

PROGRAM #5
"AS TELECAST"

AMERICAN TOBACCO COMPANY
LUCKY STRIKE
THE JACK BENNY TELEVISION PROGRAM

UNDAY, NOVEMBER 20, 1955 CBS

4:30-5:00 PM PST

CAST

JACK BENNY

ROCHESTER

DON WILSON

DENNIS DAY

JOHNNY CARSON

POLICE SERGEANT....Kem Dibbs

OPERATOR'S VOICE...Chuckie Bradley

POLICEMEN.....Thomas Wade
Brick Sullivan

GH

ATX01 0336548

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
JACK BENNY TV PROGRAM

OPEN - 1

OPENING COMMERCIAL

LIVE

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

CUT TO TITLE CARD:

ANNOUNCER

"THE JACK BENNY PROGRAM".

From Television City in Hollywood,
the Jack Benny Program with his
special guest... Johnny Carson...

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:

#93 SCOOP

GN

ATX01 0336549

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #93R
SCOOP - CLOCK
(1:00)

OPEN - 2

OPEN ON A CU OF A SWISS
CHALET WALL CLOCK,
PENDULUM SWINGING
BENEATH IT. TRUCK IN
TO PENDULUM.

(SOUND: TICKING OF CLOCK TO
ESTABLISH RHYTHM OF SONG)

CUT TO CU OF PENDULUM
AND PAN UP.

(SOUND: TICK-TOCK-TICK-TOCK)

PAN STOPS AS DOOR OPENS.
(DOORS ARE PACKS OF
LUCKY STRIKE)

(SOUND: TICK-TOCK-TICK-TOCK)

MALE FIGURE MOVES
MECHANICALLY OUT OF
DOOR TO FOREGROUND
AND SINGS.

MAN (SINGING)

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

GIRL FIGURE MOVES
MECHANICALLY OUT OF
OTHER DOOR TO
FOREGROUND AND SINGS.

GIRL (SINGING)

Be Happy -- Go Lucky.

GIRL (SINGING)

It's Light-up time.

CAMERA PANS UP TO CLOCK
FACE AT TOP OF SWISS
CHALET.

DUET (SINGING - OVER)

CAMERA STOPS AS BIRD
POPS OUT.

For the taste ...

PAN WITH BIRD TO SCOOP
CHARACTER. BIRD SELECTS
A LUCKY FROM PACK SCOOP
IS HOLDING.

DUET (SINGING - OVER)

... that you like --

BIRD PLACES LUCKY IN
SCOOP'S MOUTH.

DUET (SINGING - OVER)

... light up a Lucky Strike.

GN

ATX01 0336550

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
SCOOP - CLOCK (CONT'D)

OPEN - 3

BIRD LIGHTS SCOOP'S
LUCKY.

DUET (SINGING - OVER)

Relax ...

CUT TO FULL SHOT,
SCOOP IN CHAIR.

DUET (SINGING - OVER)

... it's light-up time.

MATCH DISSOLVE TO
SCOOP IN CAR -- SUN
SHINING.

ANNOUNCER (OVER)

There's a time and a place for
everything.

MATCH DISSOLVE TO SCOOP
IN CANOE. DISSOLVE SUN
TO MOON.

ANNOUNCER (OVER)

And the right time for a Lucky...

MATCH DISSOLVE TO SCOOP
IN WESTERN SCENE ON
HORSEBACK.

ANNOUNCER (OVER)

... is any time you want to enjoy
a great cigarette.

MATCH DISSOLVE TO SCOOP
IN SKI TOW.

ANNOUNCER (OVER)

And the right place for a Lucky...

SKI TOW DUMPS SCOOP AT
TOP OF HILL. HE STARTS
DOWN OTHER SIDE.

ANNOUNCER (OVER)

... is -- wherever you happen to be
at the time.

SCOOP CONTINUES DOWN
HILL. CAMERA PANS WITH
HIM.

ANNOUNCER (OVER)

You'll always enjoy Luckies
because ...

GN

ATX01 0336551

T. E. AMERICAN TOBACCO CO.
LUCKY STRIKE
SCOOP - CLOCK (CONT'D)

OPEN - 4

MATCH DISSOLVE TO SCOOP
ON BICYCLE.

ANNOUNCER (OVER)

... Luckies taste better.

CUT TO BILLBOARD. SCOOP
ENTERS SCENE AND MAKES
FANCY TURN.

ANNOUNCER (OVER)

Lucky Strike is made of fine,
naturally ...

CAMERA TRUCKS IN AS
SCOOP PANS TO PACKAGE.

ANNOUNCER (OVER)

... good-tasting tobacco.

CAMERA TRUCKS TO CLOSEUP
OF BULLSEYE AS SCOOP
POINTS TO "IT'S TOASTED".

