

# AS TELECAST

PROGRAM #7  
AS BROADCAST

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

"THE JACK BENNY TELEVISION PROGRAM"

SUNDAY, APRIL 19, 1953

CBS

4:30 - 5:00 PM PST

GM

ATX01 0082564

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE

OPEN -1-

THE JACK BENNY TV SHOW  
APRIL 19, 1953

OPENING COMMERCIAL

(MUSIC: LUCKY STRIKE THEME UP AND  
UNDER----)

CUT TO TITLE CARD:  
"THE JACK BENNY PROGRAM"

DON  
From Television City in Hollywood,  
The Jack Benny Program with his  
special guest Fred Allen....

CUT TO TITLE CARD:  
"PRESENTED BY LUCKY STRIKE"

presented by Lucky Strike!

CUT TO TITLE CARD:  
"BE HAPPY -- GO LUCKY,  
LUCKIES TASTE BETTER"

(MUSIC: VAMP AND BE HAPPY --  
GO LUCKY -- SHORT VERSION)

CUT TO FILM BENEFIT - C

ATX01 0082565

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE

-A-

OPEN -2-

BENEFIT STORY (REVISED)

OPEN ON A CLOSEUP OF A  
BEAUTIFUL BOSTON GIRL  
SMARTLY TURNED OUT IN SMALL  
HAT AND AFTERNOON DRESS.  
BEGINS TEARING THE SEAM OF  
A LUCKY. BACKGROUND IS A  
VERY SIMPLE INTERIOR,  
LIGHTENED TO CONVEY STATELY  
ATMOSPHERE.

THE GIRL SPEAKS WITH JUST  
THE SLIGHTEST NOTICEABLE  
ACCENT, ONLY STRONG ENOUGH  
TO IDENTIFY HER WITH THE  
LOCALE.

FAST DISSOLVE TO CLOSEUP OF  
A NEW ORLEANS BELLE TEARING  
THE LAST BIT OF SEAM. HER  
HAIR IS BOUND IN A RIBBON,  
AND SHE WEARS A VERY FEMININE  
COTTON DRESS. THE BACKGROUND IS  
SIMPLE, SUGGESTING WROUGHT  
IRONWORK.

ANNCR (OFF)

In Boston, they say it this way ---

BOSTON GIRL (ON)

For my part, I've always been a  
Lucky smoker. They taste cleaner.  
And now I know the reason.

ANNCR (OFF)

In New Orleans, it sounds like this---

ATX01 0082566

THE AMERICAN TOBACCO COMPANY -B-  
LUCKY STRIKE

OPEN -3-

BENEFIT STORY (REVISED)

SHE, TOO, SPEAKS WITH  
JUST A TOUCH OF DIALECT.

NEW ORLEANS GIRL (ON)

I smoke Luckies because they taste  
fresher. And I know the reason for  
that!

ANNCR (OFF)

While around Seattle, you're apt  
to hear....

DISSOLVE TO CLOSEUP OF A  
SEATTLE BOY, WEARING A SPORT  
COAT AND SLACKS. HE HOLDS THE  
CYLINDER FROM ALREADY REMOVED  
PAPER FROM A LUCKY. THE  
BACKGROUND SUGGESTS A MOUNTAIN  
LODGE WITH OUTDOOR SCENE OF  
MOUNTAIN BACKGROUND VISIBLE  
THROUGH WINDOW. HE SPEAKS WITH  
VIRTUALLY NO DIALECT.

SEATTLE BOY (ON)

I like Luckies because they taste  
smoother ... and I can show you  
why ....

CAMERA MOVES IN FOR A  
CLOSEUP OF THE CYLINDER.

ATX01 0082567

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE

-C-

OPEN -4-

BENEFIT STORY (REVISED)

ANNOR (ON)

MATCHED DISSOLVE TO  
ANIMATED LUCKY CYLINDER,  
SHOWING LONG STRANDS. IN  
SYNC, ARROW POPS ON  
LABELLED, "FREE FROM  
LOOSE ENDS".

POP OFF, "FREE FROM LOOSE  
ENDS."

FAST BURNING CYLINDER  
ELONGATES BACK TO  
DIAGRAMMATIC LUCKY STRIKE  
(WITH LONG STRANDS) IT  
LIGHTS AND BURNS VERY  
SLOWLY. THE WAVERING LINE  
WRITES ON EVEN WITH THE ASH,  
AND MOVES BACK EVENLY.

