

PROGRAM #7
REVISED SCRIPT

11/70 Broadcast

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

SUNDAY, OCTOBER 25, 1953 CBS 4:00 - 4:30 PM PST

(TRANSCRIBED OCT. 21, 1953)

RM

ATX01 0184277

THE JACK BENNY PROGRAM
AMERICAN TOBACCO CO.
OCTOBER 25, 1953 (Transcribed October 21, 1953)
OPENING COMMERCIAL

WILSON: The Jack Benny program ... transcribed and presented by
Lucky Strike!

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

WILSON: This is Don Wilson. You know, friends, there are three words that pretty well sum up why so many millions of smokers prefer Lucky Strike. And those three words are, "Luckies taste better". "Taste" that's the key to real smoking enjoyment. After all, smoking enjoyment is all a matter of taste. And the fact of the matter is Luckies taste better -- cleaner, fresher, smoother. Luckies come by their better taste in two ways. First, from fine tobacco -- and that's right where you'd expect better taste to start. LS/MFT, Lucky Strike means fine tobacco -- fine naturally mild, good-tasting tobacco. Second, Luckies are made better to taste better. You can see for yourself that they're round, firm, fully-packed, to draw freely and smoke evenly. You'll get more enjoyment from smoking if you remember ... smoking enjoyment is all a matter of taste.

JP

(MORE)

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THE JACK BENNY PROGRAM
OPENING COMMERCIAL - PAGE 2

WILSON: And the fact of the matter is Luckies taste better. Be
(CONT'D) happy -- go Lucky. Get better taste. Next time ask for
a carton of Lucky Strike.

COLLINS: Luckies taste better

CHORUS: Cleaner fresher smoother
Lucky Strike Lucky Strike

JP

ATX01 0184279

(FIRST ROUTINE)

-1-

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

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

(APPLAUSE..MUSIC UP AND DOWN)

DON: LADIES AND GENTLEMEN..IMMEDIATELY AFTER THIS PROGRAM JACK BENNY WILL DO ANOTHER TELEVISION SHOW WITH HIS GUEST STAR HUMPHREY BOGART...MEANWHILE, LET'S GO OUT TO BEVERLY HILLS... LAST NIGHT JACK BENNY HAD A SMALL DINNER PARTY AT HIS HOME. AS WE LOOK IN NOW, WE FIND ROCHESTER ONCE AGAIN WITH THE HELP OF HIS FRIEND, ROY, CLEANING UP.

(SOUND: VACUUM CLEANER GOING..SUSTAIN IN B.G.)

ROCH: GEE, IT WAS NICE OF YOU TO COME OVER AND HELP ME WITH MY WORK, ROY.

ROY: Oh, that's all right, Rochester...that's what friends are for.

(SOUND: VACUUM OFF)

ROCH: THERE, THE RUGS LOOK FINE NOW..HELP ME PUT AWAY THE CHAIRS.

ROY: Okay.

(SOUND: MOVING OF CHAIRS..SCUFFLING NOISES)

ROY: Say, who did Mr. Benny have at the party last night?

ROCH: OH, THE USUAL PEOPLE...HIS CAST...SOME OF THE MUSICIANS... AND HIS WRITERS.

ROY: Were Mr. and Mrs. Ronald Colman here?

ROCH: NO...THEY WERE INVITED..BUT AS THEY WERE LEAVING THEIR HOUSE TO COME HERE, MR. COLMAN TRIPPED ON THE STEPS AND BROKE HIS LEG.

RM

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ROY: NO!

ROCH: YEAH..YOU SHOULD HAVE SEEN THE SMILE ON HIS FACE AS THEY
DROVE HIM AWAY IN THE AMBULANCE.....NOW LET'S TAKE THE
EXTRA LEAVES OUT OF THE DINING ROOM TABLE,AND GET IT BACK
TO THE REGULAR SIZE.

(SOUND: SUITABLE NOISES)

ROY: Say, Rochester -- who sat in this chair?

ROCH: FRANK REMLEY...WHY?

ROY: He left his shoes under the table.

ROCH: WELL, PUT HIS SHOES IN THE CLOSET.

ROY: You'll have to help me, he's still in them.

~~ROCH: FIRST TAKE THE GLASS OUT OF HIS HAND AND WASH IT...USE THIS
SPOON TO PRY HIS FINGERS LOOSE...GOOD.~~

ROY: Say, Rochester..would you like to go bowling with the boys
on your next day off?

ROCH: I CAN'T, ROY..I HAVE A DATE TO GO OUT WITH SUSIE.

ROY: ~~Say,~~ you've been seeing a lot of her, haven't you?

ROCH: YEAH.