ANNOUNCER (OVER)

And ... IT'S TOASTED to taste better.
Cleaner, fresher, smoother.

CAMERA PANS WITH SCOOP
TO LETTERING:
"LUCKIES TASTE BETTER"

SCOOP (ON CAMERA)

Yessir, Luckies taste better ...

CUT TO FULL SHOT
BILLBOARD. SCOOP TURNS
AND POINTS TO CLOCK.

SCOOP (ON CAMERA)

... anytime, anywhere.

FAST ZOOM TO CLOCK.

SCOOP (ON CAMERA)

So right now ...

DISSOLVE CLOCK TO BULLSEYE
AGAINST NEUTRAL BACKGROUND
WITH LEGEND ABOVE AND
BELOW:

SCOOP (VOICE OVER)

"LIGHT UP A LUCKY

... light up a Lucky. It's

IT'S LIGHT UP TIME"

light-up time.

TAKES OUT TITLES AND POP
ON REST OF PACK AROUND
BULLSEYE.

SCOOP (OVER)

Enjoy the best tasting cigarette you
ever smoked!

ATX01 0336552

(AFTER OPENING COMMERCIAL)

JACK COMES OUT TO MUSIC & APPLAUSE.

JACK

Thank you, thank you, thank you...
and welcome to the Lucky Strike
Program...Ladies and gentlemen, if
my voice gives out during the program,
it's because yesterday I went to the
Coliseum to see the USC-UCLA football
game. What excitement! And such a
crowd! And all the betting that was
going on. I lost three dollars myself.
There was a pickpocket in the crowd.
It got me as I was going through the
tunnel. But not only that..I must
tell you what else happened to me. The
usher took me to my seat and out of
102,000 people who do you think I'm
sitting next to -- Dennis Day. That's
all I needed. And I want to tell you
that kid really drives me nuts. You
know, he was supposed to be on my show
today, but after what he did to me
yesterday, I just couldn't stand him
for another half hour. Let me tell you
what he did to me...You won't believe it.
The game had just got started...Dennis
hands me a hot dog, so I said, "Thank
you, Dennis", took a bite of it...

(MORE)

JACK (CONT'D)

And the fellow on the other side of me punched me in the nose. Dennis didn't tell me I was suppose to pass it...Finally the gun went off, Dennis said, "Well, goodbye, Mr. Benny..I'll see you tomorrow and be very careful of the traffic on the way home." So I rushed out to beat the crowd, jumped in my car, and I was almost into Beverly Hills before I realized that the gun was only the end of the first half....Now you know why I can't have him around me....Ladies and gentlemen, coming into the studio one day this week, I bumped into a fellow who is doing his own show for C.B.S. His name is Johnny Carson. Now I don't usually rave about other comedians, but this fellow Carson...he's got everything it takes to be a success...and he's so young, too...It's frightening...Anyway, I asked him if he'd like to drop over here for a minute, just to say hello...so here he is, ladies and gentlemen..Johnny Carson.

CARSON COMES OUT TO JACK AND ACKNOWLEDGES APPLAUSE.

GH

JACK

Johnny, I was just telling my audience how much I enjoy your work and that in my opinion you are going to be one of the great comedians in show business.

CARSON

Well, thank you, Mr. Benny..that's a wonderful compliment. And it means so much to me coming from you..because, well, for years you've been my idol.

JACK

Really?

CARSON

Gosh, yes. I remember when you were in vaudeville, I used to save my pennies just so I could watch you work. I'd sit for hours up there in the gallery admiring the way you had that audience in the palm of your hand..and then at night, I'd lie awake wishing I could grow up to be just like you, Mr. Benny.

JACK

Oh, you can call me Jack.

CARSON

Thank you. And even today when I see you on television, I'm watching a master at work..a genius.

GH

ATX01 0336555

JACK

Oh, Johnny, now of course you're embarrassing me.

CARSON

Well, then, I won't go on.

JACK

No no no..You're my guest. Say what you want.

CARSON

Well, I'll tell you when we're alone later.

JACK

Okay. Johnny, why I was watching you rehearse the other day I meant to ask you something..Tell me, Johnny, how long have you been in show business?

CARSON

Two years.

JACK

Only two years..Amazing..Gosh I've been in show business practically all my life..And I want to tell you, Johnny, I've been watching your shows and you've been doing a wonderful job.

CARSON

Thank you Jack. And I want you to know that I haven't missed a single one of your shows since you've been on television.

GH

ATX01 0336556

JACK

You watch all of them?

CARSON

Every one. Er..Jack..Jack....

JACK

Yes?

CARSON

Would you mind if I made a few
little suggestions?

JACK

Suggestions?

CARSON

You know..constructive criticism...
You don't mind, do you?

