

*Telecast*  
AS BROADCAST

PROGRAM #1  
(2nd REVISION)

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, SEPTEMBER 23, 1956

CBS

4:30-5:00 PM PDT

JACK BENNY  
ROCHESTER  
DON WILSON  
SPORTSMEN  
GUEST: ALFRED WALLENSTEIN  
1ST MAN REPORTER.....Wm. Munchow  
2ND MAN REPORTER.....Wm. Henry  
WOMAN REPORTER.....Chuckie Bradley  
1ST LOCKSMITH.....Mel Blanc  
2ND LOCKSMITH.....Benny Rubin  
ARTIE AUERBACK  
SAM'S VOICE.....Nick Stewart

BB

RTX01 0336800

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
JACK BENNY TV PROGRAM

OPEN -1-

OPENING COMMERCIAL

LIVE

(MUSIC: LUCKY STRIKE THEME 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...Alfred Wallenstein..  
....presented by Lucky Strike!

CUT TO TITLE CARD:

"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:

#111 MATCH

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
TV FILM COMMERCIAL, #111  
"HAPPY JOE LUCKY" (ONE MINUTE)

OPEN -2

SOUND: TICK-TOCK-TICK-TOCK  
UNDER:

OPEN ON LUCKY  
BILLBOARD CAN  
BE SEEN IN  
PERSPECTIVE.

(MUSIC: FIRST FIVE NOTES OF  
"LIGHT UP TIME" SONG WHISTLED).  
(THIS IS JAPPY JOE LUCKY  
WHISTLING. HE IS JUST AROUND  
THE CORNER AND WE HEAR THE  
WHISTLING IN SLIGHT ECHO.)

JOE (SINGING)

ZIP PAN TO STREET  
CORNER. HAPPY JOE  
LUCKY JAUNTILY DANCING  
AROUND CORNER. CIGAR  
STORE INDIAN IN  
FRONT OF STORE. HAPPY  
JOE LUCKY REACHES INTO  
HIS POCKET AND WHIPS  
OUT A PACK OF LUCKIES.

Light up a Lucky...it's  
light up time.  
Be happy -- Go Lucky ...it's  
light up time!

GROUP (SINGING)

HE THROWS LARGE  
WOODEN MATCH DOWN ON  
PAVEMENT. IT IGNITES  
AND BOUNCES UP IN  
FRONT OF HIM. HE  
CATCHES IT AND LIGHTS  
HIS LUCKY.

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

JOE

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

ANNOUNCER

DIS TO ANDRE BARUCH  
SITTING ON AN OUTDOOR  
TERRACE. HE'S HOLDING  
A PACK AND JUST  
FINISHING A PUFF ON A  
LUCKY. HE EXHALES AND  
SPEAKS.

Our friend Happy-Joe-Lucky has  
the right idea. Relax ... and  
light up a better tasting Lucky  
Strike.

(HE LEANS BACK)

DOLLY IN TO MED. CU.

SUPER: LS/MFT WHICH  
ZOOMS OUT FROM BOTTOM  
OF PACK ANDRE IS  
HOLDING

You'll find that Luckies do taste  
better. And for good reasons.  
First, LS/MFT -- Lucky Strike means  
find tobacco.

(MORE)

ATX01 0336802

TV FILM COMMERCIAL #111  
"HAPPY JOE LUCKY" (ONE MINUTE)

OPEN -3-

ANNOUNCER (CONT'D)

CUT TO CU HAND HOLDING PACK  
OF LUCKIES TO THE RIGHT OF  
WHICH ARE WORDS: "IT'S  
TOASTED TO TASTE BETTER"

CUT BACK TO ANDRE

And then that fine, good-tasting  
tobacco is toasted .... "IT'S TOASTED"  
to taste even better. Cleaner,  
fresher, smoother. So light up a  
Lucky.  
(MOTIONS WITH PACK, SMILES) You'll  
say it's the best-tasting cigarette  
you ever smoked!