ROY: Tell me, Rochester..why don't you and Susie get married?

ROCH: OH, WE'D LIKE TO...IN FACT, I EVEN TALKED TO HER FATHER..
BUT HE SAID HE WON'T LET ME MARRY SUSIE BECAUSE I CAN'T
SUPPORT HER IN THE ^{same} STYLE TO WHICH HE HAS ACCUSTOMED HER.

ROY: Oh...what does he do for a living?

ROCH: NOTHING, HE'S ON RELIEF....NOW LET'S PUT ALL THE SILVERWARE
AWAY.

~~ROY: It goes in this drawer here, doesn't it?~~

~~ROCH: THAT'S IT.~~

(SOUND: BUREAU DRAWER OPENS..SILVERWARE BEING
PUT AWAY)

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ROY: Gee, Rochester, I thought you were making more money now...
Wasn't Mr. Benny supposed to give you a raise last year?

ROCH: UH HUH...BUT THEN HE GOT MAD AT ME ON FEBRUARY FOURTEENTH...
THAT'S HIS BIRTHDAY.

~~ROY: Oh, and you forget?~~

ROY: ~~NO, I REMEMBERED!~~.....^{when} WHEN HE CAME DOWN TO BREAKFAST THAT
MORNING, I PRESENTED HIM WITH A BIRTHDAY CAKE WITH FORTY
CANDLES.

ROY: ^{Well,} What did Mr. Benny do?

ROCH: HE ATE ONE CANDLE AND WE WERE BACK TO NORMAL.

ROY: And he used a silly thing like that for a reason not to
give you a raise?

ROCH: UH HUH.

ROY: Rochester, tell me something...why is Mr. Benny so..er..
shall we say--frugal?

ROCH: OH, WE SHALL, WE SHALL!

ROY: What I mean, Rochester, is, ^{no} why is Mr. Benny so anxious to
save all his money..doesn't he know the old saying, "You
can't take it with you?"

ROCH: OH, HE KNOWS HE CAN'T TAKE IT WITH HIM...BUT HE FIGURES IF
HE LEAVES A BIG ENOUGH PILE, HE CAN LOOK DOWN AND SEE IT.

~~ROY: I don't know, there may be snow on top of it.~~

~~ROCH: I NEVER THOUGHT OF THAT.~~

(SOUND: DOOR OPENS)

JACK: Good morning, Rochester.

ROCH: GOOD MORNING, BOSS.

ROY: Good morning, Mr. Benny.

RM

JACK: ^{Oh} Good morning, Roy...Well, you fellows certainly have the house looking nice and clean.

ROY: THANK YOU...SAY, WOULD YOU LIKE ME TO GET YOU ANYTHING SPECIAL FOR BREAKFAST, ~~MR. BENNY?~~

JACK: No, Rochester...just ^{me in} orange juice, coffee and toast.

ROY: ^{Oh} I'LL HAVE IT READY IN A COUPLE OF MINUTES.

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

~~JACK: You know, Roy, I think it's awfully nice of you to come over and help Rochester on your day off.~~

ROY: I'm glad to do it, Mr. Benny..after all, Rochester's my best friend..We've known each other for years...we even went to school together.

JACK: I didn't know that...Tell me, Roy..what kind of a kid was Rochester?...Did he go in for athletics when he was at school?

ROY: No .. but he did sing in the school glee club..he was a boy soprano.

JACK: A soprano?

ROY: Yeah, when his voice changed, it really changed.

~~JACK: I know, I know.~~

MEL: (SQUAWKS) HELLO, HELLO...(WHISTLES)

JACK: Oh, hello, Polly.

MEL: Hello, Daddy..hello, Daddy...(WHISTLES)

ROY: Gee, that sure is a smart parrot you have there, Mr. Benny.

JACK: I know, Polly ^{is} very clever.

MEL: Very clever, very clever. (SQUAWKS)

ROY: This morning while Rochester and I were cleaning up, she just kept singing all the latest songs.

RM

JACK: I know...every week ^{you know} she listens to the Hit Parade.

ROY: Oh...Polly likes music?

JACK: Yes^h and she's crazy about Dorothy Collins, too.

MEL: (SINGS LIKE DOROTHY COLLINS) LUCK-KYS TASTE BET-TER --
CLEANER, FRESHER, SMOOTHER -- (SQUAWK AND WHISTLE)

JACK: You're darn ^{- you bet} right they do, Polly.

(SOUND: DOOR BUZZER)

ROY: Shall I answer the door, Mr. Benny?

JACK: No, I'll get it, Roy.