JACK

No no...I think constructive criticism
is good for everybody...How long did
you say you've been in show business.

CARSON

Two years.

JACK

I see. Now what were the suggestions
you had about my show?

CARSON

Well, for one thing, Jack..and I'm
sure this can easily be corrected...
your pace is all wrong..It's much
too slow.

GH

ATX01 0336557

JACK

Hm..You.. er..You don't like my
timing?

CARSON

Well..let me put it this way...It's
all right to be slow, but you're
sort of a...lazy Perry Como.

JACK

Oh. Well, I want you to know that
I appreciate any comments that could
further my career...How long did
you say you've been in show business?

CARSON

Two years.

JACK

Two years, huh..Not two years and...
six months..or three months..just---

CARSON

Two years.

JACK

Un huh...Well, I --

CARSON

Now another criticism --

JACK

Oh, you have more?

CARSON

Yes, Jack. It's about that..that
long take you always do.

JACK

Oh, you mean after I tell a joke?
The way I stare at the audience?

CARSON

Yes..I always have the feeling
that you're surprised that they're
still there.

JACK

I see.

CARSON

Fortunately, that, also, can be
easily corrected.

JACK

Now, young man, if you're
through--

CARSON

Well, there is one more thing.

LW

ATX01 0336559

JACK

Then say it, say it! Let's be
frank! I mean, don't hold
anything back from your idol!
.....Out with it.

CARSON

Well, this is one thing I have to
mention, Jack, as long as I'm being
constructive. You may not realize
it...but every move you make --
your delivery, your inflection..is
exactly the way I work and I don't
think that's quite fair to me.

JACK LOOKS OUT AT THE AUDIENCE.

CARSON (CONT'D)

(ADMONISHING JACK WITH HIS FINGER)

Uh-uh-uh. You're staring again.

JACK

Now look here, Mr. Carson --

CARSON

You can call me Johnny.

JACK

I'll call you whatever I want to..
and you've got a lot of nerve
accusing me of stealing your
style. Everything I do I've been
doing since I started in show
business forty-two--I mean twenty-
two years ago, and if I were going
to copy anyone,it wouldn't be AN
UNTALENTED, UNFUNNY UPSTART LIKE YOU.

CARSON

Well!!!

JACK

Now out that out! Johnny Carson,
I came out here at the start of the
show and told the audience what a
wonderful, great --

CARSON

Wait a minute, Jack wait a minute.
When you asked me to come on your
show, you were the one who suggested
that I do this kind of a routine so
we could get laughs.

JACK

I...

CARSON

Yes, you called me two weeks ago.

JACK

Oh yes, .. of course... But you
did it so well I thought you meant
it. Wasn't he good. Well, Johnny,
as long as you were nice enough to
come on my show today I wish you
would do something all by yourself.

CARSON

Thanks, Jack. I'd like to very
much because I have a joke that
I'd love to tell the audience.

LW

ATX01 0336561

JACK

Oh, well go right ahead....

(STARTS OFF, COMES BACK)

Oh, by the way, Johnny, there's
another thing I want to tell you..
If you keep on the way you are...
improving all the time...you'll
wind up someday having your picture
on the cover of T.V. Guide like I
did this week.

CARSON

I had mine on eight weeks ago.

JACK

Oh..Well, tell the joke.

JACK GOES OFFSTAGE.

CARSON

You know, ladies and gentlemen, I'm
very happy that Jack asked me to
be on his show tonight.. but, actually,
we were just kidding, because, even
though I've followed him for years,
we don't work anything alike.. (LAUGHS
LIKE JACK) His eyes are a little
bluer than mine...and so is his age...
But I really wanted to tell you --

DON WILSON COMES ON.

DON

Oh, Jack...Jack....

(APPLAUSE)

(MORE)

DON (CONT'D)

(NOTICING THAT IT'S JOHNNY)

Oh, excuse me, Johnny, I thought
you were Jack Benny.

CARSON

Well, did I confuse you, too.

DON

You sure did. And you know, Johnny,
the most exciting thing happened this
morning. And it just thrilled me
to death.

CARSON

Well, for heaven's sakes, Don,
tell me what is it?

DON

Well, there was a long line of
people standing in front of a
cigarette machine..Oh, there
must've been forty or fifty people...
And every person who put money
into that machine bought a package
of Lucky Strikes.

CARSON

(SLAPPING HAND LIKE JACK)

No!

DON

Yes..And I asked each person
individually why they smoked
Lucky Strikes and every one
of them said it was because they're
toasted to taste better...

(MORE)

DON (CONT'D)

and Luckies are cleaner, fresher,
smoother.

CARSON

I know, I know.

DON

And not only that, they're round
and firm and fully packed and free
and easy on the draw.