Yes, wherever you go, smokers recognize  
this as the symbol of better taste in a  
cigarette. Why? Because this firm  
perfect cylinder of fine tobacco means  
Lucky Strike is made better to taste  
better. Notice how it holds its shape,  
without crumbling ... and without loose  
ends to spoil the taste. That's why  
Luckies taste cleaner.  
And ... Luckies are fully packed with  
long strands of fresh, good-tasting  
tobacco. And every pack of Luckies is  
extra tightly sealed to keep that fresher  
taste. That's why Luckies taste fresher.  
You can tell a Lucky every time by its  
fine, naturally mild tobacco - and by the  
way that tobacco is firmly packed but  
perfectly shredded to always draw  
freely and smoke evenly. That's why  
Luckies taste smoother.

ATX01 008256B

THE AMERICAN TOBACCO COMPANY -D-  
LUCKY STRIKE

OPEN -5-

BENEFIT STORY (REVISED)

ANNCR (OVER)

MATCH DISSOLVE TO PREVIOUS  
CLOSEUP LUCKY CYLINDER,  
HELD HORIZONTALLY IN THE  
SEATTLE MAN'S HAND. PULL  
BACK SLIGHTLY AS HE CRUMBLES  
THE CYLINDER AND SNIFFS THE  
TOBACCO IN HIS HAND.

Yes, friends, you can tell by Luckies'  
rich aroma that Lucky Strike means fine  
tobacco -- and you can see for yourself...

DISSOLVE TO CU BOSTON  
GIRL AS BEFORE JUST  
TAKING CYLINDER OUT OF  
PAPER.

Luckies are made better to taste better.  
So ....

WITH HER OTHER HAND SHE  
HOLDS UP A LIGHTED LUCKY.

BOSTON GIRL (ON)

For a cleaner smoke ...

CUT TO CLOSEUP NEW  
ORLEANS GIRL

NEW ORLEANS GIRL (ON)

a fresher smoke ...

CUT TO CLOSEUP  
SEATTLE GUY

SEATTLE GUY (ON)

A smoother smoke ...

DISSOLVE TO CARTON  
ZOOMING IN. IN SYNC--

ANNCR (OVER)

POP IN LETTERING:  
"BE HAPPY -- GO LUKCY".

Make your next carton Lucky Strike!  
Be Happy -- Go Lucky ... and enjoy a  
Lucky .. and enjoy a better tasting  
cigarette.

ATX01 0082569

-1-

JACK BENNY TELEVISION SHOW NO. 7  
April 19, 1953

(AFTER COMMERCIAL, JACK COMES OUT TO "LOVE IN BLOOM" AND APPLAUSE.  
HE IS WEARING GLASSES.)

JACK

Thank you, ladies and gentlemen, welcome to the  
Lucky Strike Program ... And tonight we have a  
show that we think is --- oh, by the way --

(TAPPING HIS GLASSES)

In case you're wondering about these ... My  
producer insisted I come out wearing glasses.  
He said it wouldn't hurt if people thought I  
was Mr. Peepers.

(TAKES GLASSES OFF AND PUTS THEM AWAY)

He had another suggestion that I stand in the  
center of the stage while a two-ton block of  
cement dropped right on my head ... He felt that  
this would appeal to the people who watch You  
Asked For It ... He said he had thousands of  
requests ... Anyway, I'm not gonna get upset about  
it because today I'm very excited. You see, right  
after my television show I leave for San Francisco,  
and I open at the Curran Theatre tomorrow night.  
I'll be there three weeks .. The reason I'm excited  
is that the first time I ever appeared in public was  
in San Francisco. I played my violin .... Let me see ...  
just where was that place? .. It was in the heart of  
town .. Let me see ... I haven't been there for so  
long... Oh yes, it was on the corner of Taylor and Market.

(MORE)

DH

ATK01 0082570

JACK (CONT'D)

...I understand there's a theater there now .. After that I travelled. I played two weeks on a cable car ... Anyway, as you probably know, ladies and gentlemen, Fred Allen is my guest star tonight .. Now a lot of people think that because of the feud that Allen and I have had on radio for years, that we hate each other. Well, this is not the truth .. Fred and I are the best of friends. Well, maybe not the best of friends, but friends .. Well, friends is not exactly the right word .. we're more ... more ... Maybe we do hate each other ... I know I can't stand him ... I want to tell you something about Fred Allen. A few years ago he came out here to make a Technicolor picture and they asked me if I'd play a small part in it. The name of it was, "It's In The Bag", or something, ... Well, I said I would ... then when we started to shoot the picture we found out that it couldn't be made in Technicolor because, due to a peculiar pigment in Fred Allen's skin, he photographed argyle... In fact, twice in my dressing room I tried to put my foot into his mouth ... what a face ... with those bags under his eyes he looks like a short butcher peeping over two pounds of liver ... Anyway, he's going to be on my show, and ---

(STAGE MANAGER COMES OUT ON STAGE)

MANAGER

Okey, Mr. Benny, that's enough rehearsing on that ... Raleigh, bring that boom in here so we can get that extra scenery in.