(SOUND: FOOTSTEPS)

JACK: I wonder who that is at the door...Maybe it's Ava Gardner...
or Jane Russell...or Marilyn Monroe.

(SOUND: FOOTSTEPS STOP)

JACK: Gee, here it is eleven o'clock and I'm not awake yet....Oh we-
well...

(SOUND: DOOR BUZZER)

JACK: Coming, coming.

(SOUND: COUPLE FOOTSTEPS..DOOR OPENS)

BOB: Hi, Jack.

JACK: Oh, hello, Bob. Come on in.

(SOUND: DOOR CLOSES)

JACK: Bob, I wasn't expecting you.

MEL: Hello, Bob...Hello, Bob (SQUAWKS & WHISTLE)

BOB: ~~Oh~~, hello, Polly....Say, Jack, I came over ~~here~~ to see
you on a rather personal matter that --

JACK: Now, look, ^{look close} Bob, if it's about ^{that} raise in salary, I can't --

BOB: ^{Sh} No, no, Jack. I'm perfectly happy with what I'm getting.

RM

JACK: ~~Well~~ Good, good...Then what is it, ^{what is it,} Bob?

BOB: Well, Jack, one of the gimmicks on my afternoon television show is sort of a quiz...and you can help me out.

JACK: How?

BOB: Well, you'll stand behind a screen where no one can see you and ^{you'll} play something on your violin..

JACK: On my violin? ^{Bob: Mm. Am-m} Hey, that's great...and the contestant will try to guess what song I'm playing.

BOB: No, what instrument.

JACK: ~~How~~ Well, ^{well,} I guess I can do that for you, Bob...and then I'll tell you what ^{the} I'll do. When the quiz is over, I'll step out on the stage and tell some jokes.

BOB: ^{Oh well,} Gee, thanks a lot, Jack...but...but...we don't have ^{any} jokes on ~~the~~ ^{my} program. ^{Jack: Oh,} You see, we find it kinda difficult to get laughs on my show.

JACK: Well, that's funny. I get big laughs on my show. Why is it ^{so} tough for you?

BOB: Well, look...I'm a young man...I'm reasonably nice looking... ^{hair} sing a pretty good song...

JACK: Uh huh.

BOB: ^{How low in the world} Have my own hair, and I like to spend money, ~~how am I~~ ^{am I} going to get laughs?

JACK: Gee, I never thought of that.

ROCH: (COMING IN) THE MAIL JUST CAME, MR. BENNY...HERE IT IS.

JACK: Oh, thanks...Let's see...These are all bills...this looks like an advertisement...~~a copy of Reader's Digest...wait a minute, I don't subscribe to Reader's Digest..Sure, look... this is addressed to Mr. Ronald Colman.~~

RM

ROCH: ~~I KNOW, THE POSTMAN DELIVERED IT DIRECT, HE THOUGHT HE'D~~
~~SAVE YOU THE TRIP OVER.~~

JACK: ~~Ham, Christmas is coming, he starts being nice to me.~~
Let's see what this ad is...

(SOUND: TEARING OPEN OF ENVELOPE)

JACK: It's from the Book of the Month Club... They've been trying
to get me to join that for years. ^{you know}... I wonder if I should.

BOB: ^{Oh, that's} ~~It's~~ a good set-up, Jack... You get all the latest books..

JACK: I know.

BOB: ~~No~~ ^{my} All my friends and family belong to it.

JACK: What about your brother Bing?

BOB: ^{well} ~~Oh~~, he belongs to the yacht of the month club.

JACK: The yacht of the month club? I never heard of that.

BOB: ^{well} The only other member is Ali Kahn.

JACK: Oh.

BOB: King Ferouk dropped out about a year ago.

JACK: ~~Oh~~ ^{You can get laughs on your own show. Don't worry.}

ROCH: SAY, MR. BENNY, YOUR BREAKFAST IS READY.

JACK: Oh, thanks... Bob, would you like to join me?

BOB: ^{thank you} ~~No~~, Jack. I just had mine... but while you're eating, de-
you mind if I use your piano?

JACK: ~~No~~, go ahead.

~~BOB: I'd like to run over a song I'm gonna do on my television~~
~~show.~~

JACK: Good, good... go ahead, Bob.

(APPLAUSE)

(~~BOB GROSEY'S SONG~~ ~~"MANY TIMES"~~)

(APPLAUSE)

RM

(SECOND-ROUTINE)

JACK: ~~Say, Bob, that was a good number, I'd like you to do it on my show sometime.~~ *Say - I think*

BOB: ~~I'd love to, Jack, but~~ I'd better be running along now or I'll be late for my afternoon T.V. show.

