

AS TELECAST

BBDO
TELEVISION

PROGRAM #9

FIRST REVISION

AS TELECAST

Batten, Barton, Durstine & Osborn, Inc.

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Advertising

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, FEBRUARY 28, 1954 CBS 7:30-8:00 PM EST

NEW YORK CITY

(GUEST: MISS HELEN HAYES)

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JACK BENNY TELEVISION PROGRAM. NO. 9

February 28, 1954
New York City
(GUEST: MISS HELEN HAYES)

SCENE: JACK'S ROOM IN THE ACME PLAZA HOTEL.

(ROCHESTER MUSIC)

THE ROOM IS CLEAN, BUT CHEAPLY FURNISHED. IN ONE CORNER OF THE ROOM IS A MAKE-SHIFT CLOSET WHICH IS CLOSED BY A PULL CURTAIN. AT THE MOMENT, THE CURTAINS ARE PARTED. IN THE CENTER OF THE ROOM IS AN OPENED WARDROBE TRUNK WITH THE NAME "JACK BENNY" PAINTED ON THE SIDE.

ROCHESTER IS UNPACKING THE TRUNK, SINGING "EAST SIDE, WEST SIDE". HE HANGS THREE SUITS SEPARATELY ON THE CLOTHES POLE. AS HE PUTS THE THIRD ONE ON, THE END OF THE POLE SLIPS DOWN. ROCHESTER IS DISTURBED AT THIS MISHAP, BUT PUTS THE POLE BACK IN PLACE AND HANGS THE SUITS AGAIN.

ROCHESTER

Two thousand hotels in New York and Mr. Benny has
to stay at the Acme Plaza.

ROCHESTER TAKES SOME SHIRTS OUT OF THE TRUNK, GOES OVER TO THE BUREAU, TRIES TO OPEN THE DRAWER, BUT IT IS STUCK, TURNS TO PUT THE SHIRTS ON A SMALL TABLE, STOPS.

ROCHESTER

Umm umm....look at that dust.

HE BLOWS ON THE TABLE, A CLOUD OF DUST ARISES, AND THE TABLE FALLS APART.

ROCHESTER

(PICKING UP THE PIECES AND PILING
THEM IN THE CORNER)

Doggone...it's a good thing I got here a day ahead
of Mr. Benny so I could fix up this room.

MAN'S VOICE (Off Scene)

(VERY LOUD)

Straight down the hall, Mr. Benny.

ROCHESTER

Oh-oh, here he comes now.

JACK ENTERS, WEARING HIS HAT, OVERCOAT, ETC.

JACK

Rochester!

ROCHESTER

Boss!

(APPLAUSE)

(JACK TAKES OFF HIS HAT)

ROCHESTER

(HELPING JACK OFF WITH HIS COAT)

Where are your bags?

JACK

I left them in the lobby. The room clerk will bring them up.

(LOOKING AROUND)

Hey, this room looks real nice.

ROCHESTER

Now, yes.

JACK

What do you mean, now?

ROCHESTER

I've been up all night hanging wallpaper.

JACK

Very funny, very funny. This room may be a little small, but it is very --

(LOOKS AROUND AGAIN)

Rochester, where's the bed?

ROCHESTER

In the wall.

JACK

In the wall? Where?

ROCHESTER

(INDICATING AN AREA ON THE UPSTAGE WALL)

Right about here.

JACK

{PUZZLED}

Rochester, where are the doors?

ROCHESTER

On the outside.

JACK

The wall bed is on the outside?

ROCHESTER

You let it down with this rope and get into it from the fire escape.

JACK

Well, this is ridiculous...a room with a bed on the outside.

ROCHESTER

The manager said you were lucky to get it, Bernarr MacFadden wanted it..

JACK

Oh well, why make a fuss, I'm only going to be here ten days...Rochester, how about your room?

ROCHESTER

My room is so small they can't even get a bed in it.

JACK

No bed? What do you do?

ROCHESTER

I nail a pillow on the wall and sleep standing up..

JACK

Oh, stop..

ROOM CLERK ENTERS WITH JACK'S BAGS. HE IS IN HIS SHIRT SLEEVES WITH BLACK SLEEVE-PROTECTORS.. HE IS A TYPICAL SMALL-TOWN ROOM CLERK.

MAN

Here's your luggage, Mr. Benny.

JACK

Oh, thank you.. Put them right there.

MEL

Yes, sir.

