



AS TELECAST

Batten, Barton, Durstine & Osborn, Inc.
383 MADISON AVENUE, NEW YORK 17, NEW YORK • ELDORADO 3-5800
Advertising

"AS BROADCAST"

PROGRAM #14
(FIRST REVISION)

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, NOVEMBER 15, 1953 CBS 4:30-5:00 PM PST

BOSTON • BUFFALO • CHICAGO • CLEVELAND • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • NEW YORK • PITTSBURGH • SAN FRANCISCO • SYRACUSE
PA-937

ATX01 0082741

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

OPEN

-1-

THE JACK BENNY TV SHOW

OPENING COMMERCIAL

LIVE

(MUSIC: LUCKY STRIKE THEME UP
AND UNDER:)

ANNOUNCER

CUT TO TITLE CARD:

"THE JACK BENNY PROGRAM:

From Television City in
Hollywood we bring you the
Jack Benny Program, with his
special guest, Johnny Ray,

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 AUCTION #3

ATX01 0082742

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
55 SECOND COMMERCIAL

OPEN

-2-

#43

| | |
|--|---|
| OPEN ON EXTREME CLOSEUP OF TWO MARACAS BEING SHAKEN ACTIVELY IN FOREGROUND. IN BACKGROUND CAN PARTLY BE SEEN A CARTON OF LUCKIES. MARACAS MOVE ASIDE AS CAMERA MOVES IN ON LUCKY CARTON. BULLSEYE OF CARTON SWINGS OUT LIKE A DOOR. THROUGH OPEN "DOOR" TEN THREE-DIMENSIONAL LUCKY BULLSEYES POP OUT AND CONGA TOWARD CAMERA IN LINE. CUT TO CLOSEUP OF FLOOR WITH SHADOW OF LEADING BULLSEYE CONGA-ING INTO FRAME. PULL BACK TO REVEAL WHOLE LINE CONGA-ING ACROSS FRAME IN RHYTHM EVERY OTHER BULLSEYE WHIRLS AROUND TO REVEAL IN SEQUENCE, "L", "S", "M", "F", AND "T" ON THEIR BACKS, THEN THESE FIVE BULLSEYES CONGA FORWARD TO CLOSE RANKS AS REAR LINE CONGAS SIDWAYS TO CLOSE RANKS. | MUSIC: FIRST BAR OF TWO-BAR VAMP MUSIC: SECOND BAR OF TWO-BAR VAMP DOROTHY (SINGING) Luckies taste better! CHORUS (SINGING) Cleaner, fresher, smoother! DOROTHY (SINGING) Luckies taste better! CHORUS (SINGING) Cleaner, fresher, smoother! Lucky Strike means fine tobacco - Richer-tasting fine tobacco. |
|--|---|

ATX01 0082743

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
55 SECOND COMMERCIAL

OPEN -3-

#43 (CONT'D)

ALL TEN BULLSEYES START
WHIRLING AND "TURN INTO"
LUCKIES, AND ALL BUT CENTER
LUCKY IN FRONT LINE CONGA'S
BACKWARDS TO FORM A LINE OF
NINE.

ZOOM IN ON CENTER LUCKY
STRIKE STANDING IN
FOREGROUND THEN LUCKY TEARS
ITSELF DOWN THE SEAM.

PAPER FLIES OFF SCREEN
LEAVING LUCKY CYLINDER,
WHICH THEN LEANS OUT TO 45
DEGREE ANGLE ON ITS BOTTOM
END AND PIVOTS IN WIDE
CIRCLE, STRAIGHTENS UP
AND BOUNCES UP AND DOWN
TWICE, AND THEN LIES
DOWN HORIZONTALLY ON
FLOOR.

DOROTHY (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, fresher, smoother!

Lucky Strike ...

CHORUS (SINGING)

Lucky Strike!

ANNOUNCER (OVER)

You can actually see why
Luckies taste better when you
strip the paper from a Lucky
by tearing down the seam.

First, you see Luckies are made
better...made round and firm and
fully packed to draw freely
and smoke evenly.