JACK: ~~But it's~~ *still* pretty early, *isn't it.*

BOB: *(Sighs)* I know, but I still have to be made up, and I need a shave,

MEL: How are you fixed for blades. (WHISTLES)

BOB: *My* Gee, she knows the Gillette commercials.

ROCH: KNOWS 'EM, SHE DOES 'EM.

JACK: Oh, so that's where she goes every Friday night...Well, so long Bob, see you at rehearsal Saturday. *Sub?*

BOB: So long, Jack.

Jack: So long (SOUND: DOOR OPENS & CLOSSES)

ROCH: OH, MR. BENNY...

JACK: Yes?

ROCH: WELL... ROY AND I HAVE FINISHED CLEANING UP THE HOUSE, AND ROY IS ABOUT TO LEAVE...AND WELL, I THOUGHT YOU MIGHT WANT TO SHOW YOUR APPRECIATION.

JACK: Oh, yes... *Yes*

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

JACK: Oh, Roy...

ROY: Yes, Mr. Benny?

JACK: I want to thank you for helping Rochester...and here, this is for you...One...two...three...four...five.

ROY: Five, Mr. Benny?

BA

JACK: Yes, bring your friends, they might enjoy the broadcast,
too. It's really ^{really} a good one, ^{you know}.

ROY: Thank you, Mr. Benny, I'm sure we'll enjoy the show...
Goodbye.

JACK: Wait a minute, Roy, ^{wait a minute...} before you go, I want to give you some
money, too.

ROY: ^{that's} Oh, that's not necessary.

JACK: ^{he it is now} Never mind... ^{but} I'll tell you what... I'll play a little
game with you, ^{now} Just a minute.....there.....Now
I've got some money in my fist, and if you can guess how
much it is, it's yours... I'll give you three guesses.

ROY: Okay... A dollar?

JACK: No.

ROY: ...Two dollars?

JACK: No.

ROY: ...Let me see... could it be three or --

ROY: ROY, YOU'RE GOING IN THE WRONG DIRECTION.

JACK: He is not... I've got a five dollar bill... Here it is, Roy.

ROY: Well, thank you, Mr. Benny, thank you.

JACK: You're welcome.

ROY: Goodbye... See you next week, Rochester.

ROY: GOODBYE, ROY.

(SOUND: DOOR OPENS & CLOSES)

ROY: MR. BENNY, MAY I SAY SOMETHING PERSONAL TO YOU?

JACK: What is it, Rochester?

ROY: WELL... I'M CONVINCED ~~THAT~~ YOU'RE GETTING MORE GENEROUS
ALL THE TIME.

JACK: Really?

BA

ATX01 0184288

ROCH: ⁻²⁶ YES!...I'LL NEVER FORGET THE FIRST TIME YOU PLAYED THAT GAME WITH ME...I NEVER GUESSED HOW MUCH ~~MONEY~~ YOU HAD IN YOUR FIST.

JACK: Let's see.. What did I have?

ROCH: THREE FRANCS, FOUR YEN AND A PESO.

JACK: Oh yes...I did a lot of traveling that year⁹..Rochester, I forgot to ask you. Were there any phone calls for me?

ROCH: NO, BUT WHILE YOU WERE ASLEEP~~ING~~, A POLICEMAN FROM THE BEVERLY HILLS TRAFFIC DIVISION CAME TO SEE YOU...HE'LL BE BACK LATER, HE WANTS TO SEE YOU PERSONALLY.

JACK: Oh, my goodness...What did he want?

ROCH: WELL, THE CITY WANTS TO PUT PARKING METERS IN FRONT OF YOUR HOUSE.

JACK: Well, why does he have to see me personally?

ROCH: ^{Well} THEY WANT YOU TO TAKE YOURS DOWN FIRST.

JACK: ...~~How~~ ^{How} do you like that...A rich city like Beverly Hills...~~they~~ ^{well} can't stand a little competition...Anyway, if there are any other calls for me^{Jack}, I don't want to be disturbed.

ROCH: OH, ARE YOU GOING TO TAKE A NAP?

JACK: No, I'm going into the den and practice my violin.

ROCH: (HURT) ^{box} YOU PROMISED ME YOU WOULDN'T DO THAT ^{until} ~~TELL~~ MY DAY OFF OFF.

JACK: I know, but this is an emergency, ^{now} Bob Crosby wants me to play it on his television program and --

(SOUND: PHONE RINGS)

ROCH: WANT ME TO TELL THEM ^{that} YOU'RE NOT IN?

JACK: No, ^{no} I'll get this one.

(SOUND: PHONE RINGS..RECEIVER UP)

JACK: Hello.