HE PUTS THE BAGS DOWN, TURNS TO GO, THEN STOPS

MAN

Oh, by the way, this is your number.

HE TAKES A CARD FROM INSIDE HIS COAT ABOUT THE SIZE OF A SHEET OF TYPING PAPER WITH A STRING ATTACHED TO IT. IT HAS THE NUMBER "28" PAINTED ON IT. HE SLIPS IT OVER JACK'S HEAD SO THAT IT HANGS FROM HIS NECK.

JACK

My number?

MAN

That's your place in line for the washroom.

JACK

Oh...oh.

JACK TAKES THE CARD OFF AND STANDS IT AGAINST SOMETHING ON THE DRESSER. MAN STARTS TO LEAVE; JACK STOPS HIM.

JACK

Oh, just a minute.

JACK FUMBLES IN HIS POCKET FOR MONEY.

JACK

Rochester, do you have any change on you?

ROCHESTER

Who? Me?

JACK

Yes, you.

ROCHESTER

Boss, I found a hole in my pocket three years ago and I've never had a reason to sew it up.

JACK

Oh..Well, I guess I'll have to give him this.

(HANDING THE BOY A HALF-DOLLAR)

Here, boy.

MAN

Gee, four bits!

HE GOES OUT LEAVING THE DOOR OPEN.

MAN'S VOICE (OFF SCENE)

(SHOUTING HAPPILY)

Hey, Joe, he gave me a half a buck!

JOE

(SHOUTING HAPPILY)

Hey, Sam, he gave him a half a buck!

SAM

(SHOUTING HAPPILY)

Hey, Mac, he gave him a half a buck!

JACK

All right, all right.

(HE CLOSES THE DOOR)

What a big thing they're making out of it. You'd think that nobody in the world ever---

(THE PHONE RINGS)

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ROCHESTER

(INTO PHONE)

Hello...Yes...that's true...he gave him half a dollar.

(HANGS UP)

JACK

Who was that?

ROCHESTER

Walter Winchell.

JACK

How'd he find out so soon?

ROCHESTER OPENS ONE OF JACK'S BAGS AND STARTS UNPACKING IT.

ROCHESTER

You know, Boss, it's exciting in New York. I'm glad you came here to do some radio and television shows.

JACK

Rochester, I didn't come here just to do radio and television. I came to New York because I've had something in the back of my mind for quite a while, and I came here to look over the situation.

ROCHESTER

W What do you mean?

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JACK

I'll tell you what I mean. If you'll look at the marquees of legitimate theatres, you'll see that the most important picture stars aren't in Hollywood, they're in New York, Chicago and Boston doing dramatic shows...And I believe this indicates that there's an opportunity for me, too.

ROCHESTER

Oh, there is, there is.

JACK

You really think so?

ROCHESTER

Yeah, with so many stars away from Hollywood, you ought to be a cinch to get back into pictures.

JACK

I don't mean that. I came to New York because I want to do a legitimate play on Broadway, and I'm very serious about it. As a matter of fact, I've got an appointment tonight to see Miss Helen Hayes.

ROCHESTER

The Miss Helen Hayes?

JACK

Yes, sir...You know, Rochester, she knows so much about the legitimate theatre, I thought I'd talk the whole thing over with her...That's the real reason I came to New York.

(THE PHONE RINGS)

JACK

(INTO PHONE)

Hello?...Oh, hello, Don..Where are you?...In the lobby? Well, come on up to my room. The number is twenty-eight.

ROCHESTER

No no, Boss, that's your place in line.

JACK

Oh yes..The number of the room is thirty-two. Come right up.

(HANGS UP)

Rochester, where's the soap and towels..I'll want to wash up before I go see Miss Hayes.

ROCHESTER

They haven't brought towels in yet, Boss.

JACK

No towels! Well, that's fine service.

ROCHESTER

That's nothing...If you're thinking about having eggs for breakfast, you better order them now, they're only got four chickens.

JACK

Four chickens? How do you know?

ROCHESTER

They're in the room next to us.

JACK

Rochester, stop making things up. I'm in this hotel and I'm going to stay here..

(KNOCK ON DOOR)

JACK

Oh, that must be Don...Come in.

(DON WILSON COMES IN)

JACK

Hello, Don.

DON

Hello, Jack,....Rochester.

(APPLAUSE)

JACK

Don, I was surprised when you called from the lobby. Everybody has trouble finding this hotel. How did you know where it was?

