

*W. J. Broadhurst*  
PROGRAM #21  
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, FEBRUARY 1, 1953

CBS

4:00 - 4:30 PM PST

(TRANSCRIBED DEC. 11, 1952)

VR

ATX01 0183423

THE JACK BENNY PROGRAM  
SUNDAY, FEBRUARY 1, 1953 (transcribed December 11, 1952)

OPENING COMMERCIAL:

DON: THE JACK BENNY PROGRAM ... TRANSCRIBED AND PRESENTED BY  
LUCKY STRIKE!

You know, friends ... nothing - no, nothing - beats better  
taste. And remember ...

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher smoother!

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher, smoother!

For Lucky Strike means fine tobacco

Richer-tasting fine tobacco!

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher, smoother!

Lucky Strike ... Lucky Strike!

DON: Taste makes the big difference in your smoking enjoyment  
because nothing - no, nothing - beats better taste ... and  
Luckies taste better! Yes, Luckies do taste better ...  
cleaner and fresher and smoother ... and here's why. First  
of all, every Lucky is made of fine tobacco that's light and  
mild. Naturally, it's good-tasting tobacco! Then, too,  
Luckies are made better to taste better, so that every puff  
will give you the full enjoyment of that fine tobacco. So  
friends, get the better taste ... and the greater smoking  
enjoyment ... of fine tobacco, in the better-made cigarette.  
Be happy -- go Lucky! Make your next carton - Lucky Strike!

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher, smoother!

Lucky Strike ... Lucky Strike!

MUSIC: (PROGRAM THEME UP AND DOWN)

DON: The Lucky Strike program starring .....

ATX01 0183424

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY LIVINGSTONE, ROCHESTER, DENNIS DAY, BOB CROSEY, AND "YOURS TRULY" DON WILSON.

(APPLAUSE..MUSIC UP AND DOWN)

DON: AS YOU KNOW, LADIES AND GENTLEMEN, THE NEW ADMINISTRATION IS CARRYING ON A BIG CHANGE IN WASHINGTON..BUT THIS IS HOLLYWOOD SO NOW I GIVE YOU A MAN WHO NEVER CARRIES ANY CHANGE...JACK BENNY.

(APPLAUSE)

JACK: Thank you, thank you, thank you, hello again this is Jack Benny talking...And Don...I'll never understand how such a little joke could come out of such a big fat body.

DON: *Will* I thought it was rather clever.

JACK: *oh you did huh* Well Don, I haven't got time to argue about that because tonight we have a very important play on our show...We're going to do our version of that great Stanley Kramer film, "High Noon".

DON: But Jack, we already did "High Noon" this season.

JACK: I know, Don, but I've had so many requests to do it over again that we just have to repeat it.

DON: No kidding.

JACK: *It's right* In fact, I got one beautiful letter begging me to do it over word for word.

DON: Really? Who was it from?

AL

ATX01 0183425

JACK: My writers...they're tired of working.

DON: I can't understand that, Jack. You've got four writers, and the season's just half over..why should they be so tired?

JACK: Well, they're very busy. *they're busy* They write my show at night and during the day two of 'em teach English. *you know*

DON: Who are they teaching?

JACK: The other two.....Anyway, Don, as soon as everybody gets here, we're going to do "High Noon".

BOB: Say, Jack?

JACK: What is it, Bob? *What?*

BOB: Well, this "High Noon" that you're repeating. Isn't that a *United Artists* Columbia Picture?

JACK: Yes. What about it?

BOB: *Well* Nothing..only I thought your grudge was against Warner Brothers.

JACK: Bob..I know my writers are tired of working but I didn't think you were....~~You've only been with me three months and already~~ On hello, Mary.

MARY: Hello, Jack..Hello, everybody..am I late?

JACK: No, *no Mary* we're just getting started.

MARY: Well, I stopped off at the furrier's to look at some stoles and I lost all track of time.

JACK: Stoles? Mary, *I gave you a* ~~what's wrong with the fur stole I gave you for~~ Christmas?

MARY: *I know* ~~There's nothing wrong with it, Jack.~~

JACK: *Well* ~~But I never see you wearing it.~~ Where is it?

VR

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MARY: Hanging from my radiator cap.