DON: (IN A VERY HOARSE WHISPLR--TALKS THIS WAY ALL THROUGH ROUTINE) Hello, Jack..this is Don ^{Wilson}.

JACK: ~~Oh, hello, Don, why are you~~ ^{Don, what's the matter with you?}

DON: ^{Just} Jack, I'd like you to hear the commercial for next Sunday's show.

JACK: All right, Don, ~~but~~ you sound so peculiar, what's wrong?

DON: I exhaled and let out all my breath.

JACK: ^{Well} Why did you let out all your breath?

DON: I had to, I'm calling from a phone booth.

JACK: ~~Now~~ wait a minute, Don..you ^{can} fit into a phone booth.

DON: I know, but the Sportsmen Quartet ^{is} in here with me.

JACK: Oh..Well, Don, look --

DON: [?] - I can't hold it much longer..Hit it, fellows.

(INTRO)

QUART: OH LADY, OH, HOW SHE CAN SNUGGLE
SHE'S AS SWEET AS CAN BE
AND WHEN WE'RE IN THE PARLOR
OH, THE WAY SHE WHISPERS PRETTY NOTHINGS TO ME
ALL I CAN DO IS HOLLER
OH, IT ISN'T WHAT SHE DOES BUT
OH, THE CLEVER WAY SHE DOES IT.
SPECIALLY WHEN SHE MEETS ME NEATH THE MOON ABOVE
SWEET COOKIE.. OH, WHAT'LL I DO
THE WAY SHE SENDS ME WITH HER GO GET 'IM EYES
AND PUTS ME IN A FLURRY
OH, DOODLE LOO OY,
THE WAY I FALL FOR ALL HER BEAUTIFUL LIDS
BELIEVE ME, I SHOULD WORRY.
OH, THE WAY SHE FEEDS ME TAFFY
OH, I THINK SHE'LL DRIVE ME DAFY
OH, OH, OH, OH, HOW MY SUPER SENTIMENTAL WONDERFUL
SWEETIE CAN LOVE.
OH, LADY, OH, DOODLE LOO DO
THE WAY SHE HOLDS A LUCKY STRIKE IN HER HAND
IT MAKES ME VERY HAPPY
OH, DOODLE LOO DO, FOR DEEP DOWN SMOKING PLEASURE
LUCKIES ARE GRAND, JUST ASK YOUR DEAR OLD PAPPY.

(MORE)

QUART: OH, SUCH FINE AND LIGHT TOBACCO
(CONT'D) OH, THERE'S TWENTY IN A PACK, SO
LADY, WHEN I SEE YOU LIGHT A LUCKY I KNOW
TOGETHER WE'LL BE SAYING
OH, A LUCKY HAS A BETTER, TASTE IT IS TRUE
I LIKE TO SING ABOUT 'EM
OH, A CLEANER FRESHER SMOKE AND SMOOTHER FOR YOU
I'LL NEVER BE WITHOUT 'EM
OH, THE ONLY SMOKE FOR ME IS
OH, AN LSMFT
AND OH, OH, OH, OH, I'M SO WILD ABOUT A LUCKY
ALL I CAN SAY IS JUST, OH
ALL I CAN SAY IS JUST, OH.

(APPLAUSE)

(THIRD ROUTINE)

DON: (STILL SPEAKING HOARSELY) How did you like it, Jack?

JACK: ^{2/3} Fine, Don, fine... Now for heaven's sakes, take a breath.

DON: ^{2/3} Thank goodness...(HE TAKES A DEEP EXAGGERATED BREATH)

(SOUND: LOUD SPLINTERING OF WOOD)

DON: (NORMAL VOICE) ^{2/3} Darn it, I should have stepped out of the *phone* booth first.

JACK: Yeah, yeah...Goodbye, Don.

DON: Goodbye.

(SOUND: RECEIVER DOWN)

JACK: ^{2/3} Rochester, get me my violin, *will you?*

ROCH: WELL...ER...ALL RIGHT. HERE YOU ARE.

JACK: Thank you.

(SOUND: PLINKING OF VIOLIN STRINGS)

JACK: Hmm, it's out of tune ... This string needs tightening.

(SOUND: PLUNKING ON LOOSE STRING...THEN COUPLE OF SQUEAKS OF PEG TURNING...THEN MORE PLUNKING ON STILL LOOSE STRING.)

JACK: ~~Gee, it~~ ^{it} needs more tightening.

(SOUND: SQUEAKING OF PEG BEING TURNED...THEN BOING OF STRING BREAKING)

JACK: Oh, darn it, I broke it...and I ~~don't have~~ ^{haven't got} another string in the house.