DON

It was quite simple. I'm staying at the Sherry Netherland, so I asked the chambermaid.

JACK

Well, how did she know?

DON

(POINTING)

She's got the room across the hall.

JACK

Oh, for heaven's sakes,...you and Rochester with your jokes about this hotel.

DON

Well, Jack, they're not jokes. This is the worst place I've ever seen. Jack, let me ask you something. Why is it every time we come to New York you stay in this crumby joint?

JACK

I'll tell you why, Don...for sentimental reasons. Many years ago when I was trying to get a start in vaudeville and I had no place to stay and nothing to eat and I couldn't find a job, the Acme Plaza let me stay here and fed me for nothing. They did that because they knew I was unemployed.

DON

Gee, Jack, I didn't know that. If they're that nice, tomorrow I'm going to check out of my hotel and move in here, too.

JACK

Oh..Well, Don..if you run into the manager, don't tell him I'm working now...You know, he'd feel disappointed.

ROCHESTER

Say, Boss, I found the soap and towels.

JACK

Oh, good, good....Don, if you'll excuse me now, I've got to wash up. I'm going to run over to see Helen Hayes.

DON

Okay, Jack.

JACK STARTS OUT WITH THE SOAP AND TOWEL. THEN COMES BACK, PICKS UP THE CARDBOARD SIGN, HANGS IT AROUND HIS NECK AND GOES OUT. DON AND ROCHESTER LOOK AFTER HIM)

(CUT TO FILM COMMERCIAL)

THE AMERICAN TOBACCO COMPANY -A-
LUCKY STRIKE
OPENING - 59 SECONDS #55-R
REVISED

VIDEO

OPEN ON MCU OF COLLINS IN
BULLSEYE.

SHE SHAKES FINGER.

SHE HOLDS UP PACK.

AUDIO

COLLINS

Friends, smoking enjoyment is
all a matter of taste. And
the fact of the ^umatter is ...

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

For Lucky Strike means fine
tobacco

Richer-tasting fine tobacco.

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

Lucky Strike! Lucky Strike!

COLLINS

Sure Luckies taste better.

Why everybody knows Lucky
Strike means fine tobacco.

THE AMERICAN TOBACCO COMPANY -B-
LUCKY STRIKE
FILM COMMERCIAL #55-R

VIDEO

AUDIO

COLLINS (CONT'D)

Fine, light, mild tobacco that
just naturally tastes better.
And, Luckies are made better.
They're round and firm, and
fully-packed - to draw freely
and smoke evenly. With fine
tobacco in a better made
cigarette, golly, you're just
bound to get better taste.
Smoking enjoyment is all a
matter of taste ... and the
fact is ...

DOLLY BACK TO LS SHOWING
ENTIRE BULLSEYE.

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!
Lucky Strike! Lucky Strike!

COLLINS PULLS DOWN
BULLSEYE.

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(AFTER FILM COMMERCIAL)

DON

And now, ladies and gentlemen, we take
you to the apartment of Miss Helen Hayes.

(CUT TO HELEN HAYES APARTMENT)

ATX01 0335559

SCENE: MISS HELEN HAYES LIVING ROOM

-14-

AFTER WE ESTABLISH THE ROOM, THE BUTLER COMES IN CARRYING A TEA SERVICE WITH A FOLDED NEWSPAPER ON IT. HE PUTS THE TRAY ON A TABLE AND GOES OVER AND KNOCKS ON A DOOR.

BUTLER

Miss Hayes, your tea is ready.

HELEN HAYES COMES INTO THE ROOM

HELEN

Thank you, Frederick.

(APPLAUSE)

SHE SITS DOWN AND STARTS FIXING HER TEA.

BUTLER

Oh, incidentally, Miss Hayes,
there's something very nice about
you here in Ed Sullivan's column.

HELEN

Oh, really? What does he say?

BUTLER

(READING)

"Future theatre goers will be forever
indebted to Miss Helen Hayes for the
work she is doing in grooming new talent
for the stage. One of her more advanced
groups gives its first performance tonight."

(HE HANDS HER THE PAPER)

HELEN

Well, isn't that nice ... Oh, and look
at that next item.

(-MORE-)

HELEN (CONT'D)

(READING)

"Jack Benny checked into the Acme Plaza Hotel, today, and according to reliable sources he tipped the bellboy fifty cents."

... That reminds me, Frederick Mr. Benny is coming over here to see me this afternoon.