ATX01 0082744

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
55 SECOND COMMERCIAL

#43 (CONT'D)

CYLINDER SISINTEGRATES INTO
NEAT FILE.

TOBACCO REFORM INTO
CYLINDER, PAPER FLIES BACK
ON, WRAPS ITSELF AROUND
CYLINDER, SEAM ZIPS UP
AGAIN AND LUCKY FALLS IN
BEHIND BACKGROUND LINE OF
LUCKIES AS THEY START CONGA-
ING OFF TO RIGHT OF FRAME.
LUCKIES WHIRL IN AN ARC TO
FORM BULLSEYES AGAIN, STILL
CONGA-ING, AS CAMERA MOVES
IN SLIGHTLY.
CUT TO MEDIUM CLOSEUP OF
CARTON AS BULLSEYES CONGA
BACK THROUGH "DOOR" INTO
CARTON AND DOOR CLOSES.
FRONT FLAP OF CARTON FLIPS
UP LIKE AN AWNING REVEALING
LUCKY PACKS INSIDE CARTON.
ONE PACK ZOOMS FORWARD TO
FULL SCREEN.

OPEN

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ANNOUNCER (CONT'D)

And, second, you see Luckies
are made of long strands of
fine light, naturally mild
tobacco.

Everybody knows - LS/MFT - Lucky
Strike means fine tobacco.
So remember ...

DOROTHY (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, fresher, smoother!

DOROTHY (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, fresher, smoother!
Lucky Strike!

CHORUS (SINGING)

Lucky Strike!

ATX01 0082745

JACK BENNY TELEVISION PROGRAM NO. 4

NOVEMBER 15, 1953

(AFTER OPENING COMMERCIAL, JACK COMES OUT IN FRONT OF CURTAIN
TO MUSIC AND APPLAUSE)

JACK

Thank you, ladies and gentlemen, and welcome to the Lucky Strike Program...Well, here I am again ... and as much as I like radio, I'm really crazy about television. I just wish I didn't have to do my rehearsing on Saturdays and Sundays, because I miss all the big football games. You know, I love football. You see, I'm not only a football fan, but believe it or not, when I was a kid, I used to play football I used to play with the Waukegan Wildcats. That was a long, long time ago way, way back ... as a matter of fact, we had the Statue of Liberty play before there was a Statue of Liberty. And believe me, in those days the game was much rougher...Have you ever been stopped on the twenty yard line by a tomahawk? That's about the silliest thing I'll say tonight. Yes sir, in those days when they cheered for the Indians, they didn't mean Stanford.

ATX01 0082746

JACK (CONTINUED)

By the way, Mary, how do I look on television in Palm Springs? She's there, you know. Well, anyway ... Ladies and gentlemen, on tonight's program my guest star is the very famous Johnny Ray...I must tell you something...I almost didn't get him...As a matter of fact, I didn't sign the contract till a week ago...Let's see, I think that was Thursday... that's right ... a week ago Thursday...it seems that, well ... let me show you what happened.

(OPEN ON JACK'S LIVING ROOM)

(ROCHESTER IS SITTING IN AN EASY CHAIR WITH HIS FEET UP ON AN OTTOMAN...HE IS WEARING A SMOKING JACKET AND SLIPPER. HE IS SMOKING A CIGARETTE IN A LONG HOLDER AND READING A BOOK...HE TURNS A PAGE...ON CUE THE PHONE RINGS. ROCHESTER KEEPS SMOKING AND READING THE BOOK...PHONE RINGS AGAIN...ROCHESTER STILL DOESN'T DO ANYTHING...PHONE RINGS THIRD TIME...ROCHESTER REACHES BEHIND THE LAMP AND BRINGS OUT A TALL MINT JULEP AND TAKES A SIP. THEN GOES BACK TO READING...PHONE RINGS FOURTH TIME... ROCHESTER DOES NOTHING...PHONE RINGS FIFTH TIME... ROCHESTER VERY SLOWLY PUTS DOWN BOOK AND SLOWLY GETS UP AND GOES OVER TO THE TABLE WHERE PHONE IS...REACHES OVER THE PHONE AND PICKS UP A PILLOW AND TAKES IT BACK TO HIS CHAIR AND SITS DOWN AGAIN ... PHONE RINGS AGAIN AND HE DOES NOTHING, JUST TURNS A PAGE AND KEEPS READING...PHONE RINGS AGAIN... WE HEAR THE FRONT DOOR SLAM AND THIS IS IMMEDIATELY FOLLOWED BY JACK RUSHING INTO THE ROOM, THROWING HIS COAT OFF AND MAKING A DIVE FOR THE PHONE)

JACK

Hello? ... Hello?...Hello?...Oh, darn it, they hung up.