JACK

What's the matter?

MANAGER

You don't have to rehearse your monologue any more. It's just the right length ...pardon me... Kill those lights in the back of the house, will ye, fellows?

ATX01 0082571



JACK

Well, if we aren't going to rehearse my monologue any more, I think we oughta start rehearsing the sketch.

MANAGER

We can't do that. Mr. Allen hasn't arrived yet.

DW

ATX01 0082572

JACK

How do you like that? I give a guy a job because I feel sorry for him, pay his bus fare all the way out here from New York, and he doesn't even show up for rehearsal.

MANAGER

Well, as long as we've stopped, we might as well break for lunch

(WALKING OFF, YELLING)

Lunch, everybody...Break for lunch!!

JACK

(CALLING)

Rochester...Rochester .. We're breaking for lunch!

ROCHESTER ENTERS TO APPLAUSE RIDING A BICYCLE ATTACHED TO BOX-TYPE CART. ON THE SIDE OF THE CART IS PRINTED "BENNY'S MEALS ON WHEELS, WAGON NO. 7". ON EITHER SIDE OF THE LETTERING IS A PICTURE OF A HAMBURGER AND A HOT DOG.

JACK

Have you got everything, Rochester?

(STAGE HANDS COME OVER TO WAGON)

ROCHESTER

What'll you have, Mr. Benny?

JACK

Never mind me, wait on the customers first.

ROCHESTER

Yes, sir.

ROCHESTER HANDS EACH OF THE STAGE-HANDS A SANDWICH.. THEY PAY HIM AND LEAVE. JACK WATCHES THE TRANSACTIONS WITH GREAT INTEREST.

JACK

Rochester, why did you put so much catsup on those sandwiches?

DW

ATX01 0082573

ROCHESTER

It's just an idea I had for drumming up more business.

JACK

How could putting so much catsup on a sandwich bring us more business?

ROCHESTER

I figured if it drips on their shirts, we'll get to do their laundry, too.

JACK

Gee, I never thought of that.

STAGE MANAGER ENTERS.

MANAGER

Oh, Mr. Benny ---

JACK

What'll you have, ham or cheese?

MANAGER

I had my lunch. I just want to tell you that as long as Fred Allen isn't here, we'll have to skip the dialogue rehearsal, we have a lot of work to do on the lights, anyway. We won't need you for about two hours.

(STAGE MANAGER GOES OFF)

DW

JACK

Two hours? I had an appointment to be at my sponsor's office at four o'clock and now I'll be late.

ROCHESTER

Well, boss, if you have two hours, why don't you go to see your sponsor now?

JACK

Say .. that's a good idea. You know this is the day he picks up my option.

ROCHESTER

(WORRIED) Your option?

JACK

Rochester, there's nothing to worry about. It's just a formality.. they want to make sure they've got me. So I'll see you later. Oh, Rochester, sell all the sandwiches you can .. and give them a floor show, then you can add a cover charge.

ROCHESTER

Oh yes, Boss - yes sir. Get your sandwiches here .. Roast beef ... ham ... cheese ... and Mr. Benny's home-made noodle soup ... Come and get it.

(JACK EXITS)

(STAGE HANDS GATHER AROUND)

ORCHESTRA STARTS .. ROCHESTER SINGS "SIDE BY SIDE" AS HE GIVES THE STAGE HANDS SANDWICHES, HE DANCES OVER TO THEM AND BACK TO THE CASH REGISTER .. AT END OF SONG ROCHESTER RIDES HIS CART OFF AS WE DISSOLVE TO MR. LEWIS'S OUTER OFFICE.