BUTLER

Would you like me to prepare some drinks?

HELEN

(LOOKING AT PAPER)

No ... apparently he's already had some...
By the way, Frederick, don't forget, my clothes must be at the theatre by six thirty.

BUTLER

I'll have them ready, Miss Hayes.

(SOUND OF DOOR BELL)

BUTLER

Pardon me.

(HE GOES TO ANSWER THE DOOR)

HELEN

Good heavens, that couldn't be Jack already!

(BUTLER OPENS THE DOOR)

JACK

How do you do. I'm Jack Benny. Miss
Hayes is expecting me.

HELEN

Jack!

JACK

Helen!

(JACK GOES TO HER AND GIVES HER A LITTLE KISS)

HELEN

Jack, I wasn't expecting you so soon.
But I'm delighted to see you.

JACK

Thank you.

HELEN

You know, Jack, when you phoned, you
sounded so mysterious.

JACK

Oh, I'm sorry I gave you that
impression, but I did want to see
you about something very important.

HELEN

Important? What is it?

JACK

Helen, I'm coming right to the point.
I want to do a Broadway play.

HELEN

Oh, that's wonderful, Jack. If you
find the right comedy, you'll be great.

JACK

No, no, Helen...not comedy. I want to
be a dramatic actor.

(AT THIS POINT THE BUTLER IS REMOVING THE TRAY AND LOOKS
UP, STARTLED)

HELEN

A dramatic actor? Jack, are you
serious?

JACK

Helen, I've never been more serious in
my life. Throughout my entire career what
have I been -- a comedian ... a buffoon ..
a funny man. In vaudeville all that
people expected of me were jokes.. In
radio, the same thing. And then I made
movies.

HELEN

I know, Jack. I've seen all of your
pictures.

JACK

Well, I thought that would be the turning point. For months and months I'd toil in front of the camera, and when the picture was released, I still got laughs.

HELEN

(THOUGHTFULLY)

What picture was that?

JACK

Hmmm....Look, Helen, I don't want to take advantage of our friendship, but I know that you devote a lot of your time to training actors for the legitimate stage.

(BUTLER ENTERS AND BUSIES HIMSELF)

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HELEN

That's very true, Jack. In fact,
one of my groups is giving a
performance this evening...and I
find it so delightful working with
them that I'm even playing a small
part in it myself.

JACK

Well, that's wonderful...And you know,
Helen, if you coach me...to show my
appreciation, the first time I do a
Broadway play I'll let you co-star
in it with me... I can just see the
theatre marquee now.. "Starring Jack
Benny and H. Hayes." ..I can hardly wait.

(HELEN SITS THERE, EMBARRASSED)

BUTLER

I beg your pardon, Miss Hayes, but may I
speak to you for a moment?

HELEN

Why certainly.
(GETTING UP)

Pardon me, Jack.

HELEN AND THE BUTLER STEP UPSTAGE.

HELEN

(ASIDE)

What is it, Frederick?

BUTLER

-19-

I couldn't help overhearing the conversation.
Would it meet with Madame's approval if I
threw the gentleman out?

HELEN

No, no, Frederick. That won't be necessary.

BUTLER :

As you say, Madame..

(BUTLER GOES OFF, HELEN GOES BACK TO JACK)

HELEN

I'm sorry, Jack...Now where:were we? ...Oh
yes...Now Jack, I can't understand with all
your years of experience in show business
why you would want me to coach you.

JACK

Well, Helen, you know better than anyone
that the technique of acting on the
legitimate stage is entirely different
from that of television, radio or motion
pictures..

HELEN

Well, yes, that is true..

JACK

And who is more perfectly suited to train
me for this new career than you?

HELEN

(EMBARRASSED)

Well, Jack, this is very flattering of you..
but you've been in show business so long,
I really wouldn't know where to begin.

JACK

Begin at the beginning. Try to forget
that I'm such a big star.

(JACK LOOKS RIGHT AT HELEN)

HELEN

(CALLING)

Oh, Frederick.

BUTLER

Yes, Madame.

HELEN

(CHANGING HER MIND)

No ...Never mind.

BUTLER EXITS.

JACK

Helen, I only have a few days in New York,
so you see, I don't have much time.

HELEN

But, Jack---

JACK

No, no, Helen:.. don't be embarrassed. I really want help. Now you're the teacher and I'm the pupil. Pretend I'm a beginner.. Pretend I've had absolutely no experience at all. How would you start!