(JACK REPLACES THE RECEIVER)

JACK

(AS HE TURNS)

I wonder who that could have --

(HIS EYES SUDDENLY REST ON ROCHESTER)

(AMAZED)

Rochester!

ROCHESTER

(CASUALLY)

Hello, Boss.

JACK

Rochester, have you been sitting in that chair all the time?

ROCHESTER

Uh huh.

JACK

But the phone...didn't you hear the phone?

ROCHESTER

Uh huh.

JACK

Then why didn't you answer it?

ROCHESTER

This is my day off.

JACK

Oh, for heaven sakes, whether it's your day off or not, couldn't you pick up the receiver? And anyway, if your day off is so precious to you, what are you sitting here for? ...Why are you sticking around the house?

ROCHESTER

I had nobody to go out with.

JACK

Nobody to go--Wait a minute...what about that girl you went out with the last time I gave you the day off?

ROCHESTER

Since then she got married and has two children.

JACK

Oh, so Leona threw you over and fell in love with somebody else, eh?

ROCHESTER

Oh no, Boss, she loved me, but she married this other fellow on account of money.

JACK

Money? Oh, he was rich?

ROCHESTER

No, but he had some!

JACK

Oh...you know, Rochester, I really had a tough day today.

ROCHESTER

You did?

JACK

Yeah...I had to rehearse my radio show and then I had to pose for publicity pictures... boy am I tired!

ROCHESTER

You are?

JACK

Uh huh...You know, on my way home I was thinking..here it's Rochester's day off... I'll be home all alone and I'll have to make my own lunch...You know, I'm kinda glad you stayed home...I don't even know where the eggs are.

ROCHESTER

You'll find 'em in the refrigerator.

(HE TAKES ANOTHER SIP OF HIS DRINK)

JACK

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Oh, all right...I'm gonna make myself a cheese omelet.

{ JACK EMPTIES ROCHESTER'S ASHTRAY INTO THE SILENT BUTLER }
{ JACK GOES OUT...WE HEAR THE REFRIGERATOR DOOR OPEN }

JACK'S VOICE

Rochester, are you sure the eggs are here in the refrigerator?

ROCHESTER

Yes sir, you'll find them on the top shelf.

JACK'S VOICE

Oh yes...I found one...Rochester, these eggs couldn't have been in the refrigerator very long, this one is warm.

ROCHESTER

Put on your glasses, you've got the light bulb..

JACK'S VOICE

Oh yes ...

{ JACK COMES BACK INTO ROOM }

JACK

Rochester, where's the frying pan?

ROCHESTER

In the drawer in the stove.

{ JACK GOES OUT...SOUND OF DRAWER OPEN... JACK COMES BACK IN }

JACK

Look, maestro, I hate to disturb you again, but I want to make myself a cheese omelet.

What will I need beside the eggs.

ATX01 0082751

ROCHESTER

Some cheese and milk ... and if you want it nice
and thick, use a little flour, too.

JACK

Okay.

(JACK GOES OUT)

JACK'S VOICE

Where's the flour?

ROCHESTER

In the right hand cupboard on the bottom shelf.

JACK'S VOICE

Okay.

(WE HEAR SOUND OF CUPBOARD DOOR OPEN ... THEN LOUD SNAP)

JACK'S VOICE

Ouch!

ROCHESTER

Look out for the mouse trap!

JACK'S VOICE

Hmm.

ROCHESTER

And you'll find the cheese in the --

JACK'S VOICE

I've got some ... Now let's see,

(DOOR BUZZER ... ROCHESTER KEEPS ON READING ... DOOR BUZZER AGAIN)

ROCHESTER

Boaz, there's someone at the door!

