

"AS TELECAST"

PROGRAM #4

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

"THE JACK BENNY TELEVISION PROGRAM"

(Isaac Stern Show)

Telecast: 11/6/55.

Filmed: August, 1955
Production #857
Revue Productions, Inc.

JACK BENNY
MARY LIVINGSTONE
ROCHESTER
DON WILSON
ISAAC STERN
MEL BLANC
GRANDON RHODES
ROBERT PETERSON

MG

ATX01 0336512

FADE IN from Black:

CARD #1 THE JACK BENNY PROGRAM (with caricature)

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DISSOLVE:

CARD #2 Presented by LUCKY STRIKE (pack & bull's-eye)

DISSOLVE:

CARD #3 "Be Happy, Go Lucky" (pack & bull's-eye)

FADE TO Black:^u

INTO OPENING COMMERCIAL

MG

ATX01 0336513

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #103
SCOOP - BROUGHAM SCENE
(1:00)

-2-

CLOSE SHOT OF CLOCK
RESEMBLING TIFFANY CLOCK
OF FIFTH AVENUE.

(SOUND: TICK TOCK - TICK TOCK)

CAMERA TRUCKS BACK AS
HORSE-DRAWN BROUGHAM
ENTERS SCENE.

(SOUND: CLIP CLOP - CLIP CLOP)

HORSE LOOKS AT CLOCK
IN PASSING.

(SOUND: CLIP CLOP - CLIP CLOP)

CAMERA TRUCKS INTO
CLOSER SHOT OF HORSE
AS HE SINGS OPENING LINES

HORSE (SINGS)

Light up a Lucky

It's Light Up Time.

CAMERA PANS BACK TO CLOSE
SHOT OF DRIVER

DRIVER (SINGS)

Be Happy Go Lucky

It's Light Up Time.

CAMERA PANS BACK AS TOP
COLLAPSES. SCOOP OFFERS
DRIVER LUCKIES

SCOOP (SINGS)

For the taste that you like,

Light up a Lucky Strike.

AS TOP COLLAPSES, GIRL IS
SHOWN SEATED NEXT TO SCOOP

GIRL (SINGS)

Relax

CAMERA PANS TO OTHER CLOCK
ON STREET

GROUP (SINGS)

It's Light Up Time.

DOLLY IN TO CLOSE SHOT OF
CLOCK.

FACE OF CLOCK DISSOLVES TO
BULLSEYE. LUCKY STRIKE
PACKAGE FADES IN

ANNCR

There's a time and place for
everything. And the right time for
a Lucky is any time ...

PACKAGE STARTS INTO DISSOLVE

...you want to enjoy a great
cigarette.

(MORE)

MG

ATX01 0336514

THE AMERICAN TOBACCO CO.
LUCKY STRIKE
TV FILM COMMERCIAL #103
SCOOP - BROUGHAM SCENE
(1:00)

LUCKY STRIKE BULISEYE
DISSOLVES INTO SUN

CAMERA DOLLIES BACK,
RETAINING SUN IN UPPER
RIGHT FIELD. FADE IN
SCOOP IN FOREGROUND IN
FLORIDA LOCATION. NEW
GIRL POSED ON DIVING BOARD.
GIRL DIVES INTO POOL.

EVERYTHING DISSOLVES OUT
EXCEPT HUGE SPLASH.

SPLASH HOLDS ON SCREEN
SCENE BECOMES "OLD
FAITHFUL" GEYSER AT
YELLOWSTONE PARK CLOSER
SHOT OF SCOOP AND GIRL
WATCHING GEYSER SCOOP
LIGHTS HIS AND GIRL'S
CIGARETTES. SCOOP AND GIRL
BLOW SMOKE TO UPPER HALF
OF SCREEN.
SMOKE FORMS INTO LETTERING
ON TOP OF SCREEN AS SCOOP
AND GIRL LOOK UP AT
LETTERING. PACKAGE COMES
TO FULL SCREEN AS REST OF
SCENE FADES OFF.

LETTERING "IT'S TOASTED"
COMES OFF PACKAGE TO FULL
SCREEN

LETTERING "IT'S TOASTED"
CONTINUES OFF SCREEN
LETTERING "CLEANER" ZOOMS
UP TOWARD CAMERA.
LETTERING "FRESHER" ZOOMS
UP TOWARD CAMERA.

LETTERING "SMOOTHER"
ZOOMS UP TOWARD CAMERA.
ONE "O" IN "SMOOTHER"
REMAINS ON SCREEN.
REST OF SCENE FADES OFF.
"O" BECOMES MOON OVER
ARIZONA DESERT SCENE.
FADE SCOOP AND GIRL INTO
FOREGROUND OF ARIZONA
SET UP.

ENTIRE BACKGROUND FADES
OUT LEAVING MOON WHICH
NOW DISSOLVES INTO CLOCK.

