

"AS BROADCAST"

# AS TELECAST

PROGRAM #3  
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, MARCH 20, 1955

CBS

4:30 - 5:00 PM PST

CAST: JACK BENNY  
DON WILSON  
BOB CROSBY  
GARY CROSBY  
GENEVIEVE AUMONT  
MAN -----ROBERT LONG  
BUTLER -----REX EVANS  
SALESMAN -----BRAD TRUMBULL  
EXTRAS: JOHNNY MITCHELL  
PEGGY O'CONNOR

EH

ATX01 0336218

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
TV FILM COMMERCIAL  
"BREAKFAST" SCENE

OPEN -1-

OPEN ON MEDIUM CLOSEUP OF  
KITCHEN WALL CLOCK WITH SMALL  
PENDULUM. PAN DOWN AND PULL  
BACK TO REVEAL YOUNG COUPLE  
(AGE EARLY THIRTIES) SEATED  
AT BREAKFAST TABLE IN THE  
KITCHEN OF THEIR HOME. THEY  
ARE HAVING THEIR SECOND CUP  
OF COFFEE AND THE WIFE IS  
RECEIVING A LIGHT FOR HER  
FIRST LUCKY OF THE DAY.

HUSBAND LIGHTS UP HIS OWN  
LUCKY.

WIFE POURS A BIT MORE COFFEE  
IN HUSBAND'S CUP.

THEY BOTH EXHALE.

CLOCK WIPE SCENE TO ANNOUNCER.  
HE IS SEATED IN A COMFORTABLE  
LIVING ROOM. HE IS HOLDING A  
LIGHTED LUCKY.

MOVE IN TO CLOSER SHOT  
OF ANNOUNCER. HE GESTURES  
WITH HIS CIGARETTE.

(SOUND: TICKING OF CLOCK)

(MUSIC: INTRO TO "LIGHT-UP TIME")

CHORUS (OVER)

Light up a Lucky. It's light-up  
time.

Be Happy -- Go Lucky. It's light-  
up time.

For the taste that you like, light  
up a Lucky Strike.

Relax ... it's light-up time.

ANNOUNCER (ON CAMERA)

The first cigarette of the day --

men, how good that tastes!

And if it's a Lucky -- it tastes even  
better.

You know, Luckies can be depended  
on for better taste because they're  
made of fine, naturally good-testing  
tobacco.

(MORE)

LW

ATX01 0336219

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE

OPEN -2-

ANNCR (CONT'D)

Tobacco that's toasted to taste even  
better. Yes, "IT'S TOASTED" to  
taste better. Cleaner, fresher,  
smoother.

HE HOLDS UP PACK.  
CUT TO BULLSEYE ON PACK.

So next time you get cigarettes,  
get better -- testing Lucky Strike!

CHORUS (OVER)

DISSOLVE BULLSEYE TO CLOCK  
SUPERED OVER THE ORIGINAL  
SCENE. HUSBAND IS FINISHING  
HIS LUCKY. WIFE IS HOLDING  
HIS COAT AND IS URGING HIM  
TO LEAVE. HE PUTS IT ON  
HASTILY, KISSES HER AND  
STARTS TO LEAVE. HE  
REMEMBERS HIS PACK OF  
LUCKIES - PICKS IT UP  
AND DASHES OUT.

For the taste that you like,  
light up a Lucky Strike.  
Right now ...

GIRL (SPEAKING)

Light up a Lucky!

CHORUS

... it's light-up time!

LW

ATX01 0336220

(AFTER OPENING COMMERCIAL, JACK COMES OUT TO MUSIC & APPLAUSE)

JACK

Thank you very much, ladies and gentlemen, and welcome to the Lucky Strike Program...Well, today my show is in black and white again. The reason I say that is because, as you rich people know, two weeks ago my show was in color...And if I do say so myself, it was very exciting..because for the first time on television my eyes were seen in their natural color ..Lazy Lagoon Blue...Now we were supposed to have this show in color, too, but when they made the test, they decided not to, because instead of my eyes being blue, they turned out red. That always happens around Income Tax time...Other people get ulcers, I cry for a few weeks.