CARSON

Good good...Is that all?

DON

Yes.

CARSON

Oh, Don, before we go, there's
something I want to ask you.
How long have you been with Jack?

DON

Let's see, I started working for
Jack in 1934.

CARSON

1934. Then Jack has been paying
you for...

DON

Two years.

CARSON

Oh, oh. Two years. Come on,
Don, let's go.

THEY EXIT ARM IN ARM.

SEGUE INTO ROCHESTER MUSIC.

DISSOLVE TO JACK'S LIVING ROOM.

SCENE:

JACK'S LIVING ROOM. ROCHESTER FINISHES SETTING THE TABLE FOR JACK'S DINNER, THEN DIPS A LADEL INTO A SOUP TUREEN AND POURS A PLATE FULL OF SOUP. CLOCK CHIMES.

ROCHESTER

(LOOKS AT CLOCK)

Hmm, the show was over an hour ago. The boss is usually home by now.

THE PHONE RINGS. ROCHESTER STEPS OVER AND ANSWERS IT.

ROCHESTER

Hello?

DON

Hello, Rochester, this is Don Wilson.
May I speak to Mr. Benny?

ROCHESTER

Mr. Benny hasn't come home from the studio yet.

DON

He hasn't?

LW

ATX01 0336565

ROCHESTER

No, and I've got his dinner ready.

DON

Well, I'm sure he won't be long.

ROCHESTER

I hope not. I don't want his Chateau-briand to get too well done.

DON

(IMPRESSED)

Well! So Mr. Benny is going to have steak.

ROCHESTER

No, hamburger.

DON

But, Roshester, you said Chateaubriand.

And Briand means steak.

ROCHESTER

Not in this Chateau..... Is there any message, Mr. Wilson?

DON

No, no... I'll see him tomorrow. Goodbye, Rochester.

ROCHESTER

Gooooooooooooodbye.

ROCHESTER HANGS UP, AND AS HE WALKS BACK TO THE TABLE.

ROCHESTER

Humm... it's nine o'clock. Mr. Benny's never been this late before. I better go turn down the oven.

GN

ATX01 0336566

ROCHESTER EXITS THROUGH THE KITCHEN DOOR. AFTER A PAUSE.... WE HEAR THE CLOCK SLOWLY CHIMING THE HOUR... THEN SUDDENLY, WE HEAR THE DOOR KNOB ON THE FRONT DOOR RATTLE... THEN THE DOOR FLIES OPEN. AND JACK MAKES A HURRIED, FRIGHTENED ENTRANCE. HE HURRIEDLY CLOSES THE DOOR, TURNS THE LATCH, SLIDES THE SAFETY BOLT. HE RUNS IN CLOSES LIVING ROOM DOOR, RUNS OVER AND PULLS DRAPES. ROCHESTER ENTERS.

ROCHESTER

Oh, boss, I didn't know you were home. I just turned the heat down on the ---

JACK

(SHUSHING HIM NERVOUSLY)

Shhh!! Rochester, turn off those lights.

ROCHESTER TURNS OFF LAMP WHILE JACK TURNS OFF LIGHTS AT WALL SWITCH.

ROCHESTER

Mr. Benny --- What's the matter? What's wrong?

JACK

Rochester --- somebody is after me.

ROCHESTER

Oh, boss, you made that picture twelve years ago.

JACK

This is serious. I decided to walk home from the studio.... it started to get dark, and after a while I happened to glance back.... and there was a man with his coat collar turned up, and he was following me.

ROCHESTER

How do you know?

GN

ATX01 0336567

JACK

How do I know! Once I glanced back and he hid behind a tree. Another time he ducked behind a bush. I even turned down a dark alley and I still couldn't lose him.

ROCHESTER

Boss, you got yourself all worked up over nothing. At night your imagination plays on you. Those were just shadows you saw.

JACK

Shadows?... Imagination?... Yesh... that's all it could be... I mean, who would want to hurt me.... after all, I'm such a sweet guy. Don't you think so, Rochester?

ROCHESTER

Oh yes, boss, you're modest and kind and you're considerate.

JACK

And I'm generous.

ROCHESTER

There goes your imagination again.

JACK

Yesh.

ROCHESTER

Come on, Mr. Benny, sit down and have your dinner. I've got everything ready.

GN

JACK

Good, good.

JACK SITS DOWN AT THE TABLE. TUCKS THE NAPKIN IN HIS SHIRT.

JACK

You know, Rochester, I don't know why I
let myself get all upset over nothing.

ROCHESTER

(TURNING LIGHTS ON & OPENING DRAPES)

Don't worry about it, everything is
going to be all right. Let's brighten
things up a bit. While you're finishing
your soup du jour, I'll go get your
Chateau-briand.