JACK: ~~Mary, I bought that fur stole for you to wear around your neck. It's not for your car.~~

MARY: ~~Then how come the label says "Manny, Moe and Jack"?~~

JACK: ~~It's Manny, Moe and Saks ... can't you read?~~

DON: *ok* Say Mary, did you know that tonight we're ~~going to repeat~~ *doing a* of our play "High Noon"?

MARY: We are?

JACK: That's right, Mary, and I've invited the man who produced it, Stanley Kramer, to be here tonight.

MARY: Jack, Stanley Kramer is a very important producer. Do you know him?

JACK: Well, not personally..my agent arranged the whole thing. He'll be over after awhile.

BOB: Jack, I don't know if the background music'll be the same as last time.

JACK: Why not? You've got the same arrangement.

BOB: I know, but last week we added a ~~piccolo~~ *piccolo* player to the band.

JACK: *wait a minute Bob you say you say you added* A piccolo player?

BOB: *Yes right and* Yeah..the fellows in the band are just wild about this boy.

He's what they call a musician's musician.

JACK: What makes him so good?

BOB: Besides playing the piccolo he owns a liquor store.

JACK: A liquor store?

BOB: *yes* You ~~should~~ *ought* see the size of the case he carries that piccolo in.

JACK: Well, *anyway* as far as the music is concerned, do the best you can, Bob.

VR

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DENNIS: Hello everybody. Hello, Mary..give me a kiss..(HE KISSES MARY)

MARY: Dennis, why did you kiss me?

JACK: Yeah, Dennis..what's the matter with you?

DENNIS: It's a bet I've got with my girl.

MARY: A bet?

DENNIS: Yes. I bet her I could kiss every woman I saw today and I wouldn't get one slap in the face.

JACK: Well, that's certainly an interesting bet. How are you doing?

DENNIS: Three husbands punched me silly.

JACK: I thought so.

DENNIS: One old man beat me with a cane.

JACK: Now Dennis, I have a feeling -- ~~or let me say that my sixth sense tells me that this conversation is going to get silly.. so before this program becomes a showcase for Imbeciles Are Punny, let me hear your song.~~

~~DENNIS: Yes sir.~~

~~(APPLAUSE)~~

~~(DENNIS'S SONG -- "WISH YOU WERE HERE")~~

~~(APPLAUSE)~~

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ATX01 0183428

(SECOND ROUTINE)

JACK: ~~That was "Wish You Were Here" sung by Dennis Day... and very~~  
~~good, Dennis.~~

DENNIS: Can I go home now?

JACK: No you can't..we're doing "High Noon" and I want you to be on  
your best behavior because Stanley Kramer is going to watch  
us.

DENNIS: Boy am I anxious to meet him. What a tennis player!

JACK: That's Jack Kramer...For goodness sake, Dennis..don't you  
know anything?

MARY: *AK* Take it easy, Jack. What are you so excited about?

JACK: I can't help it, Mary, he's such a stupid kid. How can  
anyone not know Stanley Kramer, the man who produced  
"The Champion", "Home of the Brave", "My Six Convicts",  
"Member of the Wedding", "The Happy Time" ..(REAL EXCITED)  
There isn't one other person in our whole business who doesn't  
know Stanley Kramer.

KRAMER: I beg your pardon, but I--

JACK: Look Mister, I don't know what you want, but you'll have to  
wait. I'm trying to do a show here, I'm expecting one of the  
biggest producers in Hollywood, and you come in here and  
bother me--who are you anyway?

KRAMER: Stanley Kramer.

JACK: *Wait a minute*  
.....You..You're Stanley Kramer?

KRAMER: Yes.

VR

RTX01 0183429

DENNIS: He produced "The Champion", "Home of the Brave", My Six

Con--

JACK: I know what he's done...It's just that, *Mr. Kramer* Mr. Kramer, For such a big producer I was expecting a man more *you know* my age, I mean you seem so much younger..How old are you?

KRAMER: Thirty-nine.

JACK: Cee, I was sure you'd be younger.

KRAMER: ~~You were probably thinking of Jack Kramer.~~

JACK: No, but what's the difference..you're here and I'm happy you could make it.