Now I don't want you to think that I object to paying taxes to the government. Although, when I first started to work, it did bother me. But in those days it was taxation without representation... If you think Secretary Humphries is tough you should have dealt with William Pitt... He took me for every guilder I had.

(MORE)

JACK (CONT'D)

Incidentally, I cried a little after the Emmy television awards, too...Now I don't want to give you the impression that I'm a sore loser. Now believe me, ladies and gentlemen, I don't resent George Gobel. I like George Gobel. I like George Gobel very much..but what did he bring to television that's so new? Let me show you what I mean..For years C.B.S. has had a program called "You Are There" ...He changed it to "So there you are" ...and everybody makes a big thing out of it...For years I've been saying "Hello again." and I never even got an award from the telephone company. So you see, ladies and gentlemen, it isn't that I --

DON WILSON COMES ON CARRYING A SCRIPT, HE IS DRESSED IN SHIRT SLEEVES WITH HIS SHIRT OPEN AT THE THROAT.

DON

Jack..Jack..

(APPLAUSE)

JACK

Oh, for heavens sakes, Don, this is one rehearsal I didn't want to be interrupted. What do you want?

PE

DON

I'm sorry, Jack, but the director says  
you've rehearsed your monologue long  
enough. We've got other things to do.

JACK

All right, all right.. Well, Don, I'm going  
to my dressing room and relax for awhile.

DON

Okay.

JACK

Oh, by the way, Don, I'm expecting a girl  
reporter who came over from Paris to interview  
American stars on television, so when she  
arrives, let me know.

DON

Okay. And Jack it's time now for us to  
run through the songs that Bing Crosby  
is going to do.

JACK

Bing Crosby?

DON

Yes.. here it is Saturday and the show  
goes on tomorrow.... Where is he?

JACK

Well..Bing and I haven't quite come to  
an agreement..You see, his first asking  
price was ten thousand dollars.

PE

ATX01 0336223

DON

How much did you offer him?

JACK

Well, I didn't exactly offer him money. You see, Bing's in the orange juice business and I have an orange tree in my back yard... So I offered him my entire crop for the next twenty years. Anyway if you're worried about Crosby, I'll go over to his house right now.

DON

What about that reporter you were expecting?

JACK

Oh..well, you know where Bing lives.. Send her over there.

JACK EXITS.

DON

(TURNING TO CAMERAMEN, BOOM MEN,  
STAGE HANDS, ETC., WHO ARE THE  
SPORTSMEN QUARTET)

Okay, fellows..we'll take a ten minute break now. It's light up time.

DON EXITS.

(COMMERCIAL)

(APPLAUSE)

PE

QUARTET

LIGHT UP TIME, LIGHT UP TIME,  
DOOT DOOT DOO DOO DOOT DO  
LIGHT UP TIME, LIGHT UP TIME.  
DOOT DOOT DOO DOO DOOT DO

TWEED LEE TWEED LEE TWEEDLE DEE  
WE'RE THE MEN YOU SELDOM SEE

BILL

I'M A TV CAMERAMAN

GUERNY

I YELL "QUIET" LIKE NOBODY CAN

QUARTET

TWEED LEE TWEED LEE TWEEDLE LEE DEE

TWEEDLE LEE DEE, TWEEDLE LEE DEE

LUCKY STRIKE, LUCKY STRIKE

THAT'S THE ONLY SMOKE FOR ME

TWEEDLE LEE DEE, TWEEDLE LEE DEE

LUCKIES ARE A CLEANER, FRESHER, SMOOTHER SMOKING  
CIGARETTE

GUERNY

L S M F T

LIGHT A LUCKY, IT'S LIGHT UP TIME

QUARTET

LIGHT UP TIME, LIGHT UP TIME

GUERNY

SO MUCH BETTER TASTING, IT'S SUBLIME

JG

(MORE)



QUARTET (CONT'D)