JACK'S VOICE

I heard it, I heard it!

(JACK COMES IN FROM KITCHEN ... DOOR BUZZER AGAIN)

ROCHESTER

He's coming, he's coming!

JACK

I'm coming, I'm coming!

(JACK'S PATIENCE IS NEAR THE END, BUT HE CROSSES THE ROOM AND EXITS TO ANSWER THE DOOR)

ROCHESTER

Between the phone ringin' and the door buzzin'

I'm a nervous wreck.

JACK'S VOICE

Hello, Don ... come on in.

(JACK AND DON ENTER THE LIVING ROOM)

DON

(NOTICING ROCHESTER)

Oh, hello, Rochester?

ROCHESTER

Hello, Mr. Wilson.

(DON TAKES JACK TO ONE SIDE)

DON

(WHISPERING)

Jack, what's the matter with Rochester?

Why didn't he answer the door?

JACK

(WHISPERING)

It's his day off. He didn't have any place to go, so he's just sitting there.

(NORMAL VOICE)

Say, Don, I was just going to fix up some lunch. Would you like to come in the kitchen and help me make something for both of us?

DON

No, no, Jack, no food for me. I don't care if I never eat again.

JACK

You? ... What's wrong?

DON

I'll tell you what's wrong. Three months ago I went on a very strict diet because I was tired of weighing two hundred and sixty pounds.

JACK

Uh huh.

DON

And this morning after I took my shower, I stepped on my bathroom scale and the indicator stopped at two hundred and fifteen pounds.

JACK

But Don, if the indicator stopped at two hundred and fifteen pounds, it means you lost forty-five pounds.

DON

Rochester, I certainly want to thank you ...
That's wonderful idea.

ROCHESTER

Any time, Mr. Wilson

(DOOR BUZZER)

DON

I'll get it.

JACK'S VOICE

Oh darn, there's the door buzzer
again.

ROCHESTER

Don't bother, Mr. Benny.

JACK'S VOICE

Thanks, Rochester,

ROCHESTER

Mr. Wilson's getting it.

(DON GOES TO THE DOOR ... SOUND OF DOOR OPEN AND THEN
CLOSE OFF STAGE ... THEN DON COMES BACK IN ... AND JACK
COMES BACK IN)

JACK

Who was it, Don?

DON

It was a messenger boy. He had this envelope
for you.

JACK

Oh, thanks.

(JACK TAKES THE ENVELOPE FROM DON)

ROCHESTER

Grab your coat and get your hat
Leave your worries on the doocrstep
Just direct your feet
To the Lucky Side of the Street
Light an L S M F T
And you'll never have a rough puff
Life can be so sweet
On the Lucky side of the street.
Just let your taste tell you why
Lucky Strike you should buy
And you'll say oh me oh my
What smoothness and mildness ...
Yes, it's L S M F T
Lucky Strike means fine tobacco
Just direct your feet
To the Lucky side of the street.

(DANCE)

Just let your taste tell you why
Lucky Strike you should buy
And you'll say oh me oh my
What smoothness and mildness
Yes, it's L S M F T
Lucky Strike means fine tobacco
Just direct your feet
To the Lucky side of the street.

(APPLAUSE)

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(JACK GOES OUT)

ROCHESTER

Say, I know a song ... and it's always
been one of my favoritities ... "On The Sunny
Side of the Street".

DON

Say, that's a good one, but will it lend
itself to a commercial?

ROCHESTER

I don't see why not ... let me see you
could do something like er ... like...this.

(ROCH SINGS "SUNNY SIDE" WITH COMMERCIAL LYRICS
DURING SECOND CHORUS, DON AND ROCHESTER DO SOFT SHOE
DANCE)

(APPLAUSE)

ATX01 0082757

DON

I was afraid he was going to ask me about the commercial I'm going to do on the television show ... and I just haven't thought of an idea.

ROCHESTER

Mr. Wilson, it should be easy to think of nice things to say about Lucky Strikes.

DON

Oh, I have no trouble with that, but I'm trying to get a musical commercial and I just can't think of a thing.