KRAMER: *Well* Thanks, Jack..and frankly, I'm curious to see how you managed to transfer "High Noon" to radio...You know, in preparing this subject for the screen, we were faced with the problem of presenting the complexities of a man fighting his own emotions.

BOB: I know *Mr. Kramer and*...you even employed a musical theme to crystalize the inner conflict of a man possessed of fierce pride and deep sense of duty coping with the dilemma of a new-found love.

KRAMER: *Well* That's true. Our hero was temporarily disoriented by a set of circumstances that juxtaposed turbulent, pathological fear against the inherent urgings of an almost Puritanical conscience.

JACK: Well, I thought--

MARY: OH, SHUT UP!

JACK: Mary, I only wanted to say that I thought it was a wonderful picture..and you know, Mr. Kramer, in our radio version, I play the part of Gary Cooper.

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KRAMER: You do?

JACK: Of course, I've added little touches of my own...By the way, Mr. Kramer, it just occurred to me that we might be able to get together on one of your future pictures.

KRAMER: *Will* Thanks, Jack, but I've got all the financing I need.

JACK: *Will* I meant acting.

KRAMER: Well, I'd like to use you, Jack, but you see..even though I've gotten away from it a few times, my policy has been to star unknowns.

MARY: Well, star Jack, he'll make you an unknown overnight.

JACK: Mary, for that remark I'd ~~fire you~~ if it weren't for the inherent urgings of my Puritanical conscience.

MARY: ~~What does that mean?~~

JACK: ~~I don't know, ask Mr. Kramer, he said it first.~~

DON: *OK* Jack, it's getting late, we better start our sketch.

JACK: Okay, Don, take it. *OK just sit down Mr. Kramer & be sure you will enjoy it.*

(PICK UP ON TAPE WITH DON'S ANNOUNCEMENT...LADIES AND GENTLEMEN, FOR OUR FEATURE ATTRACTION OF THE EVENING, ETC.)

*Kramer: Thank you.*

*Jack: you are welcome. Okay Don "High Noon" - take it.*

VR

ATX01 0183431

DON: LADIES AND GENTLEMEN FOR OUR FEATURE ATTRACTION OF THE  
EVENING, WE ARE GOING TO PRESENT OUR VERSION OF THAT EPIC  
OF THE WEST, THE STANLEY KRAMER PRODUCTION OF "HIGH NOON".

(BAND PLAYS IMPRESSIVE VERSE OF "HIGH NOON"...THEN SOFT)

DON: THE TIME IS THE YEAR 1875. THE PLACE, THE LITTLE TOWN OF  
HADLEYVILLE...THE SCENE IS <sup>in</sup> THE OFFICE OF THE JUSTICE OF  
THE PEACE.

(MUSIC FADES OUT)

JACK: (FILTER) (WESTERN) ..... I'M THE TOWN MARSHALL AND MY NAME  
IS GARY KANE....THIS IS MY WEDDING DAY... <sup>yup</sup> YES, RIGHT AT  
THIS MOMENT I'M A-GETTING MARRIED TO MY SWEETHEART AMY.

QUART: DO NOT FORSAKE ME, OH MY DARLING  
ON THIS OUR WEDDING DAY.  
DO NOT FORSAKE ME, OH MY DARLING...

MEL: Do you, Amy, take this man, Gary, to be your lawful wedded  
husband?

MARY: Ah do.

MEL: Do you, Gary, take Amy for your lawful wedded wife?

JACK: (REG. MIKE) (A LA COOPER) Yup.

MEL: Now repeat after me, Amy...I, Amy, take thee Gary to love,  
honor and cherish.

MARY: I, Amy, take thee Gary, to love, honor and cherish.

MEL: Now, you, Gary...I, Gary, take thee Amy, to love, honor,  
and cherish.

JACK: I, Gary, take thee Amy to love, honor and cherish.

MEL: And with all my worldly goods I thee endow.

JACK: And with -- (LONG PAUSE AS JACK LOOKS AT AUDIENCE)

AL

MEL: Come on....repeat it..and with all my worldly goods, I thee  
endow.

JACK: I Gary, take thee Amy to love, honor and cherish.

MARY: Justice, Ah even had to buy the ring.

MEL: I now pronounce you man and wife.

MARY: Gary....my husband.

JACK: Amy, my bride...kiss me.

MEL: Uh uh uh uh, it's customary for the justice of the peace  
to get the first kiss.

JACK: Stand aside, Amy, the man wants to kiss me.

MEL: I mean her!

JACK: Oh...Come on, *Mary - a gal named Mary is playing the* Amy, let's get going on our honeymoon. *part of*

MARY: Gee, Gary. I'm so glad you're going to give up your job *Amy*  
as Marshall and put those awful guns away.

JACK: Yes, Amy. Now we can have a peaceful life and--

(SOUND: DOOR FLUNG OPEN FAST)

DON: (BREATHLESS) Marshall! Marshall!

JACK: Yeah...what's up?

DON: Terrible news..Frank Miller has been released from jail!

JACK: No?

DON: Yes, and he's arriving in town at high noon.

JACK: High noon?

(BIG STINGER ENDING WITH CYMBAL)

DON: Yes...High noon...and three of his henchmen are waiting at  
the railroad station to meet him.

JACK: Where are my guns?....and I better swear in some deputies..  
I've got to get Frank Miller before he gets me.

AL

MARY: Gary, tell me...what's this all about?

JACK: Amy, five years ago I arrested Frank Miller and sent him to jail...he vowed he'd kill me when he got out. So I've got to get him first.

MARY: But Gary, you may be killed. I don't want to become a widow on <sup>my</sup> wedding day....I want to go on a honeymoon.

JACK: Look, Amy -- I can't run away...You wouldn't wanta be married to a coward, would you?

MARY: I'd do anything to get out of the May Company.

JACK: (FILTER) IT WAS THEN I REALIZED THAT AMY SPELLED SIDWAYS WAS MAY...BUT I HAD MY DUTY TO PERFORM EVEN IF IT MEANT LOSING AMY....I WENT OUTSIDE AND WALKED THE HOT, DUSTY, DESERTED STREETS LOOKING IN VAIN FOR MEN TO SERVE AS DEPUTIES.

QUART: OH TO BE TORN TWIXT LOVE AND DUTY,  
SUPPOSING I LOSE MY FAIR HAIRED BEAUTY.  
LOOK AT THAT BIG HAND MOVE ALONG  
NEARING HIGH NOON.  
HE MADE A VOW WHILE IN STATE'S PRISON  
VOWED IT WOULD BE MY LIFE OR HIS'N

JACK: I WENT EVERYWHERE LOOKING FOR DEPUTIES...I WENT TO THEIR HOMES, TO THE GENERAL STORE, AND I WENT TO THE TOWN SALOON... IN FACT, WE HAD A SCENE IN THE SALOON BUT WE CUT IT BECAUSE PHIL HARRIS IS ON ANOTHER NETWORK...FINALLY I WENT LOOKING FOR DESPERATE DENNIS MCNULTY, THE MAN WHO HAD BEEN MY ASSISTANT...SUDDENLY I SAW HIM...HE CAME RIDING TOWARDS ME.

(SOUND: APPROACHING HORSES HOOVES...SLOWING DOWN  
TO STOP)

AL

RTX01 0183434

DENNIS: (OLD MAN) Whoaaa...Whooooooooo ... Easy now... Easy,  
Old Paint.

MEL: (LONG MOOOOOOOO OF COW)

JACK: (FILTER) I NEVER HAD THE HEART TO TELL HIM....HE RODE  
THAT COW EVERYWHERE...<sup>feet</sup>HE WAS THE MAN WHO ORIGINATED THE  
WHITE LINE DOWN THE MIDDLE OF THE STREET...HE DISMOUNTED  
AND SAID...

DENNIS: H'ya Gary....Congratulations...I heard you just got  
married.

JACK: (REG. MIKE) That's right, I did.

DENNIS: Who'd you marry? The school teacher?

JACK: No, why?

DENNIS: They always do in Westerns.

JACK: Look, I haven't time to talk about that. I'm in trouble.  
*Frank Miller is coming back to town to kill me. I need*  
*help. awful.*

DENNIS: *you sure do.* You sure came to the right man. I'll help you.

JACK: You will? You're sure you're not afraid?

DENNIS: Of course not. When I see Frank Miller, I'll sneak up  
behind him.

JACK: Uh huh.

DENNIS: Then I'll stick my gun in his back and say, "Feet up."