TASTES SUBLIME, TASTES SUBLIME  
LUCKY STRIKES ARE TOASTED, TOO  
AND THAT'S THE THING THAT BRINGS  
THE BETTER FLAVOR THROUGH  
LET'S ALL LIGHT A LUCKY STRIKE

GUERNY

LET'S ALL LIGHT A LUCKY STRIKE

QUARTET

LUCKY STRIKE LUCKY STRIKE

GUERNY

LUCKY HAS THE TASTE YOU'LL LIKE  
YOU WILL LIKE LUCKY STRIKE

QUARTET

MERCY MERCY PUDDIN PIE  
HERE'S THE BEST SMOKE YOU CAN BUY  
LS LS MFT, TWEED LEE LEE DEE  
LUCKY STRIKES THE SMOKE FOR ME.  
LIGHT UP TIME, LIGHT UP TIME,  
LIGHT UP TIME, LIGHT UP TIME.  
(APPLAUSE)

JG

AFTER SPORTSMEN COMMERCIAL & APPLAUSE...OPEN ON  
THE LIVING ROOM OF BING CROSBY'S HOUSE.

There are records strewn on the floor. A record is playing, and on the couch we see a figure dressed in loud sox, pastel slacks, multi-colored shirt, and a typical Crosby hat over his face.

We HEAR A DOOR BUZZER.. but the figure on the couch doesn't stir.  
We HEAR THE DOOR BUZZER again...but the figure still doesn't move.  
Once again we HEAR THE BUZZER. Again no response. The door slowly opens and Jack pokes his head in.

JACK

(CALLING)

Bing...

NOTICING THE FIGURE, JACK COMES INTO THE ROOM AND STEPS OVER TO THE COUCH.

JACK

Hey, Bing --

(SHAKING HIM)

Bing!

GARY

(WAKING UP AND REMOVING HIS HAT)

Huh?

JACK

Oh, Gary!

(APPLAUSE)

GARY

(GETTING UP OFF THE COUCH AND  
TURNING OFF RECORD)

Oh...hello, Mr. Benny, I didn't hear  
you come in. I was listening to  
some music and must have fallen  
asleep.

JG

JACK

I didn't mean to disturb you.  
Gary, I thought you were your  
father...Do you always wear  
clothes like that?

GARY

Just around the house. Only Dad  
has guts enough to wear them on  
the street.

JACK

I know, I know. I came over to see  
your father. Is he home?

GARY

No. He had to go down to the  
studio to look at a script for a  
new picture. He said he'd be back  
soon.

JACK

Oh, good, good.

(LOOKING AROUND)

You know, you've got a very nice  
home here. How many rooms do you  
have in this house?

GARY

Thirty-six.

JACK

(AMAZED)

Thirty-six rooms?

JG

ATX01 033622B

GARY

When Dad made that picture "Little Boy Lost", it was about my brother Lindsay.

JACK

Well, that I can believe.

JACK STEPS OVER TO THE MANTLEPIECE, WHERE, AMONG OTHER THINGS, THERE IS AN OSCAR.

JACK

(TAKING AN OSCAR OFF THE  
MANTLEPIECE AND LOOKING  
AT IT)

Hmm.

GARY

That's an Oscar.

JACK

(MAD)

I know what it is!...Everybody tells me.

GARY

Dad won that for "Going My Way".

JACK

I know, I know. Ronald Colman won it for "Double Life". And Jimmy Stewart won one for "Philadelphia Story", Gary Cooper won one for "High Noon", William Holden won one for "Stalag 17"....

JG

GARY

Gee, Mr. Benny, how can you  
remember all those awards.

JACK

Because my psychiatrist is doing  
a lousy job making me forget...  
This week we're starting on the  
Emmy's.

GARY

I wouldn't feel too badly about  
it, Mr. Benny. You might win an  
Oscar some day.

JACK

Yeah, some day, some day.

WE HEAR THE DOOR BUZZER.

GARY

Excuse me.

GARY GOES TO THE DOOR AND OPENS IT. A MAN STANDS IN THE DOORWAY.

JACK

(MUTTERING TO HIMSELF)

I made a lot of wonderful pictures --  
"The Horn Blows At Midnight",  
"George Washington Slept Here" ....

GARY

Yes?

JG

MAN

I'm a representative of the Bendix  
Automatic Washing Machine Company.  
I just dropped by to find out how  
the new machines are working.

GARY

Oh, fine, fine. Dad is very happy  
with all four of them.

MAN

Thank you. Goodbye.

GARY

Goodbye.

GARY CLOSSES THE DOOR AND WALKS BACK TO JACK.

GARY

Now, Mr. Benny, while you're waiting...

JACK

Wait a minute, Gary...You mean  
your family can afford to live in  
a mansion like this?... Thirty-six  
rooms?... And you don't send the  
laundry out?

GARY

Of course we do. We send out all  
our laundry.

JACK

Then why do you have four washing  
machines?

JG

GARY

Well, you know Dad, he likes to  
have clean money.

JACK

Oh...oh. Now what was that you  
were going to ask me?

GARY

Well, I wanted to know if you'd  
like a bite to eat or a drink or  
something.

JACK

Well, I did come right here from  
rehearsal and I could stand a  
little sandwich.

GARY

Okay. I'll call the butler.

GARY PULLS THE CORD.

JACK

(GOING OVER TO THE MANTLEPIECE  
AND LOOKING AT A GOLF TROPHY)

Gosh, look at this beautiful golf  
trophy.

(HE PICKS UP THE TROPHY TURNS  
IT OVER AND READS OFF THE  
BOTTOM)

Hmmm..."Made by Bing Crosby Enterprises"...

Gee, even when he loses, he wins. No  
wonder he's smiling.

(HE PUTS IT BACK)

JG

THE BUTLER (REX EVANS) ENTERS DRESSED IN A TAIL COAT, A LOUD  
TYPICAL CROSBY SPORT SHIRT AND SLACKS...AND BROWN AND WHITE SHOES.

REX

Did you ring, sir?

GARY

Yes, Winthrop, Mr. Benny would  
like a sandwich.

REX

Oh, I'm awfully sorry, sir.

GARY

Why, haven't we got food in the  
house?

REX

I don't know, I can't find the  
kitchen.

JACK

Can't find the kitchen?

GARY

He's only been with us two months.

JACK

Oh...Oh.

GARY

I didn't know we had this room  
till I saw it on Person to Person.

JACK

No kidding.

GARY

You can go, Winthrop.

REX

Thank you sir.

JG



REX GOES TOWARD DOOR, PICKS UP A GOLF CLUB OUT OF BAG, TAKES A FEW PRACTICE SWINGS, PUTS THE CLUB BACK AND EXITS. JACK LOOKS AT GARY.

GARY

He's a two handicap.

JACK

No kidding.

GARY

Mr. Benny, would you excuse me for a minute? I've got to turn off Dad's washing machines.

JACK

No, no, go right ahead.

GARY EXITS. JACK PICKS UP AN OSCAR AGAIN. WE HEAR THE DOOR BUZZER

JACK

Hm...there's the door.

DOOR BUZZER AGAIN. JACK STEPS OVER TO THE DOOR THAT GARY EXITED THROUGH AND CALLS.

JACK

Gary!

WE HEAR AN ECHO CALLING BACK "GARY - GARY - GARY - GARY" .. AND FADING INTO THE DISTANCE.

JACK

Gee, this is a big house.

WE HEAR THE DOOR BUZZER AGAIN. JACK GOES OVER AND ANSWERS IT.

JACK

Yes?

MISS AUMONT

Pardon, Monsieur, but I am Miss Aumont, and I have been told that I would find Monsieur Benny here...You are Monsieur Benny.. Oui?

JG

ATK01 0336234

JACK

Wow!...I mean oui....I mean, yes...

I mean...come in.

MISS AUMONT

(STEPPING IN)

Merci.

JACK

So you write for a French fan magazine?

MISS AUMONT

Oui.

JACK

Oh, well I'll be very happy to give  
you all the information I can.

Won't you sit down, Miss Aumont?

MISS AUMONT

Thank you.