HELEN

Well, Jack, with someone who had absolutely no experience at all, I'd start with the first and most important element of the stage -- what we call "first impression".

JACK

First impression? What's that?

HELEN

It's an actor's first entrance during a play.

JACK

Oh.

HELEN

Now suppose this room is the stage.
(INDICATING) The audience is out there...
You enter from there. Remember, this is the first time that the audience has seen you in this particular play.

JACK

You mean just walk on, and this is
the first time the audience sees me?

HELEN

Yes.

JACK

Well, that's simple enough.

(JACK GOES OFF)

HELEN

All right, Jack, make your entrance.

(JACK MAKES A DULL ENTRANCE WITH HIS FACE CONSTANTLY TOWARD
THE AUDIENCE)

HELEN

(LAUGHING)

No, no Jack, The entrance must have
force and personality. It must
electrify the audience.

Try it again.

(JACK GOES OUT AGAIN)

HELEN

All right, enter.

(JACK STRIDES IN WITH HIS ARMS SWINGING)

HELEN

No, no, Jack. I don't think you know what I mean. Let me explain. When I told you about "first impression" I mean an actor's intangible ability when making an entrance to capture immediately the attention of the entire audience. John Barrymore was able to do it with the turn of a profile...Maurice Evans does it with a magnetic thrust of his chin...Laurence Olivier, with the lift of an eyebrow.

JACK

Oh, I see what you mean. Now I know.

JACK GOES OFF.

HELEN

All right, Jack, make your entrance.

JACK COMES ON AND GIVES A LITTLE SKIP. HELEN STARES AT HIM AND THEN LOOKS AT THE AUDIENCE A LA BENNY.

JACK

Something wrong?

HELEN

No no, Jack. In fact, I made that same entrance in Victoria Regina, but I wore a long dress nobody noticed it.

JACK

Gee, that's a shame.

HELEN

Now, Jack, just try it once more.

JACK

All right, Helen.

(STARTS OFF, STOPS AT DOOR)

Helen, I'll get it this time, you don't have to worry. It wasn't an accident that I've become such a great artist.

(HE WALKS OFF)

HELEN

All right, Jack, make your entrance.

(PAUSE)

Jack, make your entrance.

(PAUSE)

Jack...

(GOES OVER AND LOOKS OUT)

Frederick, leave him alone!

JACK COMES BACK ON WITH HIS HAIR DISARRAYED...

JACK

(COUGHING AND FIXING HIS TIE)

Helen, you certainly have an efficient butler.

He insisted on fixing my tie..He did it a little too tight...Anyway, don't worry about the entrance, Helen, I'll get it. Let's try something else.

HELEN

Yes, something else.

JACK

(BUBBLING) Okay.

HELEN

Now Jack, you must understand that while on stage, every moment should sustain the mood of the play.

JACK

The mood?

HELEN

Yes. Now let's assume that you are my lover, and I have a little speech telling you that we are through.. It's all over between us. You become indignant and say, "Very well, I'll go." Then you put on your hat and leave...Shall we try that?

JACK

Yes yes, let's.

HELEN

(VERY DRAMATICALLY)

Richard, I've been thinking about it for a long time.. We just can't go on.

(JACK REACHES FOR HIS HAT, BUT STOPS AS HELEN CONTINUES)

HELEN

-25-

For the first few years our life
together was a romantic dream... a
tender scene from an act of "Romeo
and Juliet" ... But this is the end.

(JACK REACHES FOR HIS HAT, BUT STOPS AS HELEN CONTINUES)

HELEN

Now someone or something has driven a
wedge, cleaving this marital bliss
into a turmoil of mixed emotions. I
never want to see you again.

(JACK REACHES FOR HIS HAT) (HESITATES)

HELEN

Goodbye.

(JACK TAKES HIS HAT) .

JACK

Very well, I'll go.

(HE SLAMS HIS HAT ON HIS HEAD AND STRIDES TOWARD THE DOOR)

HELEN

(FROWNING AT JACK'S WALK)

No no no.

JACK

(TURNS EXCITEDLY)

I knew you'd change your mind, kiss me!

HELEN

Jack!

JACK

(EMBARRASSED)

Oh, I'm sorry. I got lost in the mood.

HELEN

Jack, I hate to keep criticizing your walk, but when you make an exit after a dramatic scene, you must carry yourself with dignity. Now try it once with this book on your head.

(SHE GIVES HIM A THICK BOOK)

JACK

A book on my head?

HELEN

Yes, just for rehearsal...it's elementary, but necessary for improving one's carriage.

JACK

Oh, oh.

(HE PUTS THE BOOK ON HIS HEAD)

HELEN

I'll give you your cue .. Now someone or something has driven a wedge, cleaving this marital bliss into a turmoil of mixed emotions. I never want to see you again....Goodbye.

JACK

Very well, I'll go.

HE TURNS, PICKS UP HIS HAT, PUTS IT ON TOP OF THE BOOK, AND BALANCING THE BOOK AND THE HAT AS WELL AS HE CAN, WALKS ACROSS THE ROOM. AS HE APPROACHES THE FRONT DOOR, THE BUTLER OPENS IT, AND AS JACK WALKS OUT, THE BUTLER CLOSES THE DOOR AND BOLTS IT.

BUTLER

(WITH DEEP ADMIRATION)

You were very clever, Miss Hayes.

HELEN

No, no, Frederick...call him back.

BUTLER

But, Madame --

HELEN

He's got my favorite volume of
Shakespeare.

BUTLER

Very well.

WE HEAR THE DOOR BELL RINGING IMPATIENTLY. THE BUTLER OPENS THE DOOR AND JACK STEPS BACK INTO THE ROOM.

JACK

(TO HELEN)

Gosh, I'm sorry Helen, I really got
carried away.

HELEN

I understand, Jack..But I think now
it's time to work on your speech,
both your diction and interpretation.

JACK OPENS THE BOOK.

-27-

JACK

All rightie...Um....Say, here's a good speech... "I have come to bury Caesar, not to praise him."

HELEN

No, Jack, I don't think we should start withⁿShakespeare. Let's just take a simple every-day expression of speech such as...er...er... "You are wanted on the phone, Madame."

JACK

Well, that's simple enough.

HELEN

Very well, Jack. I'll sit here and then you approach me and speak.

JACK

Okay.

WHILE JACK TAKES A FEW STEPS AWAY, HELEN SITS DOWN.

JACK

Ready?

HELEN

Ready.

JACK STEPS OVER TO HER CHAIR.

JACK

You are wanted on the phone, Madame.

HELEN

(PUTTING HER HAND TO HER HEAD)

Jack, try it again.

JACK

You are wanted on the phone, Madame.

HELEN

Jack, you're emphasizing the wrong word.

Try it again.

JACK

You are wanted on the phone, Madame.

HELEN

No, no.

(GETTING UP AND BURYING HER HEAD IN HER HANDS)

Let me think...Just how can I explain
the way it should be said.

(THE BUTLER ENTERS UNNOTICED BY HELEN)

BUTLER

You are wanted on the phone, Madame.

HELEN

(EXCITEDLY; TO JACK)

That's it, that's it, you said it perfectly.

JACK

I didn't say it. He said it...the big show-off.

HELEN

Frederick, why did you say, "You
are wanted on the phone, Madame"?

BUTLER

You are wanted on the phone, Madame.

JACK

You emphasized the wrong word, wise
guy.

BUTLER

She is wanted on the phone.

JACK

Now you're changing the line.

HELEN

(TO JACK)

I am wanted on the phone.

JACK

Well, which is it? ...Is, am, or are?
Make up your mind...Heaven's to Betsy.

HELEN

(TO FREDERICK)

I'll take it in here.

(INTO PHONE)

Hello?...Yes, put him on, please.

JACK

(EMBARRASSED)

Oh, my goodness, you really were wanted on
the phone. I'm sorry, Frderick. I got all
confused. You see, Miss Hayes was coaching
me in dramatics.

HELEN

Yes, Frederick, and he was doing quite well, don't you think?

BUTLER

(HAUGHTILY)

I have come to bury Caesar, not to praise him.

(HE EXITS)

JACK

(LOOKING AFTER THE BUTLER)

Hmm.

HELEN

(INTO PHONE)

Hello?...Yes, this is Miss Hayes...Oh, what a shame..No, no, it's too late to call off the performance.... Well, let me think about it and I'll call you back.

(HANGS UP)

JACK

Something wrong?

HELEN

Yes, Jack. You know the group I mentioned earlier that I was coaching?

JACK

Oh, the one that's giving a performance tonight?