JACK: You mean "hands up".

DENNIS: No, Feet Up, Pat Him On The Popo.

JACK: What?

DENNIS: Let's hear him laugh...Ha ha.*La La.*

AL

ATX01 0183435

JACK: (FILTER) AS I LEFT HIM, HE TURNED THE COW OVER ON ITS BACK  
AND WAS MILKING IT..IT LOOKED LIKE THE FOUNTAIN AT WILSHIRE  
AND SANTA MONICA...I KEPT WALKING ON THROUGH THE TOWN LOOKING  
FOR HELP...THE STREETS WERE DESERTED...IT WAS GETTING CLOSE  
TO HIGH NOON AND I HAD TO FIND SOMEBODY TO DEPUTIZE, SO I  
JUST KEPT WALKING...WALKING...WALKING..

(SOUND: FOOTSTEPS)

QUART: WE THINK IT'S TIME FOR OUR COMMERCIAL.  
THIS SKETCH MAY TAKE ALL DAY.  
WE WANT TO SING ABOUT THOSE LUCKIES  
THOSE GOOD OLD LUCKIES,  
FINE TASTING LUCKIES,  
'CAUSE LUCKY STRIKE'S OUR FAVORITE BRAND.  
EVERYONE <sup>stare</sup> STAREN' AND COMPARIN'  
EVERYONE STANDIN' 'ROUND AND <sup>stare</sup> ~~TEARIN'~~  
LOOK AT THAT BIG HAND MOVE ALONG  
NEARIN' HIGH NOON.  
LUCKIES ARE SO MUCH BETTER TASTIN'  
GIVE HIM ANOTHER, TIME'S A-WASTIN'  
HE'S NOT AFRAID OF DEATH, BUT, OH  
WHAT WILL HE DO WITHOUT LUCKIES!  
NO TRUER WORDS WERE EVER SPOKEN  
WE HEARD THEM FROM OUR MA AND PA  
REMEMBER WHEN THOSE GUNS START SMOKIN'  
BE SURE IT'S LUCKIES  
THOSE GOOD OLD LUCKIES  
SO FREE AND EASY ON THE DRAW.  
LSM, MFT.  
LSM, MFT.

(APPLAUSE)

(THIRD ROUTINE)

-13-

(SOUND: FOOTSTEPS)

JACK: (FILTER) TIME WAS RUNNING SHORT AND STILL I COULD FIND NO ONE TO HELP ME...I WAS A MARKED MAN..NO ONE WOULD EVEN COME NEAR ME...THIS WAS BEFORE THE DAYS OF CHLOROPHYLL...I DIDN'T KNOW WHAT TO DO...IN MY SEARCH FOR HELP I WANDERED DOWN TO THE MEXICAN QUARTER AND I CAME UPON A GROUP OF PEOPLE WHO WERE HAVING A FIESTA. NEEDING A DEPUTY <sup>father</sup> I APPROACHED ONE OF THE MEN AND SAID --

JACK: (REG. MIKE) Pardon me, Senor, <sup>but</sup> do you know who I am?

MEL: Si.

JACK: Do you know there's a man out to kill me?

MEL: Si.

JACK: Would you be willing to help me?

MEL: Si.

JACK: What's your name?

MEL: Cy.

JACK: Cy?

MEL: Si.

JACK: Now you, <sup>your</sup> Senorita, are you his sister?

BEA: Si.

JACK: Is it all right for your brother to help me?

BEA: Si.

JACK: What's your name?

BEA: Conchita Guadalupe Lolita Hernandez Gonzalez Clarita Del Prado Ramona Rosita Ramirez.

JACK: Conchita Guadalupe Lolita Hernandez Gonzalez Clarita Del Prado Ramona Rosita Ramirez?

BEA: Si.

JO

ATX01 0183437

JACK: But that name is too long..what can I call you?

BEA: Sue.

JACK: Sue?

MEL: Si.

JACK: *But* I was talking to her. Wasn't I?

BEA: Si.

JACK: What do you do for a living?

BEA: Sew.

JACK: Sew?

BEA & MEL: Si.

JACK: Now cut that out.