SHE SITS DOWN, AND SO DOES JACK.

MISS AUMONT

(OPENING A NOTEBOOK)

Now, Monsieur Benny, I have many  
questions to ask you, but first...  
who...who in your opinion is the  
funniest comedian in Television?

JACK

The funniest comedian?...Well...  
well.. Gee...I..

JG

MISS AUMONT

You find it hard to say?

JACK

No, it's easy to say, but it would sound awful coming from me.

MISS AUMONT

Well, first I'm sure that my readers in France would like a description of you. How tall are you?

JACK

Ten...Five foot ten.

MISS AUMONT

And your weight?

JACK

A hundred and sixty pounds.

MISS AUMONT

And your eyes...

JACK

They're blue.

AUMONT

Blue! But they look...

JACK

I cried a little.

AFTER LAUGH, GARY ENTERS THE ROOM.

JG

JACK

Now, Miss Aumont, if you'd like to  
get a more complete story of my  
career, I'd be very happy to --

(NOTICES THAT GARY HAS ENTERED  
THE ROOM: JACK GETS UP)

Oh oh. Miss Aumont, this is Mr. Crosby.

GARY

How do you do.

MISS AUMONT

How do you do, Monsieur.

(SUDDEN REALIZATION)

Crosby?!?!

(JUMPING UP - PUSHES JACK ASIDE)

Ah, Monsieur Crosby, I have read  
so much about you and your four boys.

GARY

(VERY SLOWLY)

Me...and...my...four --

JACK

Mr. Crosby, tell her about your  
four boys.

GARY

(GOING ALONG WITH IT)

Well...the twins are in the army...  
Lindsay, at the moment, is still  
lost...and then there's Gary...a  
truly fine boy.

JG

JACK

Yes, yes.

MIS AUMONT

You know, Monsieur Crosby, to me  
you are amazing. You have been in  
show business so long and you have  
four boys. Tell me, how do you  
keep so young?

GARY

Well, we drink an awful lot of  
orange juice in this house.

JACK

It's sort of a frozen Fountain of  
Youth...Now, Miss Aumont, if there  
are any other questions..

MISS AUMONT

Yes, but I'd rather see you at the  
studio, if you don't mind.

JACK

Fine, I'll be there, and we'll  
continue our interview.

MISS AUMONT

I have to go now. Au revoir.

JACK

Yes.. Gendarme.

MISS AUMONT

And goodbye to you, too, Papa.

MISS AUMONT EXITS.

JG

GARY

Yeah!...Say, Mr. Benny, do you think it was all right for us to play that little game with Miss Aumont?

JACK

Oh, sure. Now when she goes back to France, she'll write all about how young and handsome your father is.

GARY

Well!..Me and the old gentleman both thank you.

JACK

Now Gary, I wish your dad would get here so I can finish the deal. I've got to have him on my television show tomorrow.

GARY

While you're waiting, you can do me a big favor.

JACK

A favor?

GARY

Yes. Tomorrow I'm recording a song... and if you don't mind, I'd like to try it out on you. Would you listen to it?

JG

JACK

Sure, I'd love to....Go ahead  
and let me hear your song.

GARY

Okay.

GARY SINGS A SONG - "I'VE GOT THE WORLD ON A STRING"

(APPLAUSE)

JACK

Fine, Gary, fine. But while you were singing, I just couldn't get over how much you sound like your father.

GARY

Well, thanks, but there's a big difference. You know, when Dad does a guest spot, he gets Ten thousand dollars.

JACK

I know, I know. Gary, when you do a guest spot, how much do you get?

GARY

Oh..about a hundred and fifty bucks.

JACK

Your dad gets 10 thousand dollars and you sound just like him and only get a hundred and fifty dollars?

GARY

That's right.

JACK

(CLEARS THROAT)

Sit down, kid.

GARY

What?

RS

ATX01 0336241



JACK

It'll be the easiest hundred and fifty  
bucks you ever made. You can even sing  
the same song you just did.

GARY

But, Mr. Benny, you said you wanted  
Dad to go on your program.