-3-

ANNCR (CONT'D)

And the right place for a Lucky --

...is wherever....

...you happen to be at the time...

(SOUND: SPLASH)¹

(SOUND: WHOOSH)

ANNCR

You'll always enjoy Luckies --

-- because --

Luckies taste better.

Lucky Strike is made of fine,
naturally good tasting tobacco...

That's toasted to taste better.

Cleaner -

Fresher -

SCOOP

And that's why Luckies taste better..

...every time.

(MORE)

ATX01 0336515

THE AMERICAN TOBACCO CO.
LUCKY STRIKE
TV FILM COMMERCIAL #103
SCOOP - BROUGHAM SCENE
(1:00)

DISSOLVE SCOOP AND GIRL
FROM SAME POSITION INTO
SEAT IN BROUGHAM.

CAMERA TRUCKS TO CLOSER
SHOT OF GIRL AND SCOOP

SCOOP PUSHES PACK OF
CIGARETTES UP TO FULL
SCREEN AS SCENE FADES
OFF. HOLD ON CLOSE SHOT
OF PACKAGE.

SCOOP (CONT'D)

So make your next pack of
cigarettes...

...Lucky Strike.

You'll find...

...it's the best-tasting

cigarette you ever smoked!

MG

ATX01 0336516

"THE JACK BENNY TELEVISION PROGRAM"

(ISAAC STERN SHOW)

AFTER OPENING COMMERCIAL:

FADE IN:

INT. JACK'S LIVING ROOM - DAY - FULL SHOT

ROCHESTER comes into living room from kitchen with a dust rag and starts dusting, humming to himself. APPLAUSE. We HEAR the DOORBELL. Rochester goes to the door and opens it. PROFESSOR LeBLANC is there.

MED. SHOT - AT FRONT DOOR - ROCHESTER, LeBLANC

ROCHESTER

Well, Professor LeBlanc! Come right in.

The Professor comes in.

ROCHESTER (CONT'D)

(calling up stairs)

Mr. Benny, your violin teacher is here.

JACK'S VOICE (o.s.)

Send him right up.

ROCHESTER

Follow me, Professor.

INT. JACK'S BEDROOM - DAY - MED. SHOT - JACK WITH DOOR IN B.G.

Jack takes the bow out of his violin case. APPLAUSE.
Rochester and Professor LeBlanc enter through open door.

JACK

Good morning, Professor LeBlanc.

MEL

(down)

Good morning, good morning.

JACK

Rochester, set up my music stand, will you? ... And then fix me some lunch. Professor, would you like something to eat?

MC

ATX01 0336517

TWO SHOT - PROFESSOR, JACK

MEL
No, Monsieur, I would rather
not give you a lesson with
anything in my stomach.

JACK
I know how you feel. After I
eat I get sleepy, too.

MEL
Please, Monsieur, let us
commence with the lesson.

JACK
Oh, professor, there's something
I wanted to ask you...do you
really think you can make a
great violinist out of me?

MEL
Well, I think I can do something,
but it will take time. How old
are you?

JACK
Why?

MEL
How much time have we got left?

CLOSE - JACK

Jack looks at the Professor.

MED. SHOT

MEL
Please, Monsieur Benny, let
us commence with the lesson.

JACK
Okay, okay.

We HEAR the DOORBELL, o.s.

JACK
There's somebody at the door.

MEL
(eagerly starting toward
the door with his hat)
I'll get it.

MG

JACK
You stay here! Rochester'll
get it. And close the door.

ROCHESTER
Yes, sir.

Rochester goes out, closing door.

MEL
All right, let us commence
with the lesson.

INT. HALLWAY - NEAR FRONT DOOR - MED. SHOT. Jack starts to play as
Rochester comes down the stairs and opens the door. MARY is there.

MARY
Hello, Rochester.

ROCHESTER
Oh, hello, Miss Livingstone.
Come on in.

Mary comes in and they go into the living room.

INT. LIVING ROOM - MED. SHOT

as Mary and Rochester come in from hall.

MARY
Is Mr. Benny in?

ROCHESTER
He's upstairs. Professor
LeBlanc is giving him a violin
lesson.

TWO SHOT - MARY, ROCHESTER

MARY
Oh, for heaven's sakes. I
thought after all these years
Mr. Benny would give up violin
lessons. That's like throwing
good money after bad.

ROCHESTER
The professor hasn't gotten the
bad money yet. -----

MARY
(laughs)
Rochester, will you run upstairs
and tell Mr. Benny I'm here?

ROCHESTER
Yes, ma'am.

MG

ATX01 0336519

FULLER SHOT

Rochester goes out living room door, into hall and up stairs.

INT. HALLWAY OUTSIDE JACK'S BEDROOM - MED. SHOT

as Rochester comes to door and opens it. We HEAR Jack play a few bars of Hora Staccato.

CLOSE - ROCHESTER

listening.

