

(J.B.N. 16
Program #24
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY PROGRAM

"As Broadcast"

SUNDAY, MARCH 6, 1955

CBS

4:00 - 4:30 PM PST

(Transcribed - Dec. 2, 1954)

CAST: JACK BENNY
MARY LIVINGSTONE
ROCHESTER
DENNIS DAY
DON WILSON
SPORTSMEN QUARTET
MAHLON MERRICK
MEL BLANC
JUNE EARLE
WILL WRIGHT
HY AVERBACK
GUEST: DANNY KAYE

SV

ATX01 0020536

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
THE JACK BENNY PROGRAM
MARCH 6, 1955

Opening: .59 Closing: 1.54
Total: 2.53

OPENING COMMERCIAL

WILSON: THE JACK BENNY PROGRAM ... transcribed and
presented by Lucky Strike the cigarette that
tastes better!

LIGHT UP TIME
JINGLE - #1 .21 sec.

(SOUND: TIC TOC - 6 BEATS)

GROUP: Light up a Lucky

SOLO: It's Light Up Time

GROUP: Be Happy Go Lucky

SOLO: It's Light Up Time

For the taste that you like

Light up a Lucky Strike

GROUP: Relax!

(HUM GLISS)

SOLO & GROUP: It's Light Up Time.

WILSON: This is Don Wilson, friends, and you know, the right
time for a lucky is anytime you feel like enjoying
a really great cigarette. The right place? Well,
that's any place you happen to be at the time. It's
true, you can depend on a Lucky to give you better
taste everytime it's light-up time. That's because
of the truly fine tobacco that goes into every
Lucky Strike cigarette. LS/MFT -- Lucky Strike
means fine tobacco ... tobacco that's light and
mild and good-tasting. And then that fine tobacco
is toasted. Yes, before that naturally good-tasting
tobacco is made into Lucky Strike cigarettes, IT'S
TOASTED to taste even better. (MORE)

RT

ATX01 0020537

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
THE JACK BENNY PROGRAM
MARCH 6, 1955

OPENING COMMERCIAL (CONT'D)

WILSON:
(CONT'D)

Cleaner, fresher, smoother! So, when you buy your
next pack or carton of cigarettes, remember:
Luckies taste better ... and Be Happy - Go Lucky!

LIGHT UP TIME

JINGLE #3 - .13 sec. (SHORT CLOSE)

SOLO & GROUP: For the taste that you like
Light up a Lucky Strike

GROUP: Right Now!
(HUM GLISS)

SOLO:
(SPOKEN) Light up a Lucky

SOLO & GROUP: It's Light Up Time

OPTIONAL

LIGHT UP TIME

JINGLE #2 - .20 sec.

GROUP: Light up a Lucky

SOLO: It's Light Up Time

GROUP: Be Happy Go Lucky

SOLO: It's Light Up Time

For the taste that you like

Light up a Lucky Strike

GROUP: Right Now!

(HUM GLISS)

SOLO:
(SPOKEN) Light up a Lucky

SOLO & GROUP: It's Light Up Time.

RT

ATX01 0020538

(FIRST ROUTINE) (MENTION T.V. SHOW)

(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, TONIGHT JACK ~~BENNY~~ DOES
ANOTHER TELEVISION SHOW .. BUT MEANWHILE LET'S GO
BACK TO YESTERDAY'S RADIO REHEARSAL HERE AT CBS. AS
WE LOOK IN ON THE REHEARSAL STUDIO, JACK HASN'T
ARRIVED YET, AND THE PRODUCER, HILLIARD MARKS, IS
LISTENING TO THE ORCHESTRA.

ORCH: (DOES A COUPLE BARS OF ANY LOUD TUNE)

HY: *all right, hold it.* Hold it, Mahlon, hold it, *hold it.*

MAHLON: All right fellahs, cut, *cut, cut!*
(ORCHESTRA STOPS)

MAHLON: Anything wrong, Hilliard?

HY: Yeah Mahlon..that's the third time you've gone
through that number and I still think someone should
be playing tenor sax.

MAHLON: So do I, but we can't work Bridwell out of his
streightjacket.

HY: Well, he should have thought of that before he went
over the well...what a character.

MAHLON: Well, it's your own fault that Bridwell's in that
streightjacket.

HY: Look, I only accused him of stealing my stop watch -
claiming insanity was his own idea...Now Mahlon, tell
the boys to be quiet, I'm gonna have the best read
through the script. (UP) COME ON EVERYONE..MARY, DON,
DENNIS..GET YOUR SCRIPTS.