JACK

Oh, your father won't mind.

THE DOOR OPENS AND BOB CROSBY POKES HIS HEAD IN.

BOB

Hello...anybody home?

GARY

Oh...hello, Uncle Bob.

(APPLAUSE)

BOB

(STEPPING IN)

Hello Gary...Well for Gosh sakes,  
Lagoon Eyes, what are you doing here?

JACK

Oh, I just dropped in to talk a little  
business with Bing, but, fortunately,  
he isn't home.

BOB

(TO GARY)

Gee, the Golden Eagle isn't home, eh?  
That's too bad. You know today is  
Saturday and the banks are closed and  
I wanted to cash a check. Your dad has  
some money around the house, doesn't he?

GARY

Well ...

JACK

(TO GARY)

There's plenty of it in the Bendix.

GARY

I know, but it isn't ironed yet.

BOB

Oh, well, I'm glad you told me. I  
wouldn't touch the stuff rough dry.

JACK

Well, I don't blame you. Look, Bob,  
if you want to cash a check, I can  
cash it for you.

BOB

Oh, thanks, ... I sure appreciate it.

(TAKING CHECK OUT OF POCKET AND  
HANDING IT TO JACK)

Here.

JACK

(LOOKING AT CHECK)

Fifty dollars.

(HE PUTS HIS HAND IN HIS POCKET ...  
THEN HESITATES)

Hmmm.

BOB

What's the matter, Jack?

RS

JACK

(LONG PAUSE)

Do you have any identification with  
you?

BOB

Jack, it's me!

JACK

Oh, all right.

(TAKES OUT MONEY AND COUNTS IT  
INTO BOB'S HAND)

There's twenty..forty..forty-five..  
forty-six..forty-seven..forty-eight..  
forty-nine..I think I have the  
other dollar in change.

(REACHES IN POCKET AND COMES OUT  
WITH SOME CHANGE)

There you are.

BOB

Thanks.

(LOOKS AT THE CHANGE)

Hmmm...Guilders.

JACK

Yes, I haven't worn these pants for a  
long time.

BOB

What?

JACK

Nothing, nothing..So long, Bob.

RS

ATX01 0336244

BOB

So long, Jack..Goodbye, Gary.

BOB EXITS. JACK HAS SEEN BOB TO THE DOOR. AS HE BEGINS TO RETURN, HE PAUSES, GOES TO DOOR WHERE GARY HAD EXITED BEFORE. HE OPENS IT. THERE IS STILL THE ECHO OF "GARY, GARY, GARY". JACK REACTS.

JACK

I can't believe it.

JACK

Now how about it, Gary..are you going to be on my show..and I'll pay you a hundred and fifty dollars.

GARY

Well..

JACK

Gary, I'm sure your father won't mind.

GARY

Well, okay then.

JACK

Good good..Now if we get right back to the studio, we've still got time to do some rehearsing.

PHONE RINGS

THE BUTLER ENTERS.

GARY

I'll get it, Winthrop..and wait a minute, I want you to drive Mr. Benny and me to the studio.

RS

ATX01 0336245

REX

Very good, sir.

GARY ANSWERS THE PHONE.

GARY

Hello.

BING'S VOICE

(SINGS)

When I'm worried and I can't sleep, I  
count my blessings instead of sheep.

GARY

(TO JACK)

It's dear old Dad...Hi, Dad...

BING'S VOICE

Gary, I just called C.B.S. and they told  
me that Mr. Benny was at our house.

GARY

Yes, he's right here, Dad...You want to  
talk to him?

BING'S VOICE

Yeah. Wheel him over to the phone.

GARY

Mr. Benny, my father wants to talk to you.

JACK

Okay ...

(INTO PHONE)

Hello, Bing.

RS

ATX01 0336246

BING'S VOICE

Hi, Jack. I've been considering that  
deal about going on your television  
show and I think I can make it.

JACK

Well, Bing.

RS

BING'S VOICE

Look Jack, I think you were right about what you said when I told you I wanted ten thousand dollars.

JACK

Bing, I didn't say anything.