HELEN

Yes. A member of the cast is ill and can't make it, and I hate to call off the show...All the tickets are out... everybody has worked so hard. I just don't know what to do.

JACK

Helen, this is fate!

HELEN

What?

JACK

This is my opportunity. I can play the part.

HELEN

But, Jack--

JACK

You can't let the people down. They've been rehearsing for weeks.

HELEN

But, Jack, this part is--

JACK

I don't care what the part is, I can do it...Helen, remember the tradition of the theatre...the show must go on.

(SHAKING HER SHOULDERS)

Say you'll let me do it...Please, Helen, please.

HELEN

(GETTING HER BREATH)

Well...er...perhaps you're right, Jack...
All right, I'll let you do it. I have
script in the library and we have a lot
of rehearsing to do. Come on.

HELEN HURRIES TOWARD THE LIBRARY WITH JACK AT HER HEELS.
JACK SUDDENLY STOPS, STEPS BACK TO THE TABLE, PUTS THE BOOK
ON HIS HEAD, AND FOLLOWS HELEN OUT OF THE ROOM.

(CUT TO BULLSEYE)

BULLS' EYE GOES UP REVEALING DON WILSON STANDING THERE A LA
DOROTHY COLLINS..

DON

Surprised? While Jack and Helen Hayes
are rehearsing for their play, let me
say that...(SINGS) Luckies taste better

Cleaner, fresher, smoother

Lucky Strike, Lucky Strike

Gosh folks, Luckies are made better to
taste better. And gee, when it comes
to enjoyment, Lucky Strikes taste better
than any other cigarette.

And golly, smoking enjoyment is all a
matter of taste. So why don't you try
a carton? Be Happy, Go Lucky. Find out
for yourself that --

(M O R E)

DON (CONT'D)

(SINGS) Luckies taste better
Lucky Strike, Lucky Strike

(APPLAUSE)

DON

And now, ladies and gentlemen, back to
Miss Helen Hayes and her dramatic group
in a little theatre off Broadway where
they present the opening performance
of "The Friendly Forest."

(CUT TO FOREST SCENE)

SCENE: THE FOREST.

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TWO LITTLE BOYS AND A GIRL COME ON.

CINDY

Are you sure this is the spot, Bobby?

BOBBY

Yes, Cindy. She said she'd meet us right here by this tree.

CINDY

But we've walked through this forest for hours and it's getting dark...I'm getting frightened.

2ND BOY

So am I. It was here last week that we were chased by the Wicked Knight

CINDY

Maybe it was only a dream, Bobby. Are you sure you spoke to the Fairy Princess?

BOBBY

Gee...maybe it was a dream...but she seemed so real. She said when she came to the forest, she would call my name.

2ND BOY

I'd hate to think what would happen to us if the Wicked Knight got here first.

ATX01 0335583

HELEN'S VOICE (OFF SCENE)

Oh, Bobby...Bobby...

BOBBY

Listen, that's her voice...That's
the Fairy Princess...Here she comes
now.

HELEN HAYES ENTERS DRESSED AS A FAIRY PRINCESS WITH A
MAGIC WAND IN HER HAND AND A STAR TIARA ON HER HEAD.

HELEN

Hello, Bobby...Well, today I see you
brought some of your friends with you.

2ND BOY

We're afraid.

HELEN

Oh, you shouldn't be afraid of the
forest...The forest is a very friendly
place. All the animals are friendly,
too... and the forest is full of
animals...During the night while
it's quiet, all the animals get
together and plan their activities
for the next day...I think they're
about ready to come to their meeting
place right now...Yes, here comes the
squirrels.

(TWO KIDS DRESSED AS SQUIRRELS COME HOPPING ACROSS THE
CLEARING AND STOP)

1ST SQUIRREL

We are squirrels with merry song.

2ND SQUIRREL

We gather acorns all day long.

(THEY HOP OFF)

HELEN

And look...here come two little bears.

(TWO KIDS DRESSED AS BEARS COME ACROSS THE CLEARING AND STOP)

1ST BEAR

We are bears and we sleep late.

2ND BEAR

That's because we hibernate.

(THEY GO OFF)

HELEN

And here come the favorite little animals
of all children...the soft, white, furry
bunnies.

TWO BUNNIES COME HOPPING ACROSS THE CLEARING. ONE IS A
CHILD, THE OTHER IS JACK. THEY STOP.

1ST BUNNY

I'm a bunny, soft and frail.

JACK

I've got cotton for a tail.