ROCH: (HAPPY) WELL, I GUESS YOU WON'T BE ABLE TO PRACTICE TODAY. *you were so happy, you couldn't get your line straight.*

JACK: ^{2/3} I ~~was~~ ^{have to write} got to, Rochester...I'm going down to the music store and get ~~one~~ ^{a string}. Now get the car out and drive me down.

practice
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ROCH: BOSS, THE CAR ISN'T RUNNING.

JACK: What's wrong with it?

ROCH: EVERYTHING...THAT CAR'S IN TERRIBLE SHAPE...YOU OUGHT TO GET A NEW ONE.

JACK: Oh stop...my car is fine.

ROCH: BOSS, LOOK...LET'S BE HONEST...ALL OTHER CARS BELONG TO THE AUTO CLUB. THIS ONE BELONGS TO THE BLUE CROSS.

JACK: ~~Don't be silly. It does not.~~ Anyway, it's such a nice day, I'll walk. ^{I think}

(SOUND: COUPLE FOOTSTEPS...DOOR OPENS)

JACK: I'll be back soon.

ROCH: YES, SIR.

(SOUND: DOOR CLOSING...FOOTSTEPS WALKING DOWN FOUR STEPS...THEN ON CEMENT...FADE TO B.G. AND SUSTAIN)

JACK: Gee, it's so clear and sunny, ~~but~~ it was sure windy the other day ... In fact, I never saw it so windy ... ~~This is~~ the first time that the swallows and Capistrano flew South... (HUMS A LITTLE OF LOVE IN BLOOM) ~~Oh~~, there's that pretty French nursemaid who works for the people on the corner.... She's wheeling their baby ... I'll catch up to her.

(SOUND: SEVERAL VERY FAST FOOTSTEPS)

JACK: (VERY SWEETLY) Hello, Miss.

VEOLA: Oh...Bonjour, Monsieur Bennay.

(SOUND: FOOTSTEPS STOP)

JACK: It's certainly a nice day.

VEOLA: Oui, Monsieur....est ees.

MEL: (GURGLES LIKE A BABY)

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JACK: Oh, what a cute, little baby. *- what a cute*
MEL: (GURGLES AS THOUGH HE'S PLEASED)
JACK: Ahhh, kitchy, kitchy koo.
MEL: (GURGLES AND LAUGHS HAPPILY)
JACK: Ahh, kootchie kootchie kee.
MEL: (GURGLES SOME MORE)
JACK: ~~Awww, I just can't resist... I've got to do it.~~

(SOUND: BIG KISS)

~~VEOLA: Monsieur Bennay, you're supposed to kiss zee baby, not me.~~

~~JACK: Oh, Oh, it's these glasses I'm wearing... But he's such a
cute baby.~~

~~VEOLA: Yes, and he is so... so... so... bien.~~

JACK: Bien?

VEOLA: In French that means "good."

JACK: ~~Oh~~. You know, Mademoiselle... you're the *- you're the* most beautiful
nursemaid I've ever seen.

VEOLA: Monsieur, you are so kind.

JACK: And you're not only beautiful, you're probably very
talented, too.

VEOLA: Monsieur, you are so sweet.

JACK: You know ... I can probably get you in the movies.

VEOLA: Monsieur, you are so corny.

JACK: What?

VEOLA: You see, I have been warned about zee American men
promising girls ~~zee~~ jobs in peectures.

Jack:
MEL: (GURGLES AND COOS)

JACK: But *you man* I'm pretty important in this town *and* I can do it ...

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VEOLA: I know, Monsieur...the very first time I saw you, I recognized you ... You see, before I came to this country years ago, I saw one of your movies in Paris.

JACK: Oh, what picture was it?

VEOLA: Zee Horn Blows at Meednight.

MEL: (CRIES LIKE HELL)

JACK: What's he crying for, he never saw it...Now be a good baby.

~~VEOLA: I think he cries because he wants me to keep walking.~~

~~JACK: Oh, well, why don't you come with me ... I'm only taking a walk to the music store on the corner.~~

~~VEOLA: The music store?~~

~~JACK: Yes, I have to get a new string...I broke one and can't play my violin.~~

~~VEOLA: (USING JACK'S INTONATIONS) Bien, bien.~~

~~JACK: Huh? ... Gee, it sounds so nice when you say it.~~

~~VEOLA: Merci beaucoup ... And Monsieur, I cannot walk weeth you ... I theenk it is time to take baby home.~~

JACK: Oh ... well goodbye ... Goodbye, baby.