GM

(INTRO)

-5A-

ROCH: Oh we ain't got a barrel of money  
Maybe we're ragged and funny  
But we travel along  
Singing a song  
Side by side  
We don't know what's coming tomorrow  
Maybe it's trouble and sorrow  
But we'll travel the road  
Sharing our load  
Side by side  
Through all kinds of weather  
What if the sky should fall  
Just as long as we're together  
It doesn't matter at all.  
When they've all had their troubles and parted  
We'll be the same as we started  
Just traveling along  
Singing a song  
Side by side  
Lest call -- Ham - cheese - Mr. Benny's Home made  
noodle soup...

(PEDALLING OFF)

We'll travel along  
Singing a song  
Side by side.

(APPLAUSE)

ATX01 0082576

MR. LEWIS' SECRETARY, MISS ROCKFORD, IS SEATED BEHIND A DESK. AMONG OTHER THINGS ON THE DESK, THERE ARE THREE PHONES. AS THE SCENE OPENS ONE OF THE PHONES RINGS, AND THE SECRETARY ANSWERS IT.

SECRETARY

Hello .. The American Tobacco Company .. I'm sorry, but Mr. Lewis can't be disturbed right now.

(JACK ENTERS AS THE SECRETARY CONTINUES TALKING ON THE PHONE.)

However, I'd be very happy to take a message.

(AS THE SECRETARY WRITES THE MESSAGE SHE IS GETTING OVER THE PHONE, JACK TRIES TO BE CALM, NONCHALANT AND PATIENT.

SECRETARY

Yes...yes...uh huh....uh huh....yes...yes...

yes, sir, I'll see that he gets it.

SHE REPLACES THE RECEIVER AND LOOKS UP AT JACK.

Yes, sir?

JACK

My name is---

THE SECOND PHONE RINGS.

SECRETARY

Excuse me.

SHE ANSWERS THE PHONE.

SECRETARY

Mr. Lewis' office. Oh yes, he asked me to take the information.

SHE AGAIN STARTS WRITING AS SHE LISTENS

Yes.....Yes.....yes....uh huh.....

uh huh.....Yes...yes.....I've got it, thank you.

LW

ATX01 0082577

SHE REPLACES THE RECEIVER AND LOOKS UP AT JACK AGAIN.

SECRETARY

Yes, sir?

JACK

My name is --

THIRD PHONE RINGS

SECRETARY

Excuse me.

SHE ANSWERS THE THIRD PHONE. AND JACK PICKS UP THE RECEIVER OF THE FIRST PHONE AND DIALS IT.

Mr. Lewis' office. Yes..uh huh...Yes..Uh huh...

I think so....Yes... I see...Well, it seems

that Mr. Lewis requested that---

SECOND PHONE RINGS

SECRETARY

(INTO THIRD PHONE)

Just a moment, please.

SHE ANSWERS THE SECOND PHONE.

Hello.

JACK

(INTO PHONE)

My name is Jack Benny, I have an appointment  
with Mr. Lewis....Is he in?

SECRETARY

(INTO PHONE)

I'm sorry, Mr. Benny, but Mr. Lewis can't  
be disturbed right now. Can he call you back?

JACK

Call me back?

SECRETARY

Yes...are you at home or in Palm Springs?

JACK

I'm in Stockholm, Smorgasbord 7321...  
Now Miss, if you don't mind, will you --

SECRETARY

(LOOKING AROUND)

Oh, Mr. Benny...I'm terribly sorry.

THEY BOTH HANG UP

JACK

Now, Miss, I have an appointment with  
Mr. Lewis. May I see him?

SECRETARY

I'm sorry, Mr. Benny, but Mr. Lewis has  
someone in his office right now...and he left  
orders not to be disturbed.

(INDICATING A CHAIR)

Do you mind waiting?

EM

ATX01 0082579



JACK

Not at all.

JACK SITS DOWN AND INTERESTS HIMSELF IN A MAGAZINE. AFTER A MOMENT, HE LOOKS UP.

JACK

(TO SECRETARY)

You know, Mr. Lewis is going to pick up my option today. That's why I'm here.

SECRETARY

That's nice.

JACK

You know I've been with the American Tobacco Company for ten years and they're very happy with me.

SECRETARY

That's nice.

JACK

Of course, they should be because I'm acknowledged to be one of the greatest comedians in---

SECRETARY

Excuse me.

JACK

Certainly.

AS SHE EXITS, JACK LOOKS HER UP AND DOWN

JACK

Gee, I hope Mr. Lewis, isn't tied up too long. I've gotta get back to rehearsal.