BING'S VOICE

You did after I threw that water in your face.

JACK

Oh, yes yes.

BING'S VOICE

Well Jack, I'm perfectly willing to come on your show tomorrow as a favor for seventy-five hundred dollars.

JACK

Well, Bing..look..I've been here talking to Gary and I heard him sing, and he sounds just like you do..and he's willing to go on for a hundred and fifty dollars.

BING'S VOICE

(VERY MAD)

What!! Let me talk to him!

JACK

Gary, your daddy wants to talk to you.

GARY

Hello, daddy.

SE

BING'S VOICE

(VERY LOUD AND MAD)

Gary, how dare you take a job on Mr.  
Benny's program when I practically had  
the deal closed?

GARY

But, Dad --

BING'S VOICE

And another thing...Imagine Jack offering  
you a hundred and fifty dollars .. I think  
it's ridiculous.

REX

I think it's absurd.

JACK

You keep out of this, you can't even find  
the kitchen.

GARY

Well, Dad, I'll do anything you say.

BING'S VOICE

You bet you will..Now the deal is off  
and I'll talk to you when I get home..  
Goodbye.

GARY

Goodbye.

HE HANGS UP THE PHONE.

SE

ATX01 0336249



GARY

I'm sorry, Mr. Benny, but Dad says I  
can't do it.

JACK

Oh, for heavens sakes..I need someone to  
sing on my show..and where can I get a  
singer for a hundred and fifty dollars?

REX

(SINGS LOUD)

I've got the world on a string  
Sitting on a rainbow....etc.

JACK

That's wonderful..wonderful..

(GRABBING HIM BY THE ARM)

Come on, we can still make rehearsal.

JACK DRAGS REX OFF..AS THE CURTAIN COMES DOWN.

(APPLAUSE)

DON

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

(CUT TO CLOSING COMMERCIAL)

SE

(TAG)

-31-

(JACK COMES OUT TO MUSIC & APPLAUSE)

JACK

Thank you very much, ladies and  
gentlemen. We're pretty late.

Good night.

(APPLAUSE & MUSIC)

(CUT TO CREDITS)

SE

ATX01 0336251

(CREDITS)

CARD # 4  
JACK BENNY PROGRAM

CARD # 5  
DIRECTED BY RALPH LEVY

CARD # 6  
PRODUCED BY HILLIARD MARKS

CARD # 7  
WRITTEN BY

CARD # 8  
MUSIC & SETS & SET DECORATION

CARD # 9  
JACK BENNY PROGRAM

SYSTEM

SE

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
TV FILM COMMERCIAL (1:30)  
"FENCE MENDING ON THE FARM"

OPEN ON LONG SHOT OF TWO MEN  
DIPPING INTO A WATER BUCKET  
IN FRONT OF A WIRE FENCE.  
THEY ARE TAKING A SHORT  
BREAK FROM MENDING THE FENCE.  
SCENE AROUND THEM IS TYPICAL  
LARGE FARM SCENE, WITH FARM  
HOUSE PROMINENT IN BACKGROUND.  
A TRACTOR STANDS A FEW FEET  
FROM MEN.

CUT TO MEDIUM SHOT OF THE  
TWO MEN. ONE OF THEM TAKES  
PACK OF LUCKIES OUT OF HIS  
JACKET POCKET WHICH IS  
DRAPED OVER BACK OF  
TRACTOR. HE OFFERS A  
LUCKY TO HIS COMPANION.

CUT TO MEDIUM CLOSE-UP  
OF HIS COMPANION AS HE  
TAKES A WOODEN MATCH FROM  
HIS HATBAND AND LIGHTS  
HIS LUCKY.

CUT TO MEDIUM SHOT AS  
HE THEN LIGHTS THE LUCKY  
HIS FRIEND HASTAKEN OUT  
FOR HIMSELF. THEY SMILE,  
BLOW OUT A PUFF OF SMOKE,  
AND TURN TO THE JOB OF  
FENCE-MENDING AGAIN.