MARY: I got mine.

DON: Me, too.

DENNIS: Has anyone seen my script?

HY: Did you have your name on it?

DENNIS: No, but you can't miss it, it's shaped like a paper hat.

HY: Well, take another script..now pay attention everyone, let's have a good reading.

DENNIS: Boy, is this a waste of time.

HY: What do you mean?

DENNIS: *Well,* What's the sense of rehearsing the script now..the most important person isn't ^{even} here.

MARY: *You know,* Dennis is right..~~sort~~ sort of silly to go ahead without Jack.

DENNIS: *Oh,* I was talking about the sound men.

DON: Now wait a minute, Dennis. ^{wait a minute} You shouldn't say that. Jack is the most important person on the show. He's the star and he's very talented.

DENNIS: Oh yesh, teke "Now cut that out" away from him and what have you got.

DON: Well there's ..well uh --

DENNIS: Go on, what have you got?

DON: Well...I don't know..there's --

DENNIS: No fair countin "HMMM."

DON: I may be old fashioned but I don't think it's right for any of us to talk in this disrespectful fashion about our boss.

(SOUND: CHAIR SCRAPING)

SV

ATX01 0020540

MARY: Dennis, why'd you move over next to me.

DENNIS: I don't want to have anything to do with that big fat
yes man.

HY: Easy kids, easy...I wonder what's keeping Jack...it's
not like him to be late for rehearsal.

MARY: Oh, he'll show up in a minute..And fellahs, wait'll
you see him...Oh Brother!

DON: Why, what's the matter, Mary?

MARY: Well, Warner Brothers called him up and told him they
went to make a big feature picture called "The Life
of Jack Benny."

HY: & DEN: THE LIFE OF JACK BENNY?

MARY: Yeah..And you know, fellahs, since Jack found out
about it, he's absolutely unbearable..I never saw
such conceit in all my life.

DON: Well, with all his talent, he's got a right to.....
(SOUND: DOOR OPENS)

DON: *Oh*, Oh, here he comes now.

JACK: (VERY RITZY) Well...Hello Everybody...Hello Donald.

DON: Hello, Jack.

JACK: Hello, Dennis, my lad.

DENNIS: Hello.

JACK: Mahlon.

MAHLON: Hello.

JACK: How do you do, Miss Livingstone.

MARY: Take off that monocle.

JACK: That's not a monocle..I broke my bifocals and
managed to save one "ocel...Here Donald, take my
gloves and cane...Thank-Kyew...There.

SV

ATX01 0020541

DENNIS: Gloves and cane..oh boy, are you snooty!

MARY: Dennis, the gloves are snooty..the cane is necessary.

JACK: Go ahead, go ahead, have your little fun..but you'll all apologize when you know what's happened to me.

DENNIS: *Ok*, We know, we know.

DON: *Yes*, Yes, Jack, Mary told us ~~that~~ Warner Brothers ^{are} ~~were~~ going to make a picture about your life.

JACK: Yes sir, the same studio that made the life of Emile Zole, the life of Louis Pasteur, the life of Mark Twain..and now..the life of Jack Benny.

(FANFARE - TWO TRUMPETS)

JACK: ~~NOW CUT THAT OUT!~~

DENNIS: You see, Don, you see..that's all he can say.

JACK: What?

DON: Nothing, nothing. Say Jack, have they given you any idea how they're gonna go about presenting your life.

JACK: Well naturally, it'll be episodic. They're gonna trace my entire career and include everyone that's played a part in it. From the shopkeeper who sold me my first violin and the kindly old vaudevillian who gave me the idea of telling jokes on a stage..down through all those whose advice and encouragement have kept me before the public.

DENNIS: *See*, I hope they change the names to protect the innocent.

JACK: *Oh, Dennis*, You're just jealous, ~~Dennis~~.

DENNIS: Why should I be jealous? Someday they ~~will~~ ^{may... they might} make my life story.

JACK: They already did..it was called "Idiot's Delight"...
~~so be quiet.~~

SV

ATX01 0020542

MAHLON: Jack, I still don't get it.

JACK: You don't get what, Mahlon.

MAHLON: Well, I've seen lots of these biographical films.. and there's always some action, excitement..adventure.

JACK: Are you kidding. listen Mahlon, you may not believe this, but my life has been one adventure after another..it started when I ran away from home to face the world all by myself.

DON: How old were you?

MARY: Thirty-two.

JACK: I was twenty-two...I remember because I didn't want to leave until I finished high school...(Thirty-two)..

Well, kids, I ~~am~~ have to leave you now..Rochester is waiting in the car to take me to Warner Brothers.