ROCHESTER

Well, how about that old song that's become so popular again -- "When the Red Red Robin Comes Bob Bob Bobbin' along"?

DON

We just did that on radio.

ROCHESTER

Oh, yeah ...

(JACK COMES IN)

JACK

Rochester, I don't know what's the matter. I've used a dozen matches and I can't light the stove.

ROCHESTER

It's electric.

JACK

Oh

DON

That's what I thought then I found out my stomach was resting on the wash basin.

JACK

Don ... you made that up.

DON

Yeah.

(DON STARTS TO LAUGH AND KEEPS BUILDING IT)

JACK

Well, it was certainly a very, very funny joke. I can use it on radio.

(JACK JOINS DON IN HILARIOUS LAUGHTER)

JACK

Rochester, that's a funny gag why didn't you laugh?

ROCHESTER

This is my day off.

JACK

Oh, yes, yes. I forgot Well, excuse me, Don, I'm fixing myself an omelet.

DON

Okay.

(JACK GOES OUT)

DON

Gee, Rochester, I'm glad he went out of the room.

ROCHESTER

Why?

-13A-

DON

Jack...I...I gave him a quarter tip.

JACK

That was nice of you, Don.

(JACK OPENS THE ENVELOPE)

Hey, Don, it's the contract Johnny Ray wants me to sign. He's going to be on my television show.

ATX01 0082760

DON

You know, Jack, you're very lucky to get him.

JACK

You're telling me... Don, where's the pen,
the pen, the pen.

DON

Here use my pen, Jack.

(SUDDENLY JACK'S EYES GROW WIDER AND WIDER AS HE STARES
AT THE CONTRACT)

JACK

Hey, wait a minute ... this is ridiculous.

DON

What's the matter, Jack?

JACK

He can't possibly ask for that much money.

DON

How much?

JACK

(POINTING TO CONTRACT)

Ten thousand dollars.

DON

Jack, I agree that ten thousand dollars is
a lot of money...but he's worth it...

JACK

Ten thousand dollars? What are you talking
about?

DON

But that's what Johnny Ray always gets for
personal appearances.

JACK

Ten thousand dollars?

DON

Yes.

JACK

Then why is he crying all the time?...Well, I'm not paying it, that's all. I'm going over to his house and tell him a thing or two.

(JACK TAKES OFF APRON, PUTS OMELET DOWN ON COFFEE TABLE.)

DON

Now look, Jack, don't make a fool of yourself... Johnny Ray is not only a big star, but his singing style is so unique...why...why, I saw him do a show once, and the women in the audience became hysterical..they swooned in ecstasy... even tore pieces off their clothing and threw them up on the stage.

JACK

Don, they were just silly, emotional women. If Johnny thinks I'm going to sign this contract for ten thousand dollars, he's got another guess coming. I'm going over to his house right now.

DON

Jack, I drive by his house on my way home. Would you like me to drop you off?

JACK

Yes, Don, Thanks...I'm not even going to eat my omelet. Let's go.

(DON AND JACK WALK OUT...ROCH GETS UP, SITS ON SOFA, BEGINS TO EAT OMELET.)

(DISSOLVE TO JOHNNY RAY'S APARTMENT)

JOHNNY'S VOICE

Jeanette, where are those arrangements for
Ciro's tonight?

MAID

They're on the piano, Mr. Ray.

(JOHNNY RAY ENTERS TO APPLAUSE AND GOES TO THE PIANO. PICKS
UP MUSIC, EXITS HUMMING INTO BEDROOM. DOOR BUZZER ...MAID
GOES TO DOOR AND OPENS IT.)

JACK

How do you do. I'm Jack Benny. Is Mr. Ray in?

MAID

Yes, sir...

(JACK FOLLOWS HER IN)

MAID

I'll tell him you're here. (GOES TO BEDROOM DOOR)
(THE MAID EXITS...JOHNNY RAY ENTERS THE ROOM)

JOHNNY

Hello, Jack.

(AS JOHNNY STEPS OVER, JACK STANDS UP AND THEY SHAKE HANDS)

JACK

Hello, Johnny.

JOHNNY

Sit down, Jack, make yourself at home. Can I
get you something?

JACK

No thanks...Now Johnny ...I came over here to
talk to you about your appearance on my
television show.

JOHNNY

You know, I've been thinking about that and it's going to be a lot of fun.

JACK

For you, yes...Now look, Johnny --

(TAKING THE CONTRACT OUT OF HIS POCKET)

You sent this contract over to me and --

(FLIPS THE CONTRACT ON THE TABLE)

Well, Johnny, I wouldn't think of signing a thing like that.

JOHNNY

You mean the deal is off?

JACK

No...not necessarily. But instead of me signing your contract...I would prefer it if you signed one of mine. I brought one with me.

(JACK BRINGS HIS CONTRACT OUT FROM HIS INSIDE COAT POCKET AND HANDS IT TO JOHNNY. AS JOHNNY HOLDS THE CONTRACT, IT UNFOLDS LIKE AN ACCORDIAN UNTIL IT REACHES THE FLOOR. JOHNNY LOOKS FROM THE CONTRACT TO JACK UNBELIEVABLY)

JACK

Something wrong?

JOHNNY

This.....is acontract

JACK

Yes.

JOHNNY

Jack, I've been around the world twice, and my ticket was shorter than that.

JACK

Well, I like to be thorough. I've given exactly the same contract to every member of my cast. And some of them have been with me over fifteen years.

JOHNNY

(UNBELIEVABLY)

You mean they signed it

JACK

I hope they will. They haven't finished reading it yet.

JOHNNY

(PICKING UP THE ORIGINAL CONTRACT FROM THE TABLE AND HANDING IT TO JACK)

Look Jack, the contract I sent you is more than fair. Now why don't you sign it and get the deal set?

JACK

(FLIPPING THE CONTRACT BACK ON THE TABLE)

I don't know why you're so stubborn. I told you this is the same contract I gave to Mary, Don, Dennis and Bob Crosby.

(TAKING PEN OUT OF HIS POCKET)

Now here's Don's pen, go ahead and sign it.

JOHNNY

(LOOKS AT CONTRACT..THEN POINTING AT IT)

Jack, you must be kidding about this salary you want to give me...twenty-five hundred dollars.

JACK

No, no, that's a mistake, it's supposed to be two hundred and fifty dollars.

JOHNNY

Two hundred and fifty dollars?

JACK

Yes.

JOHNNY

Let me see this...Hey, what's this clause that I have to pay you a thousand dollars commission?

JACK

Well, that's ten percent of the ten thousand dollars that you want.

JOHNNY

Well, now I'm really confused
(JOHNNY STARTS TO TURN PAGE)

JACK

Don't read the next clause. That even embarrasses me.

JOHNNY

Look, Jack, this isn't getting us anyplace. If you want me on your show, you'll have to sign the contract my agent drew up.

JACK

But, Johnny, ten thousand dollars for just a couple of songs?

JOHNNY

But, Jack, I sang a couple of songs in a nightclub last week and I got that much.

JACK

Well, I'd like to hear a couple of songs that are worth ten thousand dollars.

JOHNNY

All right, Jack, I want to be fair with you. Let me sing a couple of songs and you be the judge of what they're worth.

JACK

Go ahead, go ahead...I'd like to hear them...Ten
thousand dollars...

(AS JOHNNY STEPS OVER TO THE PIANO, JACKS SITS DOWN TO
LISTEN WITH DEFIANCE ON HIS FACE)

(JOHNNY STARTS WITH "PLEASE DON'T TALK ABOUT ME" AND THEN
SEGUES INTO "CRY." DURING THE RENDITION JACK IS SOON
CARRIED AWAY WITH THE MOOD, AND SLOWLY TEARS HIMSELF
APART AS HE IS SWEEPED ALONG IN UNCONTROLLABLE, EMOTIONAL
FREQUENCY. AS THE SONG COMES TO ITS EXCITING CONCLUSION,
JACK DRAGS HIMSELF OVER TO THE TABLE AND FRANTICALLY SIGNS
THE CONTRACT)

(THE CURTAIN FALLS)

DON

Jack will be back in just a moment with his guest
Johnny Ray, but first -- a word to cigarette smokers.
(CUT TO CLOSING COMMERCIAL)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL (AUCTION)

CLOSE -1-

NO. 46 (AS FILMED)

EXTRA CLOSEUP HEAD SHOT
OF AUCTIONEER IN ACTION.