JACK

Thank you, Pierre.

ROCHESTER

Pax de que, monsieur.

ROCHESTER EXITS THROUGH THE KITCHEN DOOR. JACK TAKES ANOTHER
SIP OF SOUP. THEN STOPS.

JACK

(REFLECTIVELY)

I can't understand how I could let myself
get so upset about a few shadows. That's
all they were. Shadows. And right away
I think somebody is following me.

HE TAKES ANOTHER SIP OF SOUP. THEN HE DIPS HIS SPOON INTO
SOUP AGAIN. THE PHONE RINGS.

JACK

I'll get it Rochester.

GN

JACK STEPS OVER TO THE PHONE HUMMING "LOVE IN BLOOM", AND ANSWERS IT.

JACK

Hello?... Hello?.....hello?

THERE IS A LOUD CLICK ON THE OTHER END. JACK STANDS THERE LOOKING AT THE RECEIVER AS FEAR STARTS TO MOUNT. ROCHESTER RE-ENTERS WITH A TRAY, SETS IT ON THE TABLE, THEN NOTICES JACK.

(MUSIC)

ROCHESTER

Boss, boss, what's the matter?

JACK

Rochester, when I answered the phone,
whoever was on the other end hung up.

ROCHESTER

How do you know they hung up?

JACK

Because I heard the click. I distinctly
heard the sound of a click.

ROCHESTER

Well... maybe... maybe they were using a
pay phone, and the sound you heard was
the dropping of a dime.

JACK

Dropping of a dime! I've known that
sound since I was two years old...
Rochester, I tell you somebody's out to
get me... I'm really in trouble.

ROCHESTER

Mr. Benny, Mr. Benny, control yourself.
Sit down, I'll go get you a sedative.

GN

ATX01 0336570

ROCHESTER EXITS. JACK SLUMPS INTO A CHAIR.

JACK

(ON THE VERGE OF TEARS)

If I only knew why I was being followed...

If I only knew what they wanted...

JACK PICKS UP PAPER AND A ROCK COMES CRASHING THROUGH THE WINDOW.

JACK

Yipe!

(MUSIC)

JACK JUMPS OUT OF THE CHAIR... THEN LOOKS DOWN AT THE ROCK.

JACK

A rock... and there's a note on it!

JACK PICKS UP THE ROCK, UNTIES THE NOTE AND UNFOLDS IT.

JACK

(READING THE NOTE)

Get out of town before it's too late!

(REALLY FRIGHTENED)

Get out of town! Just a note - not even a ticket. I'm going to call the police...

That's what I'll do... I'll call the police.

JACK HURRIES TO THE PHONE, PICKS UP THE RECEIVER AND DIALS OPERATOR.

JACK

(NERVOUSLY)

Why doesn't she hurry... come on, operator...

hurry... hurry...

GN

ATX01 0336571

OPERATOR'S VOICE

Number, please.

JACK

Operator, this is an emergency. Quick,
get me the police.

OPERATOR'S VOICE

One moment, please.

JACK

(MIMICING)

One moment please, one moment, please...
Why do they always...

POLICEMAN'S VOICE

Beverly Hills Police Department.

JACK

Officer... Officer, my life is in danger.
I'm at 366 North Camden Drive. Please
hurry over.

POLICEMAN'S VOICE

366 North Camden Drive... Who is this?

JACK

Jack Benny.

POLICEMAN'S VOICE

Gee, you sound just like Johnny Carson.

JACK

Never mind that now! Get over here right
away!

RECEIVER DOWN. JACK ALSO HANGS UP. ROCHESTER RE-ENTERS.

GN

ATX01 0336572

JACK

Now I should worry about Johnny Carson.
Rochester, I thought you went to get me
a sedative... what took you so long?

ROCHESTER

When I opened the medicine cabinet I
found two boxes without labels on them.
So to find out which pill was which, I
took one of them.

JACK

Well, did you find the sedative?

ROCHESTER

I must have, I fell asleep.

JACK

Rochester, this is no time for jokes.
I'm in danger... real danger, believe
me. I already called the police... but
why don't they get here... I'm a nervous
wreck.

ROCHESTER

Boss, I'll go fix you a drink.

JACK

No, no, I'll fix it myself.

JACK STEPS BEHIND THE BAR AND STARTS TO FIX HIMSELF A DRINK.
SUDDENLY ANOTHER ROCK COMES CRASHING THROUGH ANOTHER WINDOW.

JACK

(FRIGHTENED)

Rochester, another rock!

GN

ATX01 0336573

ROCHESTER

(PICKING IT UP)

And, boss, there's a note on it!

JACK

Read it to me.

ROCHESTER

(STEPPING OVER TO THE SIDE OF THE BAR)

Yes, sir.