MEL'S VOICE

Wait! No, no, no, Monsieur Benny....You are doing it wrong again. The wrist must be limp.. limp...limp. Remember...this is a violin...that is a bow...You are not casting for trout.

JACK'S VOICE (o.s.)

But Professor...

MEL

Now try it again...Sacre Bleu! How many times do I have to tell you...smooth....smooth... smooth!

JACK

Yes, sir.

Rochester shakes his head and closes the door.

MED. SHOT

Rochester turns and goes down the stairs.

INT. LIVING ROOM - MED. SHOT

as Rochester enters from hallway.

MARY

Did you tell Mr. Benny I was here?

TWO SHOT - ROCHESTER, MARY

ROCHESTER

Miss Livingstone. I wouldn't go in that room if I had a whip and a chair.

MARY

I don't know what you're talking about, Rochester, but I wish that--

We HEAR from o.s. the SOUND of lamps crashing, chairs breaking, etc., ending with glass crash.

MARY
Oh, my goodness! What's happening
up there!

MED. LONG SHOT

Mary and Rochester run upstairs.

HALLWAY OUTSIDE JACK'S BEDROOM - MED. SHOT

Rochester and Mary rush up to the door. The NOISE has
stopped.

MARY
Hmmm...it's quiet now.

ROCHESTER
Mr. Benny...Mr. Benny....

Mary opens the door and they go in.

INT. JACK'S BEDROOM - FULL SHOT

as Mary and Rochester enter. The room is a complete shambles.
Chairs and tables are toppled over, lamps are broken, and
sitting on the floor in the middle of the debris is Jack, his
head sticking out through the canvas of a large picture...but
still clutched in his hand is his violin and bow.

GROUP SHOT - MARY, JACK, ROCHESTER

MARY
Jack..Jack!

Jack just sits there in a daze.

ROCHESTER
Mr. Benny?

JACK
Huh?...Oh, hello, Mary.

MARY
Jack, what happened.

JACK
Professor LeBlanc...what a temper.

ROCHESTER
Where is the professor?

GH

JACK
He's gone.

MARY
We didn't see him come out.

JACK
He didn't use the door.

MARY
What?

Jack points o.s. Mary's eyes follow Jack's finger and CAMERA
PANS to a paneled window where we see a jagged hole in the
shape of a man.

MED. SHOT - MARY, ROCHESTER, JACK

MARY
But, Jack, this is the second floor..
the professor could have sprained
his ankle.

JACK
Mary, after a man cuts his wrists,
what's an ankle?

ROCHESTER
Come on, boss, I'll help you up.

Rochester helps Jack to his feet.

ROCHESTER
(continued)
I'll go downstairs and fix you
some lunch. Maybe you'll feel
better.

JACK
(crossly)
I don't want any lunch.

MARY
Go ahead and fix it, Rochester.

Rochester leaves.

TWO SHOT - JACK, MARY (MASTER)

JACK
Mary, I said, I don't want any
lunch. I just want to be left
alone, that's all.

GH

ATX01 0336522

REVERSE ANGLE -- CLOSE SHOTS

MARY
Now, Jack, calm down. You're upset.

JACK
You're darned right, I'm upset. And why wouldn't I be? All my life I've dreamed about being a great violinist. But I'm nothing, no technique, no tone, no talent. And you --

MARY
Don't argue with me, I'm on your side.

JACK
Don't be funny.
(he starts off)

MARY
Jack, where are you going?

JACK
I don't know..but I've got to think this thing out.

MED. FULL SHOT

Jack hurries out the door, with Mary behind him. Jack hurries down the hall. Mary calls after him.

MARY
Jack..Jack..wait a minute. Jack,
don't be silly..Jack..Jack...

FADE

MUSIC

GH

ATX01 0336523

FADE IN:

INT. JACK'S LIVING ROOM - DAY - WIDE

We HEAR the door bell, Rochester enters from kitchen, goes to door and opens it. Mary is there.

MARY
Hello, Rochester.

ROCHESTER
Oh, hello, Miss Livingstone.
Come on in.

MARY
Hello, Rochester, is Mr. Benny
feeling any better today?

ROCHESTER
No, it's the same thing. Every
morning he gets up...won't eat
his breakfast...and leaves the
house. He goes out to the park
and sits on a bench all day
brooding. That's where he is
now.

TWO SHOT - MARY & ROCHESTER

MARY
Well, that's good. That'll give
us time to do that idea you
thought of. And you know,
Rochester, we've got to convince
him that he's a great violinist.

ROCHESTER
Well, I've got the recording
machine. Did you find someone
who will cooperate?

MARY
I got just the man...Mr. Isaac
Stern...you know he's one of
the world's greatest violinists,
and a good friend of Mr. Benny's.
He'll do anything to help. I
called him so he should be here
any minute.

ROCHESTER
Good, then I'll set up the
recording machine.

Rochester gets out the recording machine and starts
setting it up.