HY: *Well,* Wait a minute, Jack, we haven't rehearsed the script for tomorrow.

JACK: Well..you can manage without me.

DON: Oh ~~no~~ ^{no} we need you here ^{Jack}..we can't get along without you.

JACK: *Oh,* That's silly.

DON: *Jack: Oh Don* No, Jack, you're the one that keeps us on the right path *Why* Without your guidance and your feel for comedy we'd be ~~lost~~ ^{lost}..we wouldn't know which way to turn.

JACK: Well, Don, it's nice of you to say that.

DON: What else do you expect from a big fat yes man.

JACK: Hmm...well, if you'll all excuse me, I can't keep them waiting at Warner Brothers....Come on Mary, I want you to go with me.

MARY: Okay.

✓
DON: *Oh, but,* Jack, before you go, won't you ^{*even*} ~~at least~~ listen to the Sportsmen.

JACK: Oh, ~~are~~ they have a number prepared?

DON: *Yeah,* they're going to do a novel version of Alexander's Ragtime Band.

JACK: Well, you go ahead and rehearse it, Don. I've got to leave.. Come on, Mary.

DON: But Jack, don't you think you ought to hear the number?

JACK: Look, Don, I'd like to stay for the whole rehearsal. But this picture is very important to me..it's my life story.. You know I've never left you in the middle of a rehearsal before..and believe me, I don't feel right doing it, but how many times does an actor get an opportunity like --

DENNIS: Go already.

JACK: Hmm.. If I didn't need this cene I'd break it over his head.. Come on, Mary.

(SOUND: DOOR SLAM)

DON: All right, boys, take it.

(COMMERCIAL)

(APPLAUSE)

TB

QUART: COME ON AND HEAR
COME ON AND HEAR
ALEXANDER'S RAGTIME BAND
COME ON AND HEAR, COME ON AND HEAR
IT'S THE BEST BAND IN THE LAND
THEY CAN PLAY A BUGLE CALL
LIKE YOU NEVER HEARD BEFORE
THAT'S JUST THE BESTEST BAND WHAT AM
HONEY LAMB
COME ON ALONG, COME ON ALONG
LET ME TAKE YOU BY THE HAND
UP TO THE MAN, UP TO THE MAN
WHO'S THE LEADER OF THE BAND
AND IF YOU WANT TO HEAR
THE SWANEE RIVER PLAYED IN RAGTIME
COME ON AND HEAR, COME ON AND HEAR
ALEXANDER'S RAG TIME BAND
COME ON AND HEAR, COME ON AND HEAR
'BOUT A SMOKE THAT'S REALLY GRAND
COME ON AND HEAR, COME ON AND HEAR
IT'S THE BEST BRAND IN THE LAND
BETTER TASTING LUCKY STRIKE IS THE SMOKE ^{will} THAT YOU ~~FEEL~~ LIKE
and JUST TAKE A PUFF YOU'LL ENJOY 'EM SURE ENOUGH.
THAT'S JUST THE BESTEST BRAND WHAT AM.
HONEY LAMB
(MORE)

QUART: COME ON ALONG, COME ON ALONG
(CONT'D) JOIN THE MILLIONS WHO AGREE
ON LUCKY STRIKE, IT'S LUCKY STRIKE
GIVE ME LSMFT
AND THERE'S A REASON THEY'RE SO PLEASIN'
AS YOU KNOW THEY'RE TOASTED
COME ON ALONG, AND JOIN THE THROG
PUFF A LUCKY STRIKE WITH ME.

(APPLAUSE)

(SECOND ROUTINE)

(SOUND: AUTO MOTOR AND HORN)

JACK: Take it easy, Rochester...Watch where you're going.

MARY: Oh Jack, don't be so nervous.

JACK: I'm not nervous.

ROCH: YOU MUST BE, BOSS...YOU'RE TELLIN' ME TO TAKE IT EASY AND
YOU'RE DRIVIN'.

JACK: What?...Wait a minute, Rochester...When we started out
you were driving...What happened?

ROCH: REMEMBER THAT BIG BUMP WE HIT BACK THERE?

JACK: Yes.

ROCH: WELL, WHEN THE PEOPLE PUT US BACK IN THE CAR, THEY PUT US
IN WRONG.

JACK: *Ch...* Oh...Oh...Oh... well, you take the wheel now.

(SOUND: MOTOR UP)

JACK: And hurry up, I want to get to the studio...Say Mary, I
just thought of something..If they're going to make the
story of my life, I shouldn't only be acting in it, I
should direct it.