MEL: (GURGLES A GOODBYE)

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

MG

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JACK: (HUMS A LITTLE LOVE-IN-BLOOM) ... Gosh, she's beautiful.....
And the baby was such a cute one, too ... but it's amazing
how much he looks like my parrot ... (HUMS A LITTLE)
Gee, while I'm at the music store, I ought to get some new
records for my phonograph ... The gang ~~that was~~ at my
party last night had a hard time dancing to "Cohen On The
Telephone." (HUMS "LOVE-IN-BLOOM") ^{he} ~~say~~, I hope it doesn't
take too long in that music store. I have to go home and
get dressed for my television show tonight.

(TRANSITION MUSIC)

SOUND: DOOR OPENS ... TINKLE OF BELL...DOOR CLOSSES)

JACK: ^{Well} ~~say~~, this is a classy looking store...^{they} ~~they're~~ got
everything...all kinds of musical instruments...radios...
television sets...^{he} ~~say~~, I wonder what I'd be today if radio
and television weren't invented...After all, I owe my
success to ~~my~~ radio and T.V. shows...That's why I'll always
be grateful to Edison ... No, wait a minute...Edison didn't
have anything to do with radio...that was Marconi...Edison
invented the movies...^{him} I owe nothing.... I wish someone
would wait on me ... I wonder if that man is a salesman, ^{there} ~~there~~...
I'll ask him.

(SOUND: COUPLE FOOTSTEPS)

JACK: Excuse me.

MEL: (MOOLEY) Yes sir...can I help you?

JACK: Yes, I want to buy a string for my violin.

MEL: ^{oh} You get those in the musical instrument department. I'm in
charge of the ^{phonograph} ~~record~~ department.

MG

JACK: Oh good...that's one ^{one} of the things I'm here for, too...some new records.

MEL: ^{oh} Well, then you're in luck...we just got some very excellent ones...^{now} let's see.

(SOUND: SHUFFLING OF RECORDS)

MEL: ^{oh} Ah, here's the record I'm looking for...It's the Boston Philharmonic Symphony Orchestra's rendition of "La Toldelana De Pontrero."

JACK: ~~What does that mean in English?~~

MEL: ~~"Hey Bar Maid."~~

JACK: ~~"Hey Bar Maid"~~? ... No, I don't think I'd like that.

MEL: ^{oh} I can show you how it goes.

JACK: Look, there's no sense playing it on a phonograph ~~because --~~

MEL: You don't need to hear it on a phonograph...I'll show you myself ... I do a wonderful imitation of an electric organ.

JACK: An electric organ?

MEL: Yeah, listen... (HE DOES HIS IMITATION OF ELECTRIC ORGAN)

JACK: Wait a minute...^{look, mister...} wait a minute...^{wait a minute... look at} I'm ~~sorry, Mister...~~ but that ~~that~~ didn't sound much like an electric organ to me.

MEL: Well, I wasn't plugged in.

JACK: ~~Hmm...~~ Look, can I get someone else to wait on me?

MEL: What's the matter...don't you like me?

JACK: It's not ^{it's not} that ... but ... well...frankly, ^{look at} I don't think a ~~man like you knows too much about music.~~

MEL: ~~Appearances are deceiving, Mister...Oh, I know I don't sound much like an artist, but I studied the piano all my life... I even made my debut at Carnegie Hall as a concert pianist. You should hear what the newspaper critics said about me.~~

MG

JACK: What did they say?

MEL: That I was a perfectionist at the piano...that I had the technique of Padereski...the precision of Rubinstein...and the tone of Iturbi.

JACK: Then how come you didn't become a great pianist?

MEL: I didn't have teeth like Liberace.

JACK: Look, I've changed my mind...I don't want any records...all I want is a string for my violin.

MEL: Well, I told you...it's in that department over there...The salesman will help you.

JACK *Oh* Thank you.

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

JACK: I don't know what's wrong with me today, but everybody looks like my parrot ... Oh, this man here must be the salesman... Oh Mister...Mister...

NELSON: YESSSSSSSS.

JACK: ~~Ham~~ ^{No}...Look, I came over here to buy a G-String.

NELSON: Violin, cello, or are you a burlesque dancer?

JACK: It's for my violin...don't you recognize me?

NELSON: Let's see...Are you Jascha Heifitz?

JACK: No.

NELSON: Mischa Elman?

JACK: No.

NELSON: Why Evelyn, how you've changed!

JACK: Look, I'm not Evelyn...I'm Jack Benny.

NELSON: Jack Benny, the radio and television comedian?

JACK: Yes.

MG

ATX01 0184299

NELSON: Well, what a coincidence...My ex-wife thinks you're so funny.

JACK: Your ex-wife thinks I'm funny?

NELSON: Yes, that was the grounds for the divorce.

JACK: Hmmm.