DY

MARY
I hope everything works.

ROCHESTER
I hope so, too. Mr. Benny isn't
even tending to business.
(picking up script)
A producer sent this play over
and he won't even look at it.

We HEAR the DOORBELL.

MARY
I'll get it. I hope it's not Jack.
It'll ruin everything.

HALL

As Mary goes to the door and opens it. It is ISAAC
STERN.

STERN
Hello.

MARY
Oh, hello, Mr. Stern...Come
right in.

APPLAUSE

LIVING ROOM

as Mary and Stern enter.

MARY
You know Rochester.

STERN
Yes, hello, Rochester.

ROCHESTER
Hello, Mr. Stern.

STERN
Mary when you called me on the
phone and asked me to hurry
over with my violin, it sounded
urgent.

3-SHOT - ROCHESTER, ISAAC STERN, MARY

MARY
Well, it really is. You see,
three days ago Jack found out
that he is not a great violinist.

DY

STERN

Only three days ago?

MARY

Yes, and he's taking it awfully hard...but with your help I'm sure we can snap him out of it.

STERN

Well, Mary...you know how I feel about Jack...if there is anything I can do to bring a twinkle back into those big blue eyes, I'll be glad to do it.

MARY

Thanks a lot. But you better hurry. He might be back any minute.

STERN

So Jack's really in a bad mood, eh?

ROCHESTER

Yes sir...and all because he thinks he's a lousy violinist.

STERN

Rochester, lousy is a very harsh word. Appropriate, but harsh. Now, what is this plan you have in mind?

ROCHESTER

Well, it's quite simple.
(pointing to tape recorder on table)
You see this is a recording machine.

STERN

I know, I know.

Stern goes over to the machine and turns a knob.

ROCHESTER (cont'd)

No, no, Mr. Stern...That's the volume. This is the switch.

Rochester flips a switch and we HEAR the sound of a click.

INSERT - TAPE MACHINE RUNNING

ROCHESTER AND STERN

ROCHESTER

Now, Mr. Stern, if you'll get your violin out and play a solo, I'll record it...and when Mr. Benny comes home, I'll coax him into playing the same number and tell him that I'm making a record of it.

STERN

Oh...and then when you play it back to him, it'll really be me playing.

MARY

That's right, and Jack'll think he's terrific.

STERN

That's very clever.

ROCHESTER

If you're ready, Mr. Stern, we can start recording.

STERN

Okay.

MED. SHOT - ROCHESTER, STERN AND MARY (AT WINDOW)

MARY

(looking out the window)

Oh-oh!

ROCHESTER

What's the matter?

MARY

It's Mr. Benny, he's coming up the walk.

STERN

But, we didn't get a chance to make the record...What'll we do?

ROCHESTER

I got an idea, Mr. Stern, and it'll work just as well. You hide in the closet, I'll get Mr. Benny to play something and make believe I'm recording it...and when you hear me say, "Play back"...you play the same thing that Mr. Benny played.

DY

ATX01 0336527

MARY
Good luck, fellows. I'm going
out the back way.

STERN
Goodbye, Mary.

Mary exits to kitchen.

MED. SHOT - AT CLOSET - ROCHESTER AND STERN

ROCHESTER
Right in here, Mr. Stern, and if
you get hungry, there's a candy
machine behind the vacuum cleaner.

Stern gets into closet.

MED. SHOT - ROCHESTER

Rochester closes the closet door, and as he steps away he
notices Stern's violin case. He quickly picks it up and
shoves it into the closet, then rushes over to the recording
machine and closes the lid, just as Jack opens the front
door and enters.

JACK
Hello, Rochester.

ROCHESTER
Oh...oh, hello, boss...you're
home earlier than usual.

TWO-SHOT - JACK AND ROCHESTER (MASTER)

JACK
Yeah.

ROCHESTER
How do you feel?

REVERSE - CLOSE - SHOTS

JACK
How do you expect me to feel?..
A man spends his whole life
dreaming, planning, hoping that
someday he'll be a great musician..
and suddenly, everything crashes
before him.

ROCHESTER
But, Boss, you can't go on like
this.

DY

ANOTHER ANGLE

JACK
I can if I ---
(noticing the
recording machine)
Rochester, what's that?

ROCHESTER
(opening it up)
That's a recording machine.
I borrowed it from a friend of
mine so I could prove to you
what a great violinist you are.

JACK
Me?... I know what I sound like.

ROCHESTER
But that's just it, Boss, you
don't know what you sound like.

JACK
What?

ROCHESTER
When you play your violin,
you're too close to it. You're
concentrating on your fingering
and your bowing...you're too
occupied to really hear the
beautiful music that comes out.

JACK
(uncertain)
Really?

ROCHESTER
Get your violin and play
something. This machine will
make a record of it...and you'll
be able to hear for yourself how
beautiful it sounds.

JACK
Gee...I don't know.

Rochester takes Jack's violin and bow off the music stand.

ROCHESTER
Here, boss, play something...
anything.

JACK
Well.

DY

Jack takes the violin, tucks it under his chin and faces the recording machine.

ROCHESTER
No, no, boss, it'll pick it up
better if you face the other
way.

He turns Jack around so that his back is to the machine.

JACK
Okay.

Rochester snaps his fingers to simulate sound of click.

ROCHESTER
Ready.

CLOSE - JACK

Jack plays "Meditation" and really scratches the Hell out of it. Jack stops in the middle and frowns unhappily.

CLOSE - ROCHESTER RE-ACTING.

JACK'S VOICE
Rochester, this is awful.

TWO-SHOT - JACK AND ROCHESTER

ROCHESTER
No it isn't boss. I told you,
you were too close to it.
(practically pushing
Jack into a chair)
You just sit down and listen
to it.

JACK
This is ridiculous....

ROCHESTER
(stepping over to the
machine; to Jack)
Now, close your eyes and listen
to the "PLAY BACK!"

Rochester pretends to start the tape...and from the closet we HEAR Isaac Stern's version of what Jack had just played.

CLOSE - JACK

As Jack listens to the beautiful music, his eyes pop open and his face begins to brighten up as he listens unbelievably.

DY

JACK
Rochester...that's wonderful.
I...I can't believe it's me.

INT. OF CLOSET

Stern is playing his violin.

TWO--SHOT - JACK AND ROCHESTER

Jack by now is beaming.

ROCHESTER
Beautiful, isn't it?

JACK
Yeah. The fingering is perfect,
but I'll have to work on my
bowing, it sounds a trifle
cramped.

ROCHESTER
Could be...could be!

Stern's version comes to a conclusion.

JACK
(dreamily)
That last passage...what tone...
what resonance...Rochester, did
you really like it?

DY

ATX01 0336531

CLOSE -- ROCHESTER

ROCHESTER
Boss, I can honestly say...that
was the work of a great violinist.

TWO SHOT

JACK
Thank you.

ROCHESTER
Boss, can I get you something to
eat?

JACK
I'm too excited to eat. This is
the most wonderful thing that's
ever happened to me. I've got
my confidence back. You know,
Rochester, I had no idea I was
that great.

ANOTHER ANGLE

ROCHESTER
You are, Boss, you are.
(putting violin
away)
Now let's put the violin away
and I'll fix you a nice dinner.

REVERSE CLOSE SHOTS

JACK
I'm too excited to eat.
(putting his
violin in the
case)
I'm going down to the recording
company and make records.

ROCHESTER
But, boss --

JACK
Rochester, a record of me playing
the violin will sell over a million.
My royalty will be three cents a
copy...I'll make a fortune.

ROCHESTER
But boss....

CONTINUED.

GH

ATX01 0336532

JACK
(puts on his hat
and takes his
violin)
I'll see you later.

Jack goes out the door.

CLOSE SHOT - ROCHESTER

Unhappily reacting.

MED. SHOT - INCLUDING DOOR

Jack comes back in. Jack goes toward the door, then stops
and comes back.

ROCHESTER
What's the matter?

JACK
I just thought of something. On
my way to the recording company
I pass the producer's house.
(picking up the
manuscript)
As far as I'm concerned he can
have his play back.

On the word "Play Back" we HEAR Stern play the second number
that Jack played. Jack looks at Rochester puzzled.

JACK
Rochester, what is that?

ROCHESTER
It's...er.. it's the recording
machine.
(rushes over to
it and bangs on it)
Hold it..hold it..stop it...play
off..play off..play off!

Stern stops playing.

JACK
(suspiciously)
Rochester, how could that machine
start by itself?

GH

ROCHESTER

Well..er..oh, here it is, boss.
It has a loose switch.

JACK

Oh, well, I'm not going to waste
any more time. I'm going down
to the recording company right
now.

He picks up his violin and makes a hurried exit.

MED. SHOT - CLOSET DOOR

Stern cautiously comes out of the closet.

STERN

Well, thank heaven, that's over.

ROCHESTER

Yes, Mr. Stern, but I think we
over-did it. Mr. Benny just left
for a recording studio to make
records.

STERN

Oh, no..Well, I don't want to be
here when he gets back, so I better
go.

ROCHESTER

Wait a minute, I'll walk part of
the way with you.

STERN

Why, where are you going?

CLOSE - ROCHESTER

ROCHESTER

To the Unemployment Bureau, I
might as well get friendly with
them right now.

DISSOLVE:

TRAVELING SHOT - EXT. STREET - DAY - CLOSE SHOT - JACK'S
LEGS AND VIOLIN CASE

We see Jack's legs and violin case as Jack walks happily down
the street, singing. He does a hop at the end.

JACK'S VOICE

(sings)

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.