DISSOLVE TO MEDIUM SHOT OF  
ANNOUNCER SITTING ON  
FARMHOUSE STEPS. HE  
ADDRESSES CAMERA.

MUSIC: TICK-TOCK INTRO

CHORUS (OVER)

Light up a Lucky. It's light-up  
time. Be Happy, Go Lucky.  
It's light-up time.

For the taste that you like,  
light up a Lucky Strike,

Relax ... it's light-up time!

MUSIC: SEGUE TO HUMMED VERSION)

(FADE UNDER)

PE

TV FILM COMMERCIAL  
LUCKY STRIKE  
"FENCE MENDING ON THE FARM"

ANNOUNCER

(ON CAMERA)

Those men out there have the right  
idea. Comes the time to take a quick  
break, comes a great time to light  
up. And a great cigarette to light  
up....

HE REACHES INTO HIS  
SHIRT POCKET AND TAKES  
OUT A PACK OF LUCKIES.

....is a Lucky.

(MUSIC: FADE OUT)

HE LIGHTS UP AS CAMERA  
MOVES IN ON HIS HAND  
HOLDING THE LUCKY.

That's because better taste is what  
you get every time....any time you  
smoke a Lucky.

CAMERA IS NOW IN REAL  
CLOSE ON HAND HOLDING  
LIGHTED LUCKY. HAND  
TURNS SLOWLY AS IF  
SMOKER IS INSPECTING  
CIGARETTE.

(NOW OVER)

Luckies taste better because they're  
made of fine, light, naturally  
good-tasting tobacco.

SUPER EACH LETTER OF  
"LS/MFT" IN SYNC WITH  
THE WORD IT REPRESENTS.

The very well-known letters --

LS/MFT -- tell you:

Lucky Strike means fine tobacco.

(MORE)

TV FILM COMMERCIAL  
LUCKY STRIKE  
"FENCE MENDING ON THE FARM"

CLOSE -3-

ANNOUNCER (CONT'D)

TAKE OUT SUPER. PULL BACK  
SLIGHTLY AND PAN OVER TO  
ANNOUNCER'S OTHER HAND  
WHICH IS HOLDING PACK OF  
LUCKIES.

But fine tobacco is not all  
that makes a Lucky taste better.  
The famous Lucky Strike process  
-- It's Toasted -- brings that fine  
tobacco to its peak of flavor:

SUPER "IT'S TOASTED" OVER  
PACK. THEN CHANGE SUPER  
TO: "CLEANER, FRESHER,  
SMOOTHER" OVER PACK IN  
SYNC WITH ANNOUNCER'S  
DELIVERY OF WORDS.

IT'S TOASTED to taste better.  
To taste cleaner ... fresher ...  
smoother.

TAKE OUT SUPER AND FULL  
BACK TO MEDIUM SHOT OF  
ANNOUNCER.

(NOW ON CAMERA)  
So, look for the bright red  
bullseye next time you  
buy cigarettes ... get a  
pack of Luckies ...

DISSOLVE TO ORIGINAL SCENE  
OF MEN WORKING ON FENCE.  
TRANSPARENT CLOCK DEVICE  
IS SUPERED OVER SCENE.

you'll find it's the best-  
tasting cigarette you ever  
smoked!

(MORE)

TB

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TV FILM COMMERCIAL  
LUCKY STRIKE  
"FENCE MENDING ON THE FARM"

CLOSE -4-

CHORUS (OVER)

MATCH DISSOLVE CLOCK DEVICE  
TO BULLSEYE IN A NEUTRAL  
BACKGROUND.

For the taste that you like...

Light up a Lucky Strike,

Right now...

PULL BACK TO REVEAL THAT  
BULLSEYE IS ON A LUCKY  
PACK AND CONTINUE TO  
PULL BACK TO MAKE ROOM  
FOR TITLES WHICH WILL  
POP UP. POP ON TITLE  
IN SYNC: "LIGHT UP A  
LUCKY"

GIRL

Light up a Lucky!

CHORUS AGAIN

POP ON TITLE IN SYNC:  
"IT'S LIGHT-UP TIME"

.... it's light-up time!

TB

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