(DISSOLVE TO MR. LEWIS'S PRIVATE OFFICE)

MR. LEWIS IS SEATED BEHIND HIS DESK. FRED ALLEN IS STANDING  
FACING THE WINDOW, WITH HIS BACK TO THE AUDIENCE. AS HE STARTS  
TO SPEAK, HE TURNS AND THE AUDIENCE SEES WHO IT IS.

ALLEN

As I was saying, Mr. Lewis ----

(APPLAUSE)

..As I was saying, It isn't that I want  
Mr. Benny's job. It's just that it's time  
you put him out to pasture.

LEWIS

Put him out to pasture?

ALLEN

Yes, for thirty years Benny's been milking jokes for an audience that is not contented... think it over, Mr. Lewis.

LEWIS

I don't know.. Taking a man like Jack Benny and..er..er..putting him out to pasture.... Do you think it'll work?

ALLEN

If Benny can spend his last years around anything green, he'll go for it ... Take my advice, Mr. Lewis, let him go now. I'd be happy to take his place and finish out the rest of the season.

LEWIS

But I can't let Jack go just like that. We've given him a contract.

ALLEN

But, Mr. Lewis, you're a shrewd businessman. I'm sure that nestled somewhere in that legal document there must be a tobacco-picking clause.

EM

ATX01 0082582

LEWIS

Mr. Allen, why don't you sit down?

ALLEN

Sit down? Mr. Lewis, have you ever ridden thirty-two hundred miles on a bus? If the sun felt like I do, it would never set again.

LEWIS

Well, try that chair, it's very comfortable.

ALLEN

Okay.

(ALLEN SITS DOWN)

LEWIS

Mr. Allen, before I'd make any change, I'd have to be sure that it is one for the better. Have you any television experience?

ALLEN

Nobody has, even the Voice of Experience has no experience. However, I've studied the medium thoroughly. And because television has a comparatively small screen, I realize that the successful performer would be one who has trained himself to work in a limited space. So I did all my rehearsing inside a Bendix Washing Machine. I'm ready.

LEWIS

Inside a Bendix Washing Machine?

GM.

ATX01 0082583

ALLEN

Yes...and to make that popular slogan  
even more popular ... Now that Tide's  
in, let's let Benny out.

LEWIS

Mr. Allen, do you mind if I ask you a  
personal question?

ALLEN

Not at all.

LEWIS

I've seen you on occasional guest appearances.  
Does that pay you enough money to live on?

ALLEN

Oh, no ... no. Fortunately, I have a unique  
talent that guarantees me steady employment ...  
that is, three times a week.

LEWIS

Well, that's wonderful. What do you do?

ALLEN

I'm a taster for Dr. Ross dog food.

LEWIS

Dog food?

ALLEN

I'm the Fido who knows best. I'm known  
in Kennels from coast to coast as the  
Canine Duncan Hines.

LEWIS

(IMPRESSED)

A taster of dog food. That is unique.

ALLEN

I acquired the talent during the lay-off  
season. I knew a talking dog...He spoke  
highly of it, so I took it up.

LEWIS

Well, Mr. Allen, in regards to the Lucky Strike Program, I don't doubt for a moment that you are well qualified.. but I mustn't lose sight of the fact that in Benny we have a double asset. He's not only a comedian, but he also plays a musical instrument.

ALLEN

Are we not toying with words, Mr. Lewis?  
Let's just say he has a musical instrument.  
However, if it's music you want, I have come prepared. Let me tell you, Mr. Lewis, that in two minutes you won't know your office from Carnegie Hall.

ALLEN PICKS UP A CLARINET WHICH IS AT THE FOOT OF HIS CHAIR, AND THEN DEMONSTRATES HIS MUSICAL ABILITY BY PLAYING "LOVE IN FLOOM" JUST ABOUT AS LOUSY AS JACK WOULD PLAY IT ON THE VIOLIN.

ALLEN

Well, Mr. Lewis, I've given you all my qualifications. If you'll drop Benny's option and make me the star, I'll not only do a better job for Lucky Strike, but I'll give you a program that has no loose ends.

A GROUCHO MARX DUCK COMES DOWN WITH A HUNDRED DOLLAR BILL IN ITS MOUTH, ACCOMPANIED BY SAME MUSIC AS ON GROUCHO MARX PROGRAM.

GM

ATX01 0082586

LEWIS

(EXCITEDLY)

You said no loose ends, the Secret words.

(HANDING ALLEN THE MONEY)

This hundred dollars is yours.

ALLEN

(BEWILDERED)

Does Groucho know about this?