MARY: Jack --

JACK: And not only that...Who knows my life better than I do...
I should write it too.

MARY: Well, if you do all that, you might as well produce it.

JACK: *Yes*...Yes...I can see it now... The Life of Jack Benny...
starring Jack Benny, directed by Jack Benny, written by
Jack Benny and produced by Jack Benny.

~~MARY: But how will that look on the screen?~~

~~ROCH: I THINK YOU COULD TO MAKE IT "PRODUCED BY JOHN BENNY."~~

~~JACK: John? Why?~~

TB

ROCH: JUST TO BREAK THE MONOTONY.

JACK: Oh, I don't know... ~~There's nothing wrong with the billing~~
.. Gee! the Life of Jack Benny, ~~starring~~ Jack Benny,
directed by Jack Benny and produced by Jack Benny.

MARY: (LAUGHS)

JACK: What are you laughing at?

MARY: I'll lend you my girdle ~~and~~ you can be your own leading
lady.

JACK: ~~He~~ ^{wanted} that ~~to~~ be going too far... Gee, I wonder if Werner
Brothers notified the press that I'm doing a picture for
'em.

ROCH: THEY MUST HAVE...IT WAS IN THIS MORNING'S PAPER.

JACK: Really...who ran the story, Jimmy Sterr?

ROCH: UH UH.

JACK: Louella Parsons?

ROCH: NO, BUT IT WAS RIGHT BELOW HER COLUMN.

JACK: Below?

ROCH: YEAH, IT WAS IN "BELIEVE IT OR NOT".

JACK: What?

ROCH: THEY GAVE IT MORE SPACE THAN THE CAT WITH THREE HEADS.

JACK: Oh, stop making things up.

MARY: Jack, there's the Werner Brothers' lot.

JACK: Oh yes...Rochester turn up that driveway.

ROCH: YES SIR.

(SOUND: CAR MOTOR UP FOR A FEW SECONDS)

TB

ATX01 0020548

JACK: Gee, the lot is pretty full...Oh, here's a space right in the middle..park here, Rochester.

ROCH: OKAY

(SOUND: CAR PULLING TO STOP...AS ENGINE DIES,
THERE'S A HAIL OF GUN SHOTS...ABOUT
EIGHT OR TEN)

MARY: Say, that sounded like gunshots.

JACK: Yeah...they must be making a --

(SOUND: ONE GUNSHOT)

JACK: Cowboy picture.

ROCH: WELL, SOMEBODY BETTER TELL 'EM THIS AIN'T THE STAGECOACH,
~~THE~~ ^{the} LAST ONE WENT THRU THE RADIATOR.

JACK: Say, you're right...It's that parking attendant over there -- HEY MISTER, WHAT'S THE BIG IDEA OF SHOOTING AT US.

MEL: You took the space reserved for Mr. Jack Warner.

JACK: Oh yes...he always was touchy about that...But look, fellah, I'm Jack Benny and I've got an appointment with -

MEL: Jack Benny!

JACK: Yes.

MEL: The one that starred in "The Horn Blows at Midnight".

JACK: That's right, I did that for Warner ^{Brothers} fifteen years ago...
did you see it?

MEL: See it, I directed it.

JACK: Well, of course, Herman...I didn't recognize you.. you've gotten thin.

MEL: Yeah, yeah, thin.

JACK: But Herman...I ^{can't} ~~can't~~ understand it. You were doing so well..
how come they've got you out here on the parking lot?

TR

MEL: How come...(BUILDING TO A RAVE) All my life, I wanted to be a director...For years I studied and starved, trying to learn the profession...every little job they put me on I - 2 did with perfection...And finally they noticed me, I became an assistant director...*Jack: Yeah.* I was on my way up...*Jack: Oh.* suddenly I was a director...Everything I did was right... I was turning out hit after hit...I had money, respect, I even won an Oscar, and ~~then~~ YOU came along...YOU AND THAT LOUSY HORN BLOWS AT MIDNIGHT...

Well look,
JACK: Take it easy.

MEL: (HYSTERICALLY) WHY, WHY DID YOU HAVE TO COME INTO MY LIFE...I USED TO DIRECT PICTURES, NOW I'M DIRECTING TRAFFIC.

JACK: Herman, put down that gun.

MEL: WHAT DO YOU CARE, I'M POINTING IT AT MYSELF! (GOES OFF SOBING WILDLY)

Gee, this a...
JACK: Gee...he's a complete wreck...I feel sort of responsible...
Oh, Rochester.

ROCH: YES, BOSS.