JACK: (FILTER) I APPRECIATED THEIR OFFER TO HELP, BUT I COULDN'T TAKE A CHANCE ON CONCHITA GUADALUPE LOLITA HERNANDEZ GONZALES CLARITA DEL PRADO RAMONA ROSITA RAMREZ GETTING KILLED...IT WOULD DRIVE THE TOMBSTONE MAKER NUTS...BUT NOW I HAD <sup>4</sup>MADE UP MY MIND...I WASN'T GOING TO WAIT FOR MILLER TO COME LOOKING FOR ME..I DECIDED TO GO DOWN TO THE RAILROAD STATION AND WAIT FOR HIM.

(SOUND: WALKING FOOTSTEPS..SUSTAIN IN B.G.)

QUART: HE MADE A VOW WHILE IN STATE'S PRISON  
VOWED IT WOULD BE MY LIFE OR HIS'N  
I'M NOT AFRAID OF DEATH, BUT, OH,  
WHAT WILL I DO IF YOU LEAVE ME.

JACK: (FILTER) I REACHED THE RAILROAD STATION..FRANK MILLER'S TRAIN WAS DUE TO ARRIVE AT HIGH NOON. WITH ONLY A FEW MINUTES TO WAIT, I WENT INSIDE.

(SOUND: DOOR OPENS..LIGHT STATION NOISES IN)

JO



MEL: (P.A.) TRAIN NOW LOADING ON TRACK FIVE FOR ANAHEIM.  
AZUSA, AND CUC...AMONGA.

JACK: (FILTER) I WAS ALONE IN THE STATION EXCEPT FOR ONE COWBOY...  
THINKING I COULD MAKE HIM A DEPUTY, I WENT OVER TO TALK TO  
HIM.

(SOUND: COUPLE OF FOOTSTEPS)

JACK: What's your name, Pardner?

BOB: (VERY WESTERN) Tex Crosby.

JACK: Tex, eh...then you were born in Texas?

BOB: No, Ah was born in Louisiana, but <sup>there</sup> sin't nobody gonna call me  
Louise.

JACK: That's an old joke.

BOB: <sup>Will</sup> It was new in 1875.

JACK: Oh yes...What are you doing here anyway, Tex?

BOB: <sup>Will</sup> I'm waiting for Frank Miller to arrive..we're gonna kill the  
town marshall.

JACK: (A LITTLE MENACING) Oh, you are, eh? Well I'm the town  
marshall and I'm gonna kill you.

MEL: (P.A.) TRAIN NOW LEAVING ON TRACK FIVE FOR ANAHEIM, AZUSA,  
AND CUC--

JACK: ...~~But~~ I'll give you a fighting chance. When I count three,  
draw and shoot.

BOB: Okay.

JACK: One..two...three..

(SOUND: PISTOL SHOT)

BOB: (GROANS IN PAIN)

(SOUND: BODY THUD)

JO

MEL: (P.A.) ... AMONGA.

JACK: I got ya Tex.

BOB: (GROANS)

JACK: (FILTER) AS HE LAY THERE, HE REMINDED ME OF HIS BROTHER..  
HE WAS A GROANER TOO....NOW I HAD GOTTEN RID OF ONE OF  
THE KILLERS.

(SOUND: CHUFFING AND CHUGGING AND WHISTLE OF  
TRAIN AS IT COMES INTO THE STATION)

JACK: THE HIGH NOON TRAIN PULLED INTO THE STATION...IT CAME TO A  
STOP. FRANK MILLER GOT OFF THE VERY LAST CAR AND WAS MET  
BY HIS TWO REMAINING HENCHMEN...THIS WAS MY DATE WITH DESTINY.

(SOUND: FOOTSTEPS)

JACK: I FELT A LONELY SILENCE AS I WALKED TOWARD THE THREE MEN WHO  
WANTED TO KILL ME...ALONE IN THE BLAZING NOONDAY SUN, WITH  
MY HANDS ON MY GUNS, SLOWLY I KEPT GOING TOWARDS THEM.

(SOUND: SLOW DELIBERATE FOOTSTEPS..FOR QUITE A  
WHILE...SUDDENLY THEY TRIP...BODY THUD)

JACK: (FILTER) ~~THUD~~..MY CLUMSY SOUND MAN GOT UP AND I CONTINUED  
WALKING.