(SOUND: CHANT OF TOBACCO
AUCTIONEER... 5 SECOND UP, THEN
FADE AND HOLD UNDER FOR:)

MOVE BACK TO REVEAL GROUP
OF BUYERS AND WAREHOUSEMEN
AROUND AUCTIONEER AND
BASKETS OF LEAF.

BARUCH (VOICE OVER)

One of America's most colorful and
exciting events! The tobacco
auction! The rapid fire chant
of the auctioneer as he calls out
the bids on a basket of tobacco...

MOVE IN ON GROUP OF BUYERS
WHO MOVE ALONG ROWS OF
TOBACCO, PICKING UP BUNDLES
NOW AND THEN AND TOSSING
THEM BACK.

(SOUND: CHANT CONTINUES UNDER:)

BARUCH (VOICE OVER)

... The alert tobacco buyers,
key men in the drama of the
auction, men of sound judgment
and years of experience in tobacco
buying. (PAUSE)

MEDIUM SHOT OF ONE BUYER,
AS HE SIGNALS A BID.

Here, one buyer has found a basket
of exceptional quality, leaf of
almost perfect color, weight
and texture.

MCU SHOT OF OTHER BUYERS
WHO WANT SAME TOBACCO.

(SOUND: CHANT CONTINUES UNDER:)

BARUCH (VOICE OVER)

He signals his bid. But the
other buyers want this prime,
light, leaf.

(MORE)

ATX01 0082768

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL (AUCTION)

CLOSE -2-

NO. 46 (AS FILMED)

BARUCH (VOICE OVER)

(CONTINUED) The price goes
higher and higher, but when the
top bid is made, it is SOLD...

CUT TO CLOSEUP OF AUCTIONEER.

(SOUND: BRING UP CHANT FULL)

AUCTIONEER

CHANT, ENDING WITH... "Sold
American."

CUT TO CLOSEUP OF BASKET
OF TOBACCO BEING TICKETED
WITH CARD MARKED "A".

(SOUND: CHANT STARTS AGAIN,
UNDER FOR:)

BARUCH (VOICE OVER)

-- sold to the American Tobacco
Company - the makers of Lucky
Strike - another basket of
light, mild...

(SOUND: CHANT CONTINUES UNDER:)

BARUCH (VOICE OVER)

SHOW TWO LINES OF BUYERS ON
EACH SIDE OF TOBACCO PILES.

...fine tobacco! Yes, at
auction after auction, year
after year, the makers of
Luckies consistently buy the
light, the mild, the good-
tasting tobacco.

CUT TO CLOSEUP OF LUCKY PACK
IT TILTS BACK TO SHOW "LS/MT"
ON BOTTOM.

(SOUND: CHANT OUT)

(MORE)

ATX01 0082769

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL (AUCTION)

NO. 46 (AS FILMED)

CLOSE -3-

BARUCH (VOICE OVER)

(CONTINUED) That's why you can
be sure that Lucky Strike means
fine tobacco ... Fine tobacco
in a better-made cigarette, a
round, firm, fully-packed
cigarette...which just
naturally adds up to better
taste. After all, smoking
enjoyment is all a matter of
taste. And the fact of the
matter if Luckies taste better
-- cleaner -- fresher --
smoother.
So be happy--Go Lucky--with a
carton!

DISSOLVE TO CLOSEUP OF
CIGARETTE IN GIRL'S HAND.

PULLS BACK TO SHOW GIRL
HOLDING LIGHTED LUCKY. SLIDE
ON "LUCKIES TASTE BETTER"
BY GIRL'S MOUTH.

POP ON "CLEANER," "FRESHER,"
"SMOOTHER" NEXT TO GIRL'S
MOUTH.

GIRL HOLDS UP CARTON.