DISSOLVE:

MED. SHOT - ESTABLISHING -- A RECORDING STUDIO - JACK AND
MANAGER.

INSERT - A WALL LIGHT WHICH SAYS "RECORDING"

The light goes on, and the Manager gives Jack signal to start.

MED. SHOT - JACK

JACK
(into microphone)
Jack Benny and his magic violin,
take one.

CLOSE - JACK

Playing. Jack plays "Meditation" and really plays it lousy.

CLOSE OF GUAGE SMOKING FURIOUSLY.

JACK
(while playing)
They think I'm lousy but wait
till they hear the playback.

CLOSE -- MANAGER REACTING

Jack scratches a little more and the manager stops him.

TWO SHOT - JACK AND MANAGER

MANAGER
That's enough..hold it...

JACK
(stops playing)
What's the matter?

MANAGER
What's the matter!..I never
heard anything so awful in all
my life.

JACK
Oh yeah?...Well, I got news for
you, you were so busy concentrating
on my fingering and bowing that you
didn't hear what was coming out.
Just wait till you hear the playback.

MANAGER
What?

JACK
(into mike)
Playback.

GH

INSERT SHOT - SPEAKER ON WALL

STEVE'S VOICE

Yes, sir.

We then HEAR the playback starting with:

TWO SHOT - JACK AND MANAGER

JACK'S VOICE

(on record)

Jack Benny and his magic violin...
take one.

REVERSE -- CLOSE - JACK AND MANAGER

We then HEAR the playback of Jack's recording..and it is just
as bad as when he played it...Speaker shakes.

JACK

Stop it, stop it...hold it.

The recording stops.

TWO SHOT

MANAGER

Pretty bad, eh, Benny?

JACK

You're darn right it's bad. I don't
know where you got that engineer, but
he's awful. He doesn't even know how
to make a recording.

MANAGER

(humoring him and at
the same time putting
Jack's violin and bow
in case.)

Yes, yes. I guess you're right, Mr.
Benny, but he's the best we can
get with what we've got..and..well,
you know how it is.

JACK

Yes, yes, it's a shame, but I guess
you're stuck.

MANAGER

(handing Jack his
violin in the case)

Well, goodbye, Mr. Benny. Thanks for
coming in.

GH

ATX01 0336537

JACK
You're welcome.

Jack leaves.

DISSOLVE:

INT. LIVING ROOM - JACK'S HOUSE - MED. SHOT

Jack comes into the house carrying his violin..puts it down.

CLOSE SHOT - JACK

JACK
I just can't understand it....How
a good company like that can have
such an incompetent engineer, I'll
never know. It must've been the
engineer..When I made the record on
this machine, it was beautiful..just
beautiful..I'm going to hear it
again.

INSERT - MACHINE

He turns on the recording machine. And we HEAR the following.

ROCHESTER'S VOICE
Now Mr. Stern, if you'll get your
violin out and play a violin solo,
I'll record it....

STERN'S VOICE
And when you play it back to Mr.
Benny, it'll really be me playing.

CLOSE - JACK

MARY'S VOICE
Oh-oh...Jack's coming up the walk.

ROCHESTER'S VOICE
I've got an idea...you hide in the
closet. I'll get Mr. Benny to play
something and when you hear me say
"Playback", you play the same thing
Mr. Benny played.

Jack turns off the machine.

GH

JACK
So that was it..They tricked me.
(calls-sing-song)
Oh, Rochester....

ROCHESTER'S VOICE(O.S.)
(sing-song)
Yes, boss.

JACK
(sing-song)
Come in here, I want to talk to
you.

ROCHESTER'S VOICE (O.S.)
(sing-song)
What about?

JACK
(straight)
You know what about..Come in here.

ROCHESTER'S VOICE (O.S.)
Okay.

MED. SHOT

Rochester comes in dressed in a suit of armor and carrying
a spear.

REVERSE - CLOSE

Jack goes over to Rochester and lifts visor revealing
Rochester's face.

JACK
Now take off that silly thing and
get my dinner.

ROCHESTER
Boss..you mean you're not mad?

JACK
No..I guess not...after all, you
did it for my own good..and
anyway, it serves me right for
being such a big ham. If I hadn't
gone down to the recording company,
I'd have kept on thinking I was a
great violinist.

GH

ATX01 0336539

ROCHESTER
But, Boss, you are a great
violinist.

JACK
Oh, shut up.

MUSIC: FADE OUT

MED. SHOT - DON WILSON IN FRONT OF GOLD CURTAIN

DON
Jack and his guest star Mr. Issac
Stern will be back in a minute,
but first, here's a word from our
sponsor.

(INTO CLOSING COMMERCIAL)

GH

ATX01 0336540

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL
(Working on Family Budget)

(1:00)

OPEN ON A LOW ANGLE SHOT
ACROSS A SMALL PERIOD DESK
OF RUSS WORKING INTENTLY
WITH A PENCIL AND PAPER.
HE IS HOLDING UP IN FRONT
OF HIM PROMINENTLY IN THE
FOREGROUND A BOOK TITLED:
"BUDGET BOOK". THE
LIGHTING IS SOFT TO
INDICATE THE MIDDLE OF
THE EVENING.