NELSON: The judge even awarded me the custody of the children.

JACK: Look, I didn't come here to discuss your private life... all I want is a string for my violin.

NELSON: All right, all right -- Here. That'll be two dollars and a half.

JACK: *Well*, Charge it.

NELSON: Do you have a charge account here?

JACK: Yes ... just look under Jack Benny, you'll find it.

NELSON: Let's see...

(SOUND: SHUFFLING OF PAPERS)

NELSON: Yes...here it is ... Jack Benny, 366 N. Camden Drive... Sayyyyyy, you owe us eighty-nine cents.

JACK: What for?

NELSON: "Cohen On The Telephone."

JACK: Never mind, just charge this string to me.

NELSON: Look, why do I have to go through all the trouble of writing up a charge for such a little amount...why don't you pay cash?

JACK: Because I want to charge it ... now write it up.

NELSON: I'm not going to.

JACK: Now wait a minute...why is it ~~that~~ I get along with everybody else, but the minute I meet you, there's trouble?

MG

ATX01 0184300

NELSON: Because I don't like you.

JACK: Well, I don't like you either ... Now wrap that string.

NELSON: It'll be a pleasure.

JACK: That's better.

NELSON: I'm going to wrap it around your neck.

JACK: That settles it, I'm getting out of here ... And if I
ever meet you again -- (PLAYOFF MUSIC STARTS) *Nelson: you will*
warning you that there will be so much trouble -- (MUSIC
LOUDER) that you won't forget it as long as you live. *How let it*
(PLAYOFF UP FULL AND APPLAUSE) *tell you right now --*

MG

ATX01 01B4301

NATIONAL

JACK: I will be back in a minute to tell you about my television show which goes on immediately after this program on the CBS Television network with my guest star, Humphrey Bogart, but first, a word to cigarette smokers ...

PACIFIC COAST

JACK: I will be back in just a minute to tell you about my television show that goes on tonight at 7^{:30} PM over the CBS Television network with my guest star, Humphrey Bogart, but first, a word to cigarette smokers ...

MG

THE JACK BENNY PROGRAM
AMERICAN TOBACCO CO.
OCTOBER 25, 1953 (Transcribed October 21, 1953)
CLOSING COMMERCIAL

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

WILSON: Friends, have you smoked a fresh cigarette lately? You have, if you've smoked a Lucky ... because the American Tobacco Company, the makers of Lucky Strike know how vitally important freshness is to the taste of a cigarette. That's why every day in the manufacturing plants where Luckies are made hundreds of packs of Luckies are carefully tested for the tightness of their cellophane seal ... so you'll get Luckies' better taste in all its natural freshness. Yes, smoking enjoyment is all a matter of taste. And the fact of the matter is Luckies taste better. Cleaner, fresher, smoother. There are two things that account for this better taste. First -- fine tobacco -- fine, naturally mild, good-tasting tobacco goes into Lucky Strike. Then, Luckies are made better -- made round, firm, fully-packed to draw freely and smoke evenly. So for a better-tasting, fresher-tasting cigarette, light up a Lucky.

JF

(MORE)

ATX01 0184303

THE JACK BENNY PROGRAM
CLOSING COMMERCIAL - PAGE 2

WILSON: You'll agree smoking enjoyment is all a matter of taste.
(CONT'D) And the fact of the matter is Luckies taste better. Be
happy -- go Lucky -- with a carton of Lucky Strike.

SPORTSMEN (Long Close)
QUARTET: Be happy -- go Lucky
Get better taste today!

JF

ATX01 0184304

(TAG - NATIONAL)

JACK: *you*, Ladies and gentlemen, in just thirty seconds I will
be doing my television show over the CBS Television
Network and I will have as my guest star....

(SOUND: TWO GUN SHOTS)

...Humphrey Bogart, so goodnight, folks. See you in
thirty seconds.

(APPLAUSE AND MUSIC)

(TAG - PACIFIC COAST)

JACK: Ladies and gentlemen, tonight at seven PM I will be
doing my television show over the CBS Television
Network and I will have as my guest star --

(SOUND: TWO GUN SHOTS)

...Humphrey Bogart, so goodnight, folks. See
you at seven tonight.

(APPLAUSE AND MUSIC)

DON: The Jack Benny Show tonight was written by Milt
Josefsberg, John Takaberry, Hal Goldman, Al Gordon
and produced and transcribed by Hilliard Marks.

Be sure to hear The American Way with Horace Heidt
for Lucky Strike every Thursday over this same
station. Consult your newspaper for the time.

The Jack Benny Program was brought to you by Lucky
Strike, product of the American Tobacco Company...
America's leading manufacturer of cigarettes.