ATX01 0082770

(TAG)

(AFTER CLOSING CLOSING COMMERCIAL, JACK COMES OUT TO LOVE IN BLOOM AND APPLAUSE.)

JACK

I finally gave him \$15,000. And now, ladies and gentlemen, I'd like to present my guest star, Johnny Ray, again. Johnny...

(JOHNNY RAY COMES OUT TO APPLAUSE.)

JACK

Johnny, it was wonderful of you to be on my show.

JOHNNY

It was my pleasure, Jack...As you know, I'm appearing at Ciro's and I'd like you to come over tonight and be my guest.

JACK

Well, thanks very much, Johnny, that's just wonderful.

JOHNNY

And a friend of mine is waiting right off stage and he's going with us.

JACK

A friend of yours? Who is it?

JOHNNY

Danny Thomas.

JACK

Danny Thomas! You mean Danny Thomas is off stage...

(CALLING OFF)

Danny, come on out here and take a bow.

(DANNY THOMAS COMES ON TO APPLAUSE.)

JACK

Danny, it's certainly good to see you...This is the first chance I've had to congratulate you on your new T.V. Show, "Make Room For Daddy"...and to welcome you to the American Tobacco Company family. We're all with that family.

DANNY

Thank...And say, Jack...Now that I'm working for the American Tobacco Company, too, would you object to taking a little cut in salary?

JACK

Why, Danny?

DANNY

Well, for the last three weeks they didn't have enough to pay me.

JACK

What?

DANNY

Make room for Daddy!

JACK

Well, I'll see what I can do about it.

JOHNNY

Well, Jack...we ought to get started for Ciro's. Remember, you're my guest.

DANNY

No no, Johnny, this is my treat tonight.

JOHNNY

Look, I'm appearing there, it's my treat.

DANNY

No, I insist on you two being my guests.

JOHNNY

Look...let's all flip a coin and the odd man pays.

JACK

All three of us?

DANNY

Yes.

JACK

Well, all right. Have you got a coin?

(DANNY GIVES JACK A COIN AND THEY FLIP THEM ON THEIR WRISTS)

JOHNNY

(LIFTING HIS HAND AND SHOWING HIS COIN)

I've got tails.

DANNY

(LIFTING HIS HAND AND SHOWING HIS COIN)

I've got tails, too.

(JACK KEEPS HIS HAND OVER HIS COIN AND LOOKS AT THE AUDIENCE
AND AT THE OTHER TWO...)

JACK

(TO JOHNNY)

You've got tails...

(TO DANNY)

And you've got tails...and the odd man pays
(DANNY AND JOHNNY NOD...JACK SURRIPTITIOUSLY LIFTS HIS HAND
AND PEEKS AT HIS COIN...A SAD LOOK COME ON HIS FACE)

DANNY

You've got heads, eh?

(JACK SADLY NODS.)

JOHNNY & DANNY

(SING)

When the waiter brings a check that seems too high,
It's no secret you'll feel better if you cry...

JACK

All right, all right...let's go...

(THEY START OFF...JACK SAYS TO AUDIENCE)

JACK

Don't forget to watch Ann Southern next week...and
I'll see you in three weeks.

(MUSIC AND APPLAUSE)

(CUT TO CREDITS)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

-26-

CLOSING

MEMO CARD
"PRIVATE SECRETARY"

DON (VOICE OVER)

Remember - one week from
tonight, on this same station,
Ann Southern returns in
"Private Secretary." The
Jack Benny Program has been
brought to you by Lucky
Strike, product of the
American Tobacco Company,
America's leading manufacturer
of cigarettes. This is
(ANNOUNCER) saying:
"BE HAPPY GO LUCKY!"
This is the CBS...TELEVISION..
NETWORK.

ATX01 0082775A

(CUT TO CREDITS)

CUT TO CARD #4
"JACK BENNY SHOW"

CUT TO CARD #5
PROD. & DIRECTED BY RALPH LEVY

CUT TO CARD #6
"ASSOCIATE PRODUCER HILLIARD MARKS)

CUT TO CARD #7
"WRITTEN BY"

CUT TO CARD #8
"MUSIC AND SETS"

CUT TO CARD #9
"JACK BENNY SHOW"