOUG: Yes, at a place called the Acme Plaza.

DJ

ATX01 0180477

JACK: Well, that's a coincidence, I----

MARY: Jack, shut up!

JACK: Oh.

DOUG: What's wrong?

MARY: Nothing, nothing, you're eating.

DOUG: Oh....Say Jack, ~~I've been wanting to ask you what you're~~
doing here in New York, *anyway.*

JACK: Oh, I'm here for a television show...I'm going right down to
the studio from here...I think it's going to be good, too...
I'm having ~~Rochester~~...John L. C. Sivoney...and *two* special guest
stars, Frank Sinatra and Faye Emerson.

DOUG: Well, that sounds exciting.... By the way, Jack..You brought
your entire radio cast to New York, didn't you?

JACK: Yes, I did...how did you know?

DOUG: I ran into Phil Harris at the Stork Club.

JACK: You did...well if I know Phil, he had his foot up on the rail.

DOUG: No, as a matter of fact, he had his head there.

JACK: ~~Oh~~, well as long as he was comfortable....

MARY: Here comes our food, Jack.

JACK: Oh yes.

(TRANSITION MUSIC)

MARY: Gee that sandwich was good.

JACK: Yeah....Hey, look what time it is...I better get the check...
waiter...waiter...our check....waiter...waiter.

DJ

DOUG: Jack, he sees you, get off the table.

JACK: ~~Oh~~, I'm sorry...I'm in such a hurry I don't know what I'm doing, *you know*.

GWEN: (OLD QUIVERY VOICE) Excuse me for interrupting...but I happen to have a snapshot of you, Mr. Benny....would you mind autographing it?

JACK: I'd be happy to.

(SOUND: PEN SCRATCHING)

JACK: There you are...Jack Benny.

GWEN: Thank you very much, it was nice meeting you.

JACK: *al* Wait a minute, lady...This is Douglas Fairbanks, Junior.... don't you want his autograph?

GWEN: No, but thirty years ago, I would have.

JACK: Oh.

MARY: Jack, look what time it is.

JACK: Gee....Look, Doug, I've got to run over to the studio for my show...Perhaps we can have lunch sometime while I'm in---

MEL: Here is the check, gentlemen.

DOUG: Thank you, Pierre.

JACK: No no, Doug, let me take it...After all, it was your table and Mary and I barged in...so I insist on paying it.

DOUG: No, ^{no} Jack, I'd ^{id} feel better if I paid.

JACK: Well, if your health is involved, go ahead....Well, I've gotta run along and----Gee, my hands are kinda sticky... Where's my napkin?...Oh, here it is....Ummm...I can't pull it up....What's the matter with this napkin?

DJ

DOUG: You've got my shirt-tail.

JACK: Oh...Oh...Well, here...I'm through with it....So long,
Doug.

DOUG: Goodbye, Jack.

(SOUND: DEPARTING FOOTSTEPS)

DOUG: Oh, Pierre?

MEL: Yes, ^{Monsieur} ~~Mr.~~ Fairbanks?

DOUG: " Do you have a television set here?

MEL: Oui, Monsieur, there is one in the bar.

DOUG: Well, have them tune ^{me} ~~it~~ to C.B.S. immediately, so I can see
Jack Benny's television show.

MEL: Oh, Monsieur, are you a big fan of Jack Benny?

DOUG: No, but that Faye Emerson, WOW!

MEL: (BROOKLYN) Gee, yeah...if I didn't have to work, I'd go
with you.

(APPLAUSE AND PLAYOFF)

DJ

ATX01 0180480

JACK: The National Foundation for Infantile Paralysis needs your help. The nation's fight against polio continues relentlessly. The March of Dimes has made this possible, but your contributions must keep rolling in. Please send your dimes and dollars to your local March of Dimes headquarters, now. Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first --
let's take off on a musical round-up in the old wild
west!

DJ

ATX01 0180481

THE JACK BENNY PROGRAM
SUNDAY, JANUARY 28, 1951 (TRANSCRIBED JANUARY 19, 1951)
CLOSING COMMERCIAL

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

ORCH: (VAMP)

MAN: We've rounded up a milder smoke
Out on the lone prair-ree!
Our brand is known throughout the land
It's LS/MFT!

ORCH: (VAMP)

GIRL: Luckies are my favorite brand
At home or on the range
And when she finds a smoke like this
A gal's a fool to change!

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

(CONTINUED)

THE JACK BENNY PROGRAM
SUNDAY, JANUARY 28, 1951 (TRANSCRIBED JANUARY 19, 1951)
CLOSING COMMERCIAL (CONT'D)

SHARBUTT: (FRIENDLY AND SPIRITED) Friends, are you happy with your cigarette? Here's why I ask...a recent 38-city survey shows that millions of smokers are not happy with the brand they are now smoking. Now, if this is true of you, and you want complete smoking enjoyment - switch to Lucky Strike! You see, fine tobacco, and only fine tobacco always gives you both perfect mildness and rich true tobacco taste - everything you want in a cigarette and -- LS/MFT - Lucky Strike means fine tobacco. Yes, every Lucky you light always gives you complete smoking enjoyment - that happy blending of perfect mildness and rich taste! So, Be Happy - Go Lucky! Start with 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)

ATX01 0180483

(TAG)

JACK: Thanks very much, Douglas Fairbanks, Junior ... ~~for appearing on~~
~~Goodnight~~, folks.

(APPLAUSE AND MUSIC)

DON: Be sure to hear Dennis Day in "A Day In The Life of Dennis Day" . . . transcribed,
this is CBS, THE COLUMBIA BROADCASTING SYSTEM.

DJ