JACK: Let Herman park the car and give him a dime tip...Come on, Mary...I don't want to keep Mr. Warner waiting.

MUSIC: (BRIEF TRANSITION INTO)

(SOUND: FOOTSTEPS IN CORRIDOR)

JACK: Here's Jack Warner's office, let's go in, ~~Nepp~~

(SOUND: DOOR OPENS)

JUNE: Yes?

JACK: I have an appointment with Mr. Warner. I'm Jack Benny.

TB

~~JUNE: So the murderer returns to the scene of the crime.~~

~~JACK: Don't be funny. Mr. Warner is expecting me.~~

JUNE: Well, he's in conference, would you mind waiting.

JACK: Not at all...Come on Mary, let's sit down over here...

(HUMS "YOU OUGHT TO BE IN PICTURES")

MARY: Say Jack, look at that fellow sitting on the other side of the room...Isn't that Danny Kaye?

JACK: Danny Kaye...Where?

MARY: Reading that newspaper.

JACK: Oh yeah...~~and~~ he used to be such a nice kid.

MARY: Used to be...What did he ever do to you?

JACK: What did he do to me?...Did you see him in "~~Naughty Christian~~

previous of his latest picture, "Count Jester"
MARY: Yes, and he was ~~in~~ *in* all of them...What about it?

JACK: What about it? Who has three hits all in one year. What's he trying to do, show up Humphrey Bogart, ^{and} William Holden and the rest of us?

MARY: Oh brother.

JACK: Get the way he sits there reading that newspaper...that nonchalant manner...and look at the expression on his face...loaded with confidence.

MARY: You know, Jack, I can't understand it...Every time somebody makes a little progress, you get sore at em.

JACK: I do not.

MARY: You do too...when Lassie got her own television show you were so mad you bit her.

TB

ATK01 0020551

JACK: I bit her, I bit her... I snarled at her once and you make a big thing out of it... Anyway, this is different... I practically gave Danny Kaye his start... Why, I remember the day he came to me for advice ~~and~~ I was fool enough to

MARY: ~~Jack~~ Jack, Danny sees you and he's coming over.

JACK: Oh well, I'll just have to hide my feelings...(HUMS ONE STRAIN OF LOVE IN BLOOM)

KAYE: Hello, Jack. Hello, Mary.

MARY & JACK: Hello, Danny.

(APPLAUSE)

KAYE: How are you, Jack?

JACK: I'm fine, fine... How's your mother, Danny?

KAYE: ~~Jack~~ Fine.

JACK: And your father?

KAYE: *Oh*, He's fine too.

JACK: Well, the next time you see them, tell 'em they certainly have a louse for a son.

MARY: Jack!

JACK: Well -

KAYE: *Well* ~~Jack~~, what's the matter, what happened?.... I thought we were friends, *Jack*

JACK: Friends.. a lot you know about friendship... I heard about that rumor you're spreading around that you're the greatest comedian in pictures.

KAYE: But Jack, I didn't spread that rumor... and I'm sorry I'm having such a good year.

JACK: Oh sure, sure.

TB

KAYE: And if it'll make you feel any better, I'm sorry ~~that~~ I ever came to Hollywood.

JACK: I'll bet. I suppose they had to twist your arm to do ~~"Hans Christian Anderson"~~, "Knock On Wood", and "White Christmas" *and "The Court Jester"*

KAYE: Well, I'm sorry they were a success and that I was funny in 'em.

JACK: BEING SORRY DOESN'T HELP...YOU MADE THE PICTURES, YOU WERE A HIT, AND THE DAMAGE IS DONE..... ~~It's~~ too late to apologize.

MARY: Oh Danny, don't pay any attention to him.

KAYE: Mary, what's the matter with ~~him~~ *him?*

MARY: *Oh*, He's jealous of anyone that's a big success.

KAYE: Gosh Jack, I wouldn't hurt you for the world, *you know that...* I know how you love show business...I wouldn't do anything to take the bread and margarine out of your mouth.

JACK: Go ahead, go ahead, keep talking...I know what you're thinking.

KAYE: No Jack, you've got me all wrong...I've always been your fan...~~Why~~ I've followed your career for years.

JACK: You've followed ~~my~~....Really?.....Well!

KAYE: Sure, Jack, and I could never hope to become as popular as you used to be.

JACK: USED TO BE?

KAYE: (EXCITED AND FAST) I MEAN USED TO WAS...I MEAN (DANNY MIXES WORDS UP ENDING WITH - AS YOU ARE.) *I mean.*

JACK *well*, That's better.