THEY HOP OFF.

HELEN

And so, children, after our little friendly
animals plan their activities for the
following day, they go back to their own
little homes in the woods...First the
squirrels.

THE SQUIRRELS HOP ON AND STOP.

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HELEN

Then the bears.

THE BEARS COME ON AND STOP

HELEN

And then the soft, white, furry bunnies.

THE BUNNIES COME HOPPING OUT, AND AS JACK GETS TO THE CENTER OF THE STAGE, HE LOOKS RIGHT AT THE CAMERA.

JACK

For this I had to come to New York.

HE GIVES HIS LITTLE SKIP AND HOPS OVER TO WHERE THE OTHER ANIMALS ARE.

BOBBY

But, Fairy Princess, you promised
that the friendly little animals
would do a dance for us.

HELEN

Oh, they will...Wait till I get my
flute.

SHE TAKES OUT A FLUTE AND PRETENDS TO PLAY. THE ANIMALS DO A
DANCE... AND AS THE MUSIC COMES UP, THE CURTAIN DESCENDS
SLOWLY.

DON

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

(CUT TO CLOSING COMMERCIAL)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL (AUCTION)
TIME: 1:30

-1-

NO. 46 (AS FILMED)

VIDEO

EXTRA CLOSEUP HEAD SHOT
OF AUCTIONEER IN ACTION.

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

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

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

MCU SHOT OF OTHER BUYERS WHO
WANT SAME TOBACCO.

AUDIO

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

BARUCH (V.O.)

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....

(SOUND: CHANT CONTINUES UNDER:)

BARUCH (V.O.)

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

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

(SOUND: CHANT CONTINUES UNDER:)

BARUCH (V.O.)

He signals his bid. But other
buyers want this prime, light
leaf. (MORE)

ATX01 0335587

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL (AUCTION)

VIDEO

CUT TO CLOSEUP OF
AUCTIONEER

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

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

CUT TO CLOSEUP OF LUCKY PACK. (SOUND: CHANT OUT)
IT TILTS BACK TO SHOW
"LS/MFT" ON BOTTOM.

AUDIO

BARUCH (V.O.)(CONT'D)

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

(SOUND: BRING UP CHANT FULL)

AUCTIONEER

CHANT, ENDING WITH ... "Sold
American"

(SOUND: CHANT STARTS AGAIN,
UNDER FOR:)

BARUCH (V.O.)

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

(SOUND: CHANT CONTINUES UNDER)

BARUCH (V.O.)

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

BARUCH (V.O.)

That's why you can be sure that
Lucky Strike means fine
tobacco..... (MORE)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL (AUCTION)

VIDEO

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.

AUDIO

BARUCH (V.O.)(CONT'D)

Fine tobacco in a better made
cigarette -- 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 is Luckies taste
better --
cleaner -- fresher -- smoother.

So Be Happy -- Go Lucky --
with a carton!

(TAG)

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

JACK

Thank you very much, ladies and gentlemen..
It was ~~certainly~~ nice doing a show from
New York. And now I'd like to bring out
my guest for a bow...Miss Helen Hayes.

HELEN HAYES COMES OUT TO APPLAUSE.

JACK

Helen, it was worth coming to New York
just to have you on my show.

HELEN

Thanks, Jack, I had a lot of fun being
on the show with you.

(SHE GIVES JACK A LITTLE KISS)

HELEN

Incidentally, Jack, one of the little girls
in the play said that she'd like to
thank you, too.

JACK

Oh, really?

HELEN

Come on out, Mary Ann.

(LITTLE GIRL COMES OUT)

JACK

Mary Ann played Cindy.

GIRL

I just want to thank you very much,
Mr. Benny.

(SHE PUTS UP HER ARMS, JACK BENDS DOWN AND SHE KISSES HIM)

JACK

Thank you, Mary Ann. That was awfully
nice of you to want to kiss me.

GIRL

I thought that was the least I could
do. My father is the bellboy at the
Acme Plaza.

JACK

Oh...oh.

HELEN TAKES GIRL BY ARM AND THEY WALK OFF.

JACK

Well, ladies and gentlemen, I'll be
with you again in three weeks when my
guests will be Bing Crosby and George
Burns. In the meantime, be sure to watch
Ann Sothern. Goodnight, folks.

(JACK GOES OFF TO MUSIC AND APPLAUSE)

(CUT TO CREDITS)

4-13-54

ATK01 0335592