AS LIGHT-UP TIME SONG
BEGINS, GRACE COMES UP
BEHIND RUSS AND PUTS HER
ARMS AROUND HIM. IN ONE
HAND SHE HAS A PACK OF
LUCKIES, SHE PUTS A LUCKY
IN HIS MOUTH. HE PAYS
NO ATTENTION, HE IS LOST
IN HIS FIGURES. SHE
LIGHTS HIS LUCKY. HE
INHALES AND HIS INTENTLY
SERIOUS FACE SUDDENLY
BREAKS INTO A BRIGHT
SMILE.

WE PULL BACK TO TAKE IN
THE ACTION AS HE TAKES
GRACE'S HAND AND PULLS
HER DOWN INTO A SEAT
BESIDE HIM. HE DROPS
THE PENCIL AND LIGHTS
HER LUCKY AND THEY BOTH
LEAN BACK AND PUFF AWAY
HAPPILY.

DURING THE PAUSE IN THE
SONG BETWEEN "RELAX" AND
IT'S LIGHT UP TIME" THE
CLOCK DEVICE IS SUPERED
OVER THE SCENE. IT READS
A FEW MINUTES PAST TEN.

(SOUND: PRESENCE IN ROOM, RUSTLE
OF PAPERS AS RUSS WRITES AND TURNS
PAGES IN BUDGET BOOK, UNDER-----)
MUSIC: TICK TOCK INTRO

SINGERS (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.

ANDRE BARUCH

MATCH DISSOLVE CLOCK DEVICE
TO CLOCK ON END TABLE AND
PULL BACK TO REVEAL
BARUCH SEATED BESIDE IT.

There's a happy way to make ends meet:

STRIKES MATCH.

put the end of a match to ...

HOLDS UP A LUCKY

... the end of a Lucky and -- puff.

LIGHTS UP AND EXHALES
GRANDLY.

That always adds up to real smoking
enjoyment. Why?

PICKS UP LUCKY PACK

First, because ...

CUT TO INSERT: CU
OF PACK IN HIS HAND. IT
FEATURES "LS/MFT". HAND
TURNS PACK FULL FACE
AND WE SUPER "IT'S
TOASTED TO TASTE BETTER"
EXACTLY AS IN MAGAZINE
ADS.

Lucky Strike means fine tobacco.
Then this fine good-tasting tobacco
is toasted to taste even better.
Cleaner, fresher, smoother.

CUT BACK TO MEDIUM CU
OF BARUCH

So ... any time you want to lighten
a problem, light up a Lucky!

DISSOLVE BACK TO RUSS AND
GRACE WORKING AND SMOKING
HAPPILY. GRACE SHOWS HIM
SOME FIGURES THAT SHE HAS,
HE LOOKS AND SMILES AS
THOUGH TO SAY: "THAT'S
THE ANSWER -- IT'S SOLVED!"
AND THEN HE STARTS HAPPILY
MAKING ENTRIES IN THE
BUDGET BOOK.

SINGERS (OVER)

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

Right now ...

(SPOKEN)

THE CAMERA MOVES BACK AND
DOWN TO THE ORIGINAL ACROSS
THE DESK SHOT OF RUSS
WORKING. ONLY THIS TIME HE
IS SMOKING HAPPILY AND WITH
GREAT RELISH. AND IN THE
PROMINENT FOREGROUND ON THE
DESK THERE STANDS A PACK OF
LUCKIES.

Light up a Lucky.

(SINGERS AGAIN)

It's light-up time.

SUPER "THE BEST-TASTING
CIGARETTE YOU EVER SMOKED"
JUST AS IN MAGAZINE ADS.

BARUCH (OVER)

You'll say it's the best-tasting
cigarette you ever smoked.

(TAG)

(AFTER CLOSING COMMERCIAL)

OPEN ON GOLD CURTAIN

TWO SHOT - JACK AND STERN

JACK

Well, Isaac, I want to thank
you very much for being on my
program tonight.

REVERSE - CLOSE UPS

STERN

It was my pleasure, Jack ...
And now I have the distinction
of being the only violinist in
the world who has played in the
Hollywood Bowl ... the
Philharmonic Auditorium,
Carnegie Hall, and Jack Benny's
closet.

JACK

Yes, yes ... Now, Isaac, may I
see your violin?

STERN

Certainly ... Be careful of it,
Jack.

JACK

Oh yes ... It has a beautiful
tone ...

STERN

It's a wonderful instrument....
It's a great help to me.

JACK

(looking inside violin)
It's cheap isn't it?

STERN

Cheap!

JACK

Yes, inside it says 1737.