TB

KAYE: Honestly, Jack, you've always been my idol. I think you're the greatest comedian in the world.

JACK:You do?

KAYE: Yeah, I think you're swell.

JACK: Oh...Well, then I'm sorry I acted the way I did, Danny...
I ... I think you're pretty swell, too.

KAYE: *Yeah* But you're sweller than I am.

JACK: No, no ^{no, no} Danny, you're the swellest.

KAYE: No, Jack, you're the swellest.

JACK: Well ----

MARY: As soon as the swelling goes down, can I get a word in here?

JACK: Oh, I'm sorry, Mary...Danny and I were just complimenting each other... ^{and} say Danny...You know Jack Warner sent for me because he's going to make a picture of my life...And to show you how much I really like you, I'm going to ask them if they can't find something for you to do in my picture.

KAYE: Oh gee, that'd be wonderful.

JACK: ^{Now Danny} Now Danny, since I'm going to be in the picture, we won't need another comedian, but we will need a musical number..

Do you have anything like that ^{that} you could do?

DANNY: *Yes, yes, I do... I have a kind of an old-fashioned song that you might like. Jack and I'll sing it. If you like it you can have it. All right.*

(DANNY KAYE NUMBER)

(APPLAUSE)

Jack: Okay. Sure.

TE

(THIRD ROUTINE)

JACK: ^{Danny} Danny, that was great..I'll find room for that in my picture if I have to cut myself out of one scene.

KAYE: Thanks Jack, I ^{really} hope you can fix it.

JUNE: Oh, Mr. Benny, Mr. Warner will see you now.

JACK: Thank you..Come on Mary..you too Danny.

(SOUND: FEW FOOTSTEPS AND DOOR OPENS)

JACK: Hello Mr. Warner.

KAYE: Hello Mr. Warner.

MARY: Hello Mr. Warner.

WRIGHT: Hello Jack, hi ya Danny, hello Mary..sit down.

KAYE: Thank you.

JACK: Thank you.

MARY: I'll go out and get a chair for myself.

JACK: Oh excuse me, Mary. Take my chair.

WRIGHT: Well Jack, I ~~bet~~ bet you're pretty excited now that we're going to make the story of your life.

JACK: Yes, I'm quite thrilled.

WRIGHT: We've got the whole thing laid out, Jack..We start with the day you were born, then comes a scene ~~where~~ ^{when} you're starting school, your first date with a girl.. Your Graduation..Your enlistment in the Navy.

^{Mary:} JACK: Aren't you doing a scene when ~~he~~ ^{he} made ~~his~~ ^{his} first bank

^{Kaye:} ~~deposit?~~ ^{Oh, we passed that,} ^{he} Pay attention, that was the day ~~you~~ ^{he} were born.

^{Danny:} JACK: ~~Don't~~ Don't be so funny..Anyway, that picture's going to be directed by me.

WRIGHT: You...you're going to direct the picture?

JACK: I'm going to write it, too.

TB

ATX01 0020555

WRIGHT: Oh..direct it and write it, eh?

JACK: Yes sir!

WRIGHT: Who's going to supervise it?

JACK: I am.

WRIGHT: Who's going to produce it?

JACK: I am.

WRIGHT: Who's going to finance it?

(LONG PAUSE)

KAYE: (ON CUE) May I have the next dance with you, Miss Livingstone?

JACK: Danny, please.

WRIGHT: Now look Jack, we've been making pictures for a long time and you're not going to tell us how to run our business.

JACK: Well --

WRIGHT: Now get this.. We're going to make a picture called The Life of Jack Benny, and you're not going to direct it.

JACK: I'm not?

WRIGHT: No..And you're not going to write it, supervise it or produce it.

JACK: ...Well....I guess you're right.. I should be satisfied just starring in it.....~~I am going to star in it, screen it~~

WRIGHT: (SLOWLY) Well Jack....that's what I wanted to talk to you about.

JACK:Mary, ^{give me my back} ~~got me a~~ chair...What did you.. want to talk to me about, Mr. Warner?

WRIGHT: Well, we feel that somebody else ought to play the part of Jack Benny.

JACK: Somebody else? ^{Wright yes.} For heaven's sake, what's the matter with me?

WRIGHT: Well...you've been Jack Benny too long.

JACK: What?

WRIGHT: We feel that we ought to inject some new blood.

MARY: New blood, any blood will help.

JACK: Mary, ~~you~~ keep out of this..Well, look Mr. Warner, if you don't think I'm capable of playing myself in my own picture, who did you have in mind?

WRIGHT: Danny Kaye.