LEWIS

He installed it for me.

DUCK GOES BACK UP.

ALLEN

Well, Mr. Lewis, when do I start to work?

LEWIS

Mr. Allen, I appreciate your offer, but I'll need a few days while I think your proposition over. I have an appointment with Mr. Benny concerning his option, but I'll see if I can stall him off.

ALLEN

That's fair enough. And if you should decide in my favor, please let me know before nine o'clock Monday morning. It would be most embarrassing to be pulled out of line in the Unemployment office.

THEY SHAKE HANDS. ALLEN GOES TO THE DOOR AND WHEN HE OPENS IT HE SEES JACK SITTING IN THE OUTER OFFICE...HE IMMEDIATELY CLOSES THE DOOR AGAIN.

RM



LEWIS

What's the matter, Mr. Allen?

ALLEN

It's Benny. He mustn't see me here ...

I better hide.

ALLEN, LOOKING FOR A PLACE TO HIDE, NOTICES THE LIFE-SIZE CARDBOARD IMAGE OF DOROTHY COLLINS STANDING IN THE CORNER. HE STEPS OVER TO IT, GETS BEHIND IT, BUT IT IS TOO SHORT. HE PUTS HIS HEAD ON ONE SIDE, THEN THE OTHER ... THEN HE BENDS BACK THE HEAD OF DOROTHY COLLINS AND STANDS SO THAT HIS HEAD REPLACES DOROTHY'S. LEWIS LOOKS AT IT CRITICALLY. ALLEN WALKS TOWARD A CLOSET.

LEWIS

No, no, not that closet. Here, this one.

ALLEN OPENS THE OTHER CLOSET DOOR, STOPS AND TAKES OUT A CIGARETTE.

ALLEN

I may be in there quite awhile. May I have a light?

GM

ATX01 0082588

LEWIS

Certainly, certainly.

LEWIS TAKES A LIGHTER OFF THE DESK, GOES OVER TO ALLEN AND LIGHTS HIS CIGARETTE. ALLEN THEN GOES INTO THE CLOSET. LEWIS THEN FLIPS THE SWITCH ON HIS INTER-OFFICE PHONE.

LEWIS

Miss Rockford, you may send Mr. Benny in now.

(CUT TO SECRETARY)

SECRETARY

(INTO PHONE)

Yes, Mr. Lewis.

(TO JACK)

Mr. Benny, you may go in now.

JACK GETS UP AND GOES INTO LEWIS'S OFFICE.

JACK

Hello, Mr. Lewis.

LEWIS

Hello, Jack. Sit down, sit down.

DH

ATX01 0082589

JACK

Thank you.

(JACK SITS DOWN)

You know, Mr. Lewis, I remember the very first year I worked for you. When it came option time, I was a nervous wreck...But since then it's been just a formality ... I come in, you sign the option, and that's it... What a wonderful association.

LEWIS

Yes, it has been.

JACK

Been?...

I mean, been?... Oh, yes yes...it has... and I'm confident that it will continue to be? .. Be.. what I mean is, it's been so much fun working for you...You're a wonderful sponsor. And, well, if I do say so myself, where could you find a better comedian than I am?

A PUFF OF SMOKE COMES OUT OF THE CLOSET KEY-HOLE.

JACK

Now, Mr. Lewis ...

SECRETARY COMES IN.

SECRETARY

Mr. Lewis, I have the options you wanted to sign today.

DH

ATX01 0082590

LEWIS

Oh, good, good.

JACK

Yes, good, good.

SECRETARY HANDS HIM THREE CONTRACTS...LEWIS SIGNS ONE.

LEWIS

The Hit Parade.

(SIGNING ANOTHER ONE)

Ann Sothern...

(SIGNING ANOTHER ONE)

Robert Montgomery...

(TO SECRETARY)

And you'll see that these are in the mail so  
they can be countersigned.

SECRETARY

Yes, sir.

(SHE TAKES CONTRACTS AND EXITS)

JACK

Mr. Lewis...Mr. Lewis..where's my contract?

LEWIS

Well.....

JACK

I'm here, let me sign it. Let's get  
it over with. You know, let's have no  
loose ends.

(JACK LOOKS UP)

....no loose ends.

DH

ATK01 0082591

LEWIS

Jack, what are you looking for?

JACK

You know what I'm looking for, Groucho told me ... Now please, Mr. Lewis, where's my contract?

JACK STARTS RUMMAGING THROUGH PAPERS ON LEWIS' DESK.