STERN

That's the year.

JG

JACK

Oh, oh.

(handing Stern the
violin)

Well, Isaac, you go ahead and
play and I'll just stand over
there and listen.

FULL SHOT

as Jack leaves and Stern walks over to the piano where his
accompanist is seated, and plays "Polanaise Brilliant" by
Weiniowosky.

TIGHT MASTER AND INSERTS OF STERN'S NUMBER
APPLAUSE

FULL SHOT

Jack comes back on.

TWO - SHOT

JACK

Isaac, that was wonderful ...
Thanks again for being on my
show.

Isaac takes a bow and leaves.

CLOSE SHOT - JACK

JACK

Ladies and Gentlemen, I'll be
with you again in two weeks, and
in the meantime be sure to watch
Ann Sothern.

FADE OUT

(INTO CREDITS)

JG

(CLOSING CREDITS)

CARD #1 THE JACK BENNY PROGRAM (with caricature)
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DISSOLVE:

CARD #2 Executive Producer and Director
RALPH LEVY

DISSOLVE:

CARD #3 Producer
HILLIARD MARKS

DISSOLVE:

CARD #4 Written by
SAM PERRIN
GEORGE BALZER
AL GORDON
HAL GOLDMAN

DISSOLVE:

CARD #5 Musical Director
MAHLON MERRICK

ASSOCIATE PRODUCER
RICHARD FISHER

DISSOLVE:

CARD #6 CAST
Mel Blanc
Grandon Rhodes

DISSOLVE:

CARD #7 Production Supervision
SAM PERRIN

DISSOLVE:

CARD #8 Director of Photography --- John McBurnie
Art Director --- Martin Obzina
Editorial Supervisor --- Richard G. Wray, ACE
Daniel A. Nathan, ACE

DISSOLVE:

CARD #9	Set Decorator	---	Gene Redd
	Sound	---	Roy Meadows
	Assistant Director	---	Jack Corrick
	Wardrobe Supervisor	---	Vincent Dee
	Make-Up	---	Leo Lotito, Jr.

RCA Sound Recording Emblem - IATSE Seal A.T.F.P.

(The characters and events depicted in this photoplay are fictional. Any similarity to actual persons, living or dead, is purely coincidental.)

DISSOLVE:

CARD #10 THE JACK BENNY PROGRAM (caricature of Jack)
was filmed in Hollywood
at Revue Productions, Inc.

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Revue Insignia

MCA INSIGNIA

DISSOLVE:

CARD #11 Ann Sothern
PRIVATE SECRETARY CARD

ANNOR

Remember - one week from tonight
on this same station be sure and
watch Ann Sothern in "Private
Secretary". Jack Benny's next
television show will be in two weeks.

FADE TO BLACK:

INTO HITCHHIKE

THE AMERICAN TOBACCO COMPANY
FILTER TIP TAREYTON
HF 315F - 30 SECONDS

ANNCR

IN SYNC WITH VOICE, A CHECK
SIGN DRAWS ITSELF ON SCREEN

Check!

ANOTHER CHECK SIGN APPEARS
UNDER THE FIRST.

and double

THE TWO CHECKS FORM A
CIGARETTE WITH SMOKE
COMING OUT LIGHTED END.

check!

CIGARETTE STAYS ON SCREEN.
"ALL THE PLEASURE COMES
THRU" POPS ON ABOVE IT
IN SYNC WITH VOICE.

In Filter Tip Tareyton all the
pleasure comes thru ...

"THE TASTE IS GREAT" COMES
OUT OF CIGARETTE AND RESTS
BELOW IT IN SYNC WITH
VOICE.

the taste is great!

DISSOLVE TO PACK

Filter Tip Tareyton is the

cigarette you'll really enjoy!

CUT TO OUTLINE PACK
SHOWING STRIPES ONLY A
MAN'S HEAD, SMOKING
HAPPILY APPEARS IN
CENTER OF PACK

The cigarette that smokes milder,
smokes smoother, draws easier ...

SAME ACTION.

That's so sensible to smoke because
it's the only one that gives you
Activated Charcoal filtration.

DISSOLVE TO CLOSED PACK

That's why, whether you buy Filter
Tip Tareyton ...
by the pack ...

CUT TO CARTON. TITLE "ALL
THE PLEASURE COMES THRU
POPS ON IN SYNC OVER
CARTON, TITLE "THE TASTE
IS GREAT" POPS ON IN
SYNC UNDER CARTON.

or by the carton ... all the
pleasure the pleasure comes thru ...
the taste is great!

DISSOLVE TO CARD:

POWHATTAN WITH "THE AMERICAN
TOBACCO COMPANY" ABOVE AND
"AMERICA'S LEADING
MANUFACTURER OF CIGARETTES"
BELOW.

The Jack Benny program has been
presented by The American Tobacco
Company -- America's leading
manufacturer of cigarettes.

ATX01 0336547