(SOUND: FOOTSTEPS CONTINUE)

JACK: MY HANDS WERE SWEATING..MY THROAT WAS DRY..I KNEW THAT  
WITHIN ONE MINUTE EITHER THEY OR I WOULD BE DEAD.....AS  
SOON AS I GOT WITHIN PISTOL RANGE, I DREW MY GUN AND FIRED!

(SOUND: GUN SHOT...BODY THUD...PISTOL SHOT...  
BODY THUD...PISTOL SHOT..BODY THUD)

JO

RTX01 0183440

JACK: YES, I HAD KILLED ALL THREE OF THEM...WITHOUT GIVING THEM A CHANCE TO TALK...THIS WASN'T THE WAY IT WAS DONE IN THE PICTURE, BUT I KNOW HOW TO SAVE MONEY ON ACTORS. I WAS SAFE NOW.

(MUSIC IN)

JACK: ...AND MY ONLY PROBLEM WAS WHETHER TO ASK MY WIFE TO COME BACK TO ME OR GO LOOKING FOR CONCHITA GUADALUPE LOLITA HERNANDEZ GONZALEZ CLARITA DEL PRADO RAMONA ROSITA RAMIREZ... BUT I AND THE WHOLE TOWN KNEW...IT WAS "HIGH NOON".

(MUSIC CRESCENDO AND CLIMAX)

(APPLAUSE AND PLAYOFF)

DON: JACK WILL BE BACK IN JUST A MOMENT, BUT FIRST--

JO

RTX01 0183441

JACK: Ladies and gentlemen, next Saturday February 7, more than three million, two hundred and fifty thousand Scouts and Leaders of the Boy Scouts of America have a candle-lighting job on their hands. It is the beginning of Boy Scout Week, and these Scouts are adding the 43rd candle on their birthday cake...candles that through the years have lighted boyhood's path to manhood, brightening the way with fun and fellowship, guiding boys to a future of good citizenship. And ladies and gentlemen today's Scouts are tomorrow's citizens.

Thank you.

(APPLAUSE)

DON: Jack will be back in just a moment, but first a word to cigarette smokers.

EM

ATX01 01B3442

THE JACK BENNY PROGRAM  
SUNDAY, FEBRUARY 1, 1953 (TRANSCRIBED DECEMBER 11, 1952)

CLOSING COMMERCIAL

DON: Jack will be back in just a moment, but first a word to  
cigarette smokers ... (PAUSE) ... Nothing - no, nothing -  
beats better taste. And remember ...

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher, smoother!

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher, smoother!

For Lucky Strike means fine tobacco

Richer-tasting fine tobacco!

COLLINS: Luckies taste better!

CHORUS: Cleaner, fresher, smoother!

Lucky Strike...Lucky Strike!

DON: Friends, your enjoyment of a cigarette comes from its taste.  
And that's why I want to remind you that nothing - no,  
nothing - beats better taste! Now Luckies give you that  
better taste you want ... a cleaner, fresher, smoother taste  
... a thoroughly better taste that starts right with the  
fine, light and mild tobacco that goes into every Lucky, yes,  
LS/MFT - Lucky Strike means fine tobacco. What's more,  
Luckies also taste better because they're made better ...  
made round and firm and fully packed to draw freely and  
smoke evenly. So, friends, for your own real, deep-down  
smoking enjoyment ... for a better tasting cigarette ...  
change to Lucky Strike. So be happy -- go Lucky! Next time  
you buy cigarettes, get a carton of Lucky Strike!

ORCH: (SHORT VAMP)

QUARTET: Be happy -- Go Lucky

Get better taste today!

ATX01 0183443

(TAG)

JACK: Ladies and gentlemen, I want to thank Mr. Stanley Kramer for appearing on our program and also to congratulate him on the many wonderful pictures that he has produced. And one of the best of all is his latest production "Member of the Wedding" starring Ethel Waters, Julie Harris, and Brandon De Wilde .. Goodnight, ~~folks~~.

(APPLAUSE AND MUSIC)

DON: The Jack Benny Program is written by Sam Perrin, Milt Josefsberg, George Balzer, John Takeberry and produced and transcribed by Hilliard Marks. \*

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\* *Be sure to hear "The American Way" every Thursday over these same stations. Consult your newspaper for the time.*

JO

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