LEWIS

Jack...Jack...please...

JACK HAPPENS TO LOOK AT THE WASTEPAPER BASKET. REACHES DOWN AND TAKES OUT A LEGAL LOOKING PAPER AND LOOKS AT IT.

JACK

My contract! ... Mr. Lewis, what was my option doing in the waste-paper basket?

LEWIS

It must've blown off my desk. You see, when the window is open, there's a strong wind from the Northeast.

JACK

Hmm...that's funny. Last year it was from the Southwest ... Now look, Mr. Lewis, you don't have to beat around the bush with me...Anything we say is strictly confidential ... After all, there are just the two of us here.

DH

ATX01 0082592

LEWIS

Now Jack, regretting your option --

JACK

What?

LEWIS

I mean, regarding your option ...

JACK

Yes yes yes yes?

LEWIS

I'd like a little time to think it over.

JACK

(GETTING UP)

Mr. Lewis, I don't know why you're  
hesitating, but I'm getting the feeling  
that you want somebody else ... Mr. Lewis,  
you can't turn me out just like that.  
After all, I've been with the American  
Tobacco Company for ten years.

LEWIS

That's true. When you first came to work  
for us, you were thirty-nine.

JACK

That's right ... And for years now I've  
been doing a good job for the American  
Tobacco Company....I've been selling the  
product ... and two summers you even  
exercised the tobacco picking clause.

TK

LEWIS

We didn't exercise it, you held us to it.

JACK

Anyway, I came up here fully confident that you were going to pick up my option ... but for some reason you seem to be stalling.

LEWIS

Jack, you're taking the wrong attitude. I haven't come to any decision about dropping your option.....I merely asked you to wait awhile ... Say four or five days.

TK

ATX01 0082594

JACK

Now wait a minute ... there's something fishy going on here and I'm gonna get to the bottom of it ... Mr. Lewis, what has Fred been telling you?

LEWIS

Jack, there's no need to get excited. As you know, the entertainment business is very competitive.

JACK

Wait a minute ... So that's it ... Fred, how could you do a thing like this to me? You ought to be ashamed of yourself... You, of all people, coming in here and trying to get my job.

ALLEN

Jack, I had to do something. I've eaten so much dog food, they wrote a song about me being in a window.

JACK

Well, all I can say is you've got a lot of nerve.

ALLEN

All right, Jack, I'll admit that I'm a heel... But every heel is close to a good sole. That's a direct quote from the poet, Tom McCann.

DH

ATX01 0082595



JACK

Oh... Very well, I'll wait ...

Four or five days, eh?

LEWIS

Yes ... where will I be able to get in  
touch with you?

JACK

Just call your secretary, I'll be sitting  
in the outer office ... Goodbye, Mr. Lewis.

(STARTING TOWARD DOOR, NERVOUSLY)

Don't keep me waiting too long -- you know --

LEWIS

Jack, that's the wrong --

JACK OPENS THE CLOSET DOOR, EXPOSING FRED ALLEN.

JACK

Fred...Fred Allen..what are you doing in  
that closet?

ALLEN

(STEPPING OUT)

Believe it or not, I'm playing Post Office.

JACK

Post Office?

ALLEN

Kiss me.

DH

ATK01 0082596

JACK

Well, Fred, after that last line, I shouldn't forgive you, but I will ... I know you're sorry for what you did, so let's forget it...Come on, we'll go out and have a bite to eat.

ALLEN

Okay.

THEY START TOWARD DOOR.

JACK

I'll be waiting to hear from you, Mr. Lewis

LEWIS

(STANDING UP)

Yes ... yes ...

THEY GO OUT THE DOOR, LEWIS SITS DOWN .. THE OTHER CLOSET DOOR OPENS AND EDDIE CANTOR COMES OUT.

CANTOR

I thought they'd never leave.

(APPLAUSE)

CANTOR

Now that they're both gone, Mr. Lewis, let's get down to business.

(CURTAINS START TO CLOSE)

CANTOR

I can give Lucky Strike one of the best comedy shows that was ever on radio, television, or the history of the entertainment business. With my talent, there's no limit where we can go --

(MUSIC:)  
(CURTAINS CLOSE)

DON

Jack will be back in just a moment, but first --

DH

(TAG)

(AFTER COMMERCIAL, JACK COMES OUT TO MUSIC AND APPLAUSE)

JACK

Thank you very much, ladies and gentlemen...  
And you know, this whole scene about my sponsor  
not picking up my option was just a gag..As a  
matter of fact, I've got a contract to be with  
the American Tobacco Company till I'm forty..  
They didn't know what they were getting into...  
Say, did you see in the paper about Heifetz  
being slugged in the arm while he was playing  
his violin in Tel Aviv...It's funny, the same  
thing happened to me in Chicago and I wasn't  
even playing..I was just carrying the violin case.  
Oh, Fred, will you come out here, please?