(READING THE NOTE)

You have been told to get out of town. You
now have thirty seconds to think it over.

JACK

(UNCERTAIN)

Thirty seconds to think it over?

SIMULTANEOUSLY THE LIGHTS GO OUT, A SPOT HITS JACK AND WE HEAR
THE ISOLATION BOOTH MUSIC OF THE 64 THOUSAND DOLLAR QUESTION
PROGRAM. WE CAN HEAR MUSIC TO FIFTEEN OR TWENTY SECONDS,
ENDING WITH THE FLAIR.

JACK

Now cut that out! Stop it! Stop it!

AS THE MUSIC STOPS, THE LIGHTS SUDDENLY COME BACK ON AGAIN.

ROCHESTER

Boss... Boss... what's the matter?

JACK

What's the matter! The lights! The music!

ROCHESTER

What lights... What music! Boss, you're
really upset. You're imagining things
again.

CN

ATX01 0336574

JACK

I'm not imagining that note. You read
it yourself. Somebody is after me, I
tell you... somebody is trying to ---

WE HEAR A POLICE SIREN FROM OUTSIDE.

JACK

Rochester, the police - the police are
coming!

WE HEAR A SCREECHING OF BRAKES. AFTER A PAUSE, WE HEAR A LOUD
KNOCKING ON THE DOOR.

POLICEMAN'S VOICE

Open up, it's the police!

JACK

(GETTING UP)

Rochester, open the door.

ROCHESTER

Yes, sir.

ROCHESTER GOES TO THE DOOR AND OPENS IT, ADMITTING A POLICEMAN.

POLICE SERGEANT

(TO JACK)

We caught the prowler, Mr. Benny. My
men will bring him in so you can sign
a formal complaint.

JACK

Tell them to hold on tight, he wants
to kill me.

POLICE SERGEANT

Don't worry, we've got him under control.

(CALLING OUT)

Bring him in, boys!

GN

ATX01 0336575

TWO POLICEMEN BRING IN THE SUSPECT. HE IS WEARING A TRENCHCOAT WITH TURNED UP COLLAR. JACK'S EYES POP AS HE RECOGNIZES THE KILLER.

JACK

Dennis! Dennis Day!

(AFTER LAUGH, APPLAUSE)

Dennis!

DENNIS

Hello, Mr. Benny.

JACK

Dennis!.....You?....You were the one who was following me?

DENNIS

Uh huh.

JACK

And torturing me like this?

DENNIS

Uh huh.

JACK

But, Dennis... Why?... Why did you do this to me?

DENNIS

Because you wouldn't put me on your show today.

JACK

(UNBELIEVABLY)

Is that any excuse for following me around in the dark?... Hiding behind bushes.

Scaring the wits out of me.

(MORE)

GN

ATX01 0336576

JACK (CONT'D)

(THREATENING)

Oh boy, if I had only known it was you!

DENNIS

I didn't want you to know it was me, so
I always stayed a half a block away.

JACK

Half a block away! I could feel you
breathing on the back of my neck.

DENNIS

I know.

JACK

(EXASPERATED)

Dennis, how could you breathe on the back
of my neck if you were half a block away?

DENNIS

I had a long straw.

JACK

Oh, shut up!

POLICE SERGEANT

(TAKING DENNIS BY THE ARM)

Well, Mr. Benny, shall we take him with
us?

JACK

Er... No.... No, leave him here.

POLICE SERGEANT

Leave him here? Gee, thanks. Come on
boys.

THE POLICEMEN EXIT.

GN

ATX01 0336577

JACK

(CALM)

Dennis, I've talked to you.... and I've
lectured you... but it hasn't done any
good. So there's just one thing left.
Oh, Rochester --

ROCHESTER

Coming up.

AS JACK SITS DOWN, ROCHESTER OPENS A DRAWER, TAKES OUT A HAIR
BRUSH AND HANDS IT TO JACK.

JACK

Okay, Dennis, take off your coat.

DENNIS REMOVES HIS OVERCOAT.

JACK

And take off your other coat.

DENNIS TAKES OFF HIS SUIT COAT.

JACK

(BECKONING TO HIM)

Come here... Come here...

DENNIS TAKES A STEP TOWARD JACK.

JACK

Come here...

DENNIS STARTS TO REMOVE BOTH SUSPENDERS.

JACK

That won't be necessary!

AS JACK PUTS DENNIS OVER HIS KNEE AND STARTS TO SPANK DENNIS.

DON

Jack and Dennis will be back in a minute,
but first here's a word to cigarette
smokers.

CUT TO CLOSING COMMERCIAL.