JACK: Danny Kaye!

WRIGHT: Yes, that's why I sent for him.

JACK: You sent ~~for~~...DANNY..DANNY, DON'T JUST SIT THERE.. SAY SOMETHING.

KAYE: (DOES LONG JERK ROUTINE)

JACK: (INTERRUPTS) Wait a minute, WAIT A MINUTE, WAIT A MINUTE....Now Danny ~~Kaye~~, you knew about this all the time.

KAYE: No I didn't, Jack, really I didn't .. This is all a *big* surprise to me.

JACK: Imagine even thinking of making the picture of my life without my being in it.

WRIGHT: *Sh. now.* Jack, I didn't say you weren't going to be in it.. I have something very important for you.

JACK: You have?

WRIGHT: Yes..you're going to play the part of your father.

JACK: *I'm going to play my own* ~~my~~ father?

WRIGHT: Yes..Danny Kaye will be your son...and I think Mary will be excellent in the part of Jack's childhood sweetheart.

KAYE: So do I.

JACK: You keep out of this.

TB

ATX01 0020557

KAYE: Yes, ~~Papa~~ *Papa* (Sings "Oh, My Papa")

JACK: Don't ~~tease~~ *tease* me, you traitor.

WRIGHT: *All* — All right boys, *let's cut* ~~cut~~ this ~~ongoing~~ *cut now (bays here's a* scene I want you to try, Danny..It's where you come in and ask your father for money to buy a violin..You read the father's part, Jack.

JACK: Okay, ~~but why~~ I'll never know *why, though*.

WRIGHT: Stop mumbling..Go ahead, Danny..Remember, you're asking your father for money..and you're Jack Benny at the age of nine.

KAYE: *Boy what a tough part...* ~~Wait~~ *Wait*..(CLEARS THROAT) Papa..(DOES JUMBLED BABY TALK)

JACK: WAIT A MINUTE..WHEN I WAS NINE YEARS OLD, I COULD TALK!

KAYE: *Now* read it right.

WRIGHT: Go ahead, Danny..Ask the old man again.

JACK: Hmm.

KAYE: ~~Wait~~..(CLEARS THROAT) (THEN IN JAPANESE DIALECT)
Papa, papa, could I have it four dollars for to buying a violin?

JACK: *Wait* ~~Wait~~ a minute ~~there~~..What's the idea *— what's the idea* of doing Japanese?

KAYE: Well, isn't Waukegan in Japan?

JACK: No, it's in Illinois...Jeepers!

WRIGHT: *Wait* ~~Wait~~ *right* ~~right~~ again, Danny, *try it again* Remember, you're a little country boy.

KAYE: Okay.. (AS GOOFY RUBE) Hey paw, paw..duh., Can I have four uh dollars to buy a violin?..Huh, Paw, huh?

JACK: *Ok* ~~Now~~ stop it, *look* ~~stop~~ it..What do you think I was when I was a kid..a moron?

MARY: And besides, he outgrew it.

JACK: Yes..heavens to Betsy!

TB

WRIGHT: *New* Denny, you better try it as a city boy.

KAYE: *Wright: Yeah.*
~~City boy?~~... (BROOKLYN DIALECT) Hey Pop, Pop,
kin I put de bite on yuz fer four frogskins tuh buy a
fiddle?... Come on Pop, whatcha say? Whatcha say?

JACK: NOW CUT THAT OUT... LOOK HERE, MR. WARNER..IF THIS IS
THE WAY YOU'RE GOING TO DO THE STORY OF MY LIFE, YOU CAN
DROP THE WHOLE THING.

WRIGHT: *all right.* ALL RIGHT, THEN WE WON'T MAKE THE PICTURE.

JACK: *Well*, NOW LET'S NOT BE ^{So} HASTY, ~~MR. WARNER~~...WHAT'S BOTHERING
YOU?

WRIGHT: YOU'RE BOTHERING ME AND I'M SICK OF IT..WE'RE NOT GOING
TO MAKE THE LIFE OF JACK BENNY.

JACK: WELL, THAT'S OKAY WITH ME..GOODEBYE!....Come on Mary,
come on Denny.

(SOUND: DOOR SLAMS)

(Playoff)
JACK: ~~Who does he think he is..pulling that stuff on me.~~

MARY: ~~Well, don't let it bother you, Jack.~~

JACK: ~~Believe me, Mary, it doesn't bother me in the least. If
Warners can't see what a great picture my life story'll
make, that's their loss, not mine. There are plenty of
other studios.~~

KAYE: ~~Sure, Jack, sure..one of 'em is bound to take a chance on
you.~~

JACK: ~~What do you mean chance.. What other actor can boast of
a string of hits like "Charley's Aunt", "To Be Or Not To
Be!", "Buck Benny Rides Again", "George Washington Slept
Here", "The Horn Blows At Midnight".~~

(SOUND: THREE FAST GUNSHOTS)

TB

THE JACK BENNY PROGRAM
SET #8 - MARCH 6, 1955
CLOSING COMMERCIAL

-C-

DON: Jack will be back in just a minute to tell you about his television show which goes on immediately after this program over the CBS Network...but first here's a word for anyone who enjoys a good cigarette.

WILSON: Jack will be back in just a minute to tell you about his television show which goes on at seven o'clock over the CBS Network but first here's a word for anyone who enjoys a good cigarette.

ATX01 0020560

THE AMERICAN TOBACCO COMPANY -
LUCKY STRIKE
THE JACK BENNY PROGRAM
MARCH 6, 1955

CLOSING COMMERCIAL

WILSON: Jeck will be back in just a minute, friends, but
first let's hear that catchy Lucky Strike "Light-
up Time" tune again.

LIGHT UP TIME

JINGLE - #1 .21 sec.

SOUND: TIC TOC - 6 BEATS)

GROUP: Light up a Lucky

SOLO: It's Light Up Time

GROUP: Be Heppy Go Lucky

SOLO: It's Light Up Time
For the taste that you like
Light up a Lucky Strike

GROUP: Relax!
(HUM GLISS)

SOLO & GROUP: It's Light Up Time.

WILSON: Yes sir, when it's light-up time for you, light up
a Lucky, You couldn't make a better choice! Here's
why. Lucky Strike is the cigarette of fine, light,
naturally good-tasting tobacco. Lucky Strike means
fine tobacco. And Lucky Strike is the cigarette
that's toasted. Yes, IT'S TOASTED to bring Luckies
naturally good-tasting tobacco to its peak of flavor
so that it tastes even better. Cleaner, fresher,
smoother. "Fine tobacco" and "It's Toasted" add
up to real, deep-down smoking enjoyment for you.

(CONTINUED)

RS

ATX01 0020561

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
THE JACK BENNY PROGRAM
MARCH 6, 1955

CLOSING COMMERCIAL (CONT'D)

WILSON: (CONTINUED) So Be Happy, go Lucky! Buy a carton
and try 'em out. When you light up, I'll bet you
find a Lucky is the best-tasting cigarette you ever
smoked!

LIGHT UP TIME
JINGLE #3 .13 sec. (SHORT CLOSE)
SOLO & GROUP: For the taste that you like
Light up a Lucky Strike
GROUP: Right Now!
(HUM GLISS)
SOLO:
(SPOKEN) Light up a Lucky
SOLO & GROUP: It's Light Up Time

OPTIONAL

LIGHT UP TIME
JINGLE - #2 .20 sec.
GROUP: Light up a Lucky
SOLO: It's Light Up Time
GROUP: Be Happy Go Lucky
SOLO: It's Light Up Time
For the taste that you like
Light up a Lucky Strike
GROUP: Right Now!
(HUM GLISS)
SOLO:
(SPOKEN) Light up a Lucky
SOLO & GROUP: It's Light Up Time

RS

ATX01 0020562

(TAG)

DANNY: Gee, I'm sorry they're not going to do the picture of your life, Jack.

JACK: Oh, that's all right, Danny. After all, I'm on radio and television. As a matter of fact, I do a television show tonight.

DANNY: You do? Gee, I'd like to see that.. You know I've never done any television.

JACK: Well, Danny .. why don't you walk over to the TV studio with me.

DANNY: Look, I walked over to your radio show and wound up doing a free guest shot. From now on you walk alone.

JACK: Okay.. Goodnight, Danny .. see you on TV folks.

(APPLAUSE & MUSIC)

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

LW

HERBERT TARYTON

HR 301F

Filter smokers! True tobacco taste...real filtration.. famous TAREYTON quality...they're all yours when you smoke Filter Tip TAREYTON. Filter Tip TAREYTON gives you all the full, rich taste of TAREYTON'S quality tobacco and real filtration, too, because Filter Tip TAREYTON incorporates Activated Charcoal, renowned for its unusual powers of selective filtration. Look for the red, white and blue stripes on the package. They identify Filter Tip TAREYTON, the best in filtered smoking.

DON:

The Jack Benny program was brought to you by the American Tobacco Company .. America's leading manufacturer of cigarettes.

TB

ATX01 0020564