(FRED ALLEN OUT TO APPLAUSE)

JACK

I want to thank you for being on my show..  
and I think you did a wonderful job.

ALLEN

Jack, you won't believe this, but I did my  
best to louse it up.

JACK

I believe it..By the way, Fred, is it true  
about you eating dog food?

FRED

Yes, it is.

TC

ATX01 0082598

JACK

Well, doesn't it bother your stomach?

FRED

No, but eating out of that bowl is very hard on my knees.

JACK

I can understand that...Oh, Eddie Cantor.. will you come out here, please?

(EDDIE CANTOR COMES OUT TO APPLAUSE)

JACK

Eddie, I want to thank you for being on my show.

CANTOR

It was my pleasure, Jack.

JACK

No, no, Eddie, it was my pleasure.

CANTOR

No, Jack, it was my pleasure.

JACK

No, no, Eddie, it was my pleasure.

ALLEN

Ladies and gentlemen, this is what happens when two straight men get together.

JACK

What?

ALLEN

Why don't you give me my money so I can go?

TC

ATX01 0082599

JACK

No, no, Fred..For being such good sports, I want both of you and your wives to come over to my house for dinner tonight.

CANTOR

Okay, Jack, thanks.

ALLEN

Well, Jack, I've never been to your house before...How do I get there?

JACK

Well...as you leave the studio, you go two blocks till you come to the California Bank... you turn right for five blocks till you come to the Bank of America. Then turn left for eight blocks till you get to the corner where the Security First National is. Then go straight out past the Citizens Trust Company till you come to the Beverly Hills Branch of the California Bank..Then you ----

ALLEN

Wait a minute, Jack..wouldn't it be easier to go straight out Sunset Boulevard?

JACK

If you don't care for scenery.

(CUT OFF THE AIR)

TC

ATX01 0082600

CLOSE - 1

THE AMERICAN TOBACCO COMPANY -A-  
LUCKY STRIKE

"JACK BENNY" CLOSING COMMERCIAL, LONG VERSION  
(55 SECOND BENEFITS - FILM D) REVISED

CUT TO COLLINS IN BULLSEYE.

DOROTHY

Friends -- in a cigarette it's the  
taste that makes the difference --  
and Luckies are made better to  
taste better ... cleaner, fresher,  
smoother.

ANNOUNCER (OVER)

DISSOLVE TO CLOSEUP HANDS JUST  
FINISHING TEARING A LUCKY,  
REMOVING THE CYLINDER AND  
POINTING TO END. SUPER "FREE  
FROM LOOSE ENDS" OVER.

Cleaner? Yes, indeed! When you  
take the paper off a Lucky Strike  
it remains a perfect cylinder of  
fine tobacco -- without loose ends  
to spoil the taste.

REMOVE SUPER. SUPER "ROUND AND  
FIRM AND FULLY PACKED."

Fresher? Of course! Luckies' long  
strands of fresh, mild, good-tasting  
tobacco are made into a cigarette  
that's round, firm and fully packed  
to give you a fresh-tasting smoke.  
And smoother? You bet! Luckies'  
fine tobacco is firmly packed --  
yet perfectly shredded to draw  
freely and smoke evenly.

REMOVE SUPER. SUPER "DRAWS  
FREELY AND EVENLY"

DW

ATX01 0082601

CLOSE - 2

THE AMERICAN TOBACCO COMPANY -B-  
LUCKY STRIKE

"JACK BENNY" CLOSING COMMERCIAL  
(55 SECOND BENEFITS - FILM D)

DISSOLVE BACK TO DOROTHY IN  
BULLSEYE

SHE HOLDS UP CARTON.

DOROTHY

So remember, friends -- for a  
cleaner, fresher, smoother smoke  
-- you just Be Happy -- Go Lucky!  
Try a carton of Lucky Strikes!

DOROTHY (SINGING)

(BACKED BY OFFSTAGE CHORUS)

Be Happy -- Go Lucky  
Go Lucky Strike today!

DW

ATX01 0082602