GN

ATX01 0336578

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #105
(ALL NIGHT DINER)
(1:00)

CLOSE --34--

OPEN ON A MEDIUM CLOSEUP OF
A SMALL TABLE MODEL RADIO
SITTING ON THE END OF THE
COUNTER TOP OF A DINER.
THERE ARE SALT AND PEPPER
SHAKERS AND A SUGAR BOWL
IN EVIDENCE. PERHAPS THE
HANDS OF THE SHORT ORDER
COOK ARE ARRANGING THEM
OR WIPING THE COUNTER TOP.

(SOUND: PRESENCE IN THE DINER--
SIZZLE OF SOMETHING ON THE GRIDDLE
OFF SCREEN)

AS ANNOUNCER SPEAKS WE
PULL BACK AND PAN UP
TRUCKING ALONG THE COUNTER
LOOKING ACROSS IT WITH A
MEDIUM 3/4 ANGLE SHOT.
WE SEE THE VARIOUS
CHARACTERS WHO ARE
SEATED AT THE COUNTER.
A TRUCKDRIVER, A COP,
AN OLDER MARRIED
COUPLE, SOME EATING, SOME
SMOKING. AND FINALLY
WE RECOGNIZE RUSS AND
GRACE.

RADIO ANNOUNCER

(AS THOUGH COMING FROM THE RADIO
IN THE DINER)

(CHATTY, ALL-NIGHT DISC-JOCKEY
DELIVERY)

2 A.M. -- it's light-up time!

WE PULL AROUND TO A
FULL FRONT MEDIUM CLOSEUP
OF THE PAIR OF THEM
AND HOLD IT AS RUSS OFFERS
GRACE A LUCKY AND SHE TAKES
IT AND THEY BOTH LIGHT UP.

SINGERS (OVER)

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

THEY CONTINUE SMOKING WITH
DEEP ENJOYABLE PUFFS AS
THE SONG IS HEARD OVER THE
ACTION.

SINGERS (OVER)

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

GN

ATX01 0336579

THE AMERICAN TOBACCO CO.
LUCKY STRIKE
#105 (CONT'D)
(1:00)

CLOSE --35--

COUNTERMAN COMES ON BRIEFLY
AND SETS DOWN 2 CUPS OF
COFFEE IN FRONT OF GRACE
AND RUSS. (WE NEVER SEE
THE COUNTERMAN'S FACE)

SINGERS (OVER)

Relax ...

DOLLY SWIFTLY IN TO A
TIGHT HEAD AND SHOULDER
2-SHOT OF GRACE AND RUSS
AS THEY EXHALE WITH GREAT
ENJOYMENT. AND WE SUPER
THE CLOCK DEVICE. CLOCK
DEVICE READS ABOUT A
HALF-MINUTE PAST TWO.

(MUSIC: GLISS)

It's light-up time!

CUT TO AL HELPER SEATED
IN BOOTH IN DINER. HE
IS ALONE. THERE IS A CUP
OF COFFEE ON THE TABLE
BEFORE HIM. AND BESIDE
IT AN OPEN PACK OF LUCKIES
AND A PACK OF MATCHES.
AL IS SMOKING A LUCKY.

(MUSIC: HUMMING OF LIGHT-UP TIME

THEME SOFTLY BEHIND:)

AL HELPER (ON CAMERA)

(SMILES AND NODS OFF SCREEN TOWARD
GRACE AND RUSS)

PICKS UP PACK OF LUCKIES
AND GESTURES WITH IT.

The end of a perfect date!-- When
you stop for a light snack and linger
with your Luckies. Why Luckies? That's
easy. Luckies taste better.
Naturally they do. Lucky Strike
means fine tobacco. Then, this fine,
good-tasting tobacco is toasted,

CUT TO INSERT: CLOSEUP
OF PACK IN AL'S HAND.
BESIDE IT SUPER: "IT'S
TOASTED TO TASTE BETTER",
EXACTLY AS IN THE
MAGAZINE ADS.

"IT'S TOASTED" to taste even better.
Cleaner, fresher, smoother.

(MORE)

GN

ATX01 0336580

THE AMERICAN TOBACCO CO.
LUCKY STRIKE
#105 (CONT'D)
(1:00)

CLOSE -3-
-31-

CUT BACK TO MEDIUM
CLOSEUP OF GRACE AND RUSS
AT COUNTER. THEY HAVE
FINISHED THEIR COFFEE
AND THEY ARE SMOKING.

AL HELFER (VOICE OVER)

So ... next time you want to linger
... light up a Lucky.

THEY EXHALE LUXURIANTLY.

SINGERS (OVER)

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

SPOKEN (VOICE OVER)

Light up a Lucky.

PAN DOWN AND MOVE SWIFTLY
IN TO CLOSEUP OF PACK OF
LUCKIES BESIDE RUSS'S
COFFEE CUP AND RUSS'S HAND
RESTING ON COUNTER TOP
BESIDE THEM, A LIGHTED
LUCKY IN THE HAND.

(SINGERS AGAIN)

It's light-up time.

GN

ATX01 0336581

(TAG)

(AFTER CLOSING COMMERCIAL... JACK COMES OUT WITH DENNIS TO
APPLAUSE & MUSIC)

JACK

Dennis, I've got something to tell you.
You're a silly kid, but you really put
it over on me this time.

DENNIS

I did?

JACK

Yes... When you followed me home from the
studio in the dark, you did it so well
that I have to admit I really got an
eerie feeling.

DENNIS

What did you say, Mr. Benny?

JACK

I said I got an eerie feeling.

DENNIS

Gee... you know, that's where I was born.

JACK

Oh..Erie, Pennsylvania?

DENNIS

No, Feeling, West Virginia.

JACK

Now stop that..Dennis the reason you
raised such a devil..I nearly said
something else..I get so nervous at the
end of the show..Dennis, you said you
wanted to be on my show and sing a song..
so go ahead and do a song.

DENNIS

Okay, Mr. Benny..and I want to do a
new popular song by Sammy Cahn called
"Love and Marriage"..and to show you that
my feelings were'nt hurt I wrote a second
chorus, and the lyrics are all about you.

JACK

All about me?..That's awfully nice of
you, Dennis..go ahead. ^a

DENNIS

Why don't you sit down right over here.

JACK SITS DOWN ON EDGE OF STAGE. DENNIS SINGS "LOVE AND MARRIAGE"
AS HE GETS INTO THE SECOND CHORUS, JACK JOINS HIM AS DENNIS SINGS
SPECIAL LYRICS DEDICATED TO JACK. JACK REACTS AS HE REALIZES
THE LYRICS ARE DEROGATORY. HE HAS ONE LINE HE IS SUPPOSED TO
SING. JACK AND DENNIS MAKE EXIT SINGING. JACK RETURNS.

JACK

I had one line in the whole song and I
forgot it. All it was was "Let me tell
you, brother." That comes from doing
so much radio. Well, that finishes
another show, ladies and gentlemen. I
do want to thank Johnny Carson very much
for being on my show..Johnny, come out
and take a bow, won't you.

(JOHNNY DOES SO)

He does his own program on Thrusday nights..

I'll be back again two weeks from tonight.

A ROCK IS THROWN ON STAGE WITH A NOTE TIED TO IT.

GH

ATX01 0336583

JACK

Hmmm.. another rock...There's a note
on it.

JACK PICKS UP THE ROCK, AND READS THE NOTE.

JACK

Oh yes..be sure and watch Ann Sothern
next Sunday night..Good night folks.
Be sure and have a happy Thanksgiving.

(MUSIC & APPLAUSE)

(CUT TO CREDITS)

GH

(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 & ASSOCIATE PRODUCER

CARD #9
ART DIRECTOR, TECHNICAL
DIRECTOR & SET DECORATOR

DON (VOICE OVER)

CARD #10
JACK BENNY PROGRAM

Appearing on tonight's program were
Kem Dibbs and Chuckie Bradley.

CARD #11
ANN SOTHERN MEMO CARD

Remember - one week from tonight,
on this same station, be sure and
watch Ann Sothern in "Private
Secretary".

CARD #12
JACK BENNY PROGRAM

Jack Benny's next television show
will be in two weeks.

(MUSIC: OUT)

TO TAREYTON HITCHHIKE

BB

THE AMERICAN TOBACCO COMPANY
FILTER TIP TAREYTON
HT 316F 30 SECONDS

-58-

SOUND EFFECT OF RINGING & BUZZING.

ANIMATION - BANK OF
TELEPHONE OPERATORS.

SAME ANIMATED ACTION.

ANIMATION - GIRL GETS UP
FROM SWITCHBOARD.

CUT TO GIRL AT WINDOW,
SMOKING.

DOLLY IN TOWARD CLOSEUP.

CLOSEUP OF GIRL SMOKING

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

The whole town's talking!

About Filter Tip Tareyton because
all the pleasure comes through...

...the taste is great!

Yes, Filter Tip Tareyton with the
pearl-gray Activated Charcoal
filter...

...smokes milder, smokes smoother,
draws easier.

Filter Tip Tareyton is the best
in filtered smoking.

Remember, all the pleasure comes
thru, the taste is great!

BB

ATX01 0336586

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

ANNCR (VO)

DISSOLVE TO CARD:

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

The Jack Benny Program has been
brought to you by The American
Tobacco Company -- America's leading
manufacturer of cigarettes.

The Jack Benny program has been
selected for viewing by our Armed
Forces Overseas.

SYSTEM

BB