SINGERS (OVER)

CUT TO ONE PACK OF LUCKIES  
IN LIMBO: THEN THREE, FIVE,  
TEN: EDGE OF CARTON  
ENCLOSING PACKS: COVER OF  
CARTON OPEN: COVER CLOSES  
(ALL IN TIME WITH MUSIC.)

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

GIRL

POP ON ABOVE CARTON  
"LIGHT UP A LUCKY"

(SPEAKING OVER GLISSANDO OF MUSIC)  
Light up a Lucky!

SINGERS AGAIN

POP ON UNDER CARTON  
"IT'S LIGHT UP TIME"

... it's light up time.

ATX01 0336803

(AFTER OPENING COMMERCIAL)

OPEN ON JACK'S LIVING ROOM.

(ROCHESTER'S MUSIC)

(TWO MEN NEWSPAPER REPORTERS AND ONE WOMAN REPORTER ARE SITTING IN THE LIVING ROOM WITH PADS AND PENCILS. ROCHESTER ENTERS TO APPLAUSE CARRYING A TRAY WITH COKES.)

ROCHESTER

(PUTTING DOWN TRAY)

I just thought I'd bring you some refreshments while you're waiting to interview Mr. Benny.

WOMAN

Thank you.

ROCHESTER

He should be home any minute now.

2ND MAN

The information you've already given us has been very helpful.

ROCHESTER

(SITTING DOWN)

I'm always delighted to cooperate with the Fourth Estate.

1ST MAN

Now Rochester, you said that Mr. Benny went to Europe to make four television films for this coming season.

ROCHESTER

That was the substance of my statement.

2ND MAN

Now, Rochester, before Mr. Benny gets home, we'd like to know something. Is he really as parsimonious in person as he pretends to be on his show?

ROCHESTER

What was that word again?

2ND MAN

Parsimonious.

ROCHESTER

Excuse me a minute.

(HE GETS A DICTIONARY,  
THUMBS THROUGH IT)

Parsimonious...Parsimonious..Oh, here it is.."Parsimonious..See Penurious."

(FLIPS PAGE)

Penurious...penurious...

"Penurious..see cheap"

(FLIPS PAGE)

..cheap.."Cheap..see Jack Benny"

(FLIPS PAGE)

here it is..."Jack Benny -- parsimonious, penurious, stingy and cheap. That's what the book says, that's what it says, that's what Mr. Webster says....Are there any more questions?

(REVISED) -3-

(WE HEAR JACK'S CAR COME UP THE DRIVEWAY)

ROCHESTER

Oh-oh...that's Mr. Benny's car  
coming up the driveway.

(ROCHESTER GOES OVER TO RECORD PLAYER, TURNS IT ON, "LOVE IN  
BLOOM" STARTS, JACK COMES IN THE DOOR.)

JACK

Well, hello, everybody.

(APPLAUSE)

(ROCHESTER STOPS THE RECORD)

ATX01 0336806

JACK

I'm sorry I kept you waiting.

2ND MAN

That's all right. Rochester  
has practically given us all  
the information we need.

JACK

Good, good. I suppose he told  
you about my trip to Europe.

2ND MAN

Oh, yes yes...he said you were  
there for three months.

JACK

That's right...three whole months.

WOMAN

Did you take any of your cast with  
you?

JACK

Well, I took everyone except  
Frankie Remley, my guitar player.  
He spent his 90 days somewhere  
else... Now is there anything  
else you folks would like to know?



1ST MAN

Yes. What are your plans for  
this season -- regarding television,  
personal appearances, etc.?

JACK

Well, as you know, about an hour  
ago I finished my first television  
show of the season...and tomorrow  
I'm leaving for New York where on  
October 2nd I'm giving a violin  
concert in Carnegie Hall.

WOMAN

(STOPS WRITING)

Carnegie Hall!

JACK

Yes .. that's C-A-R-N-E --

WOMAN

I know how to spell it.

JACK

Oh...well, anyway, I'm going to  
be accompanied by the New York  
Philharmonic Orchestra, which  
will be conducted by Mr. Alfred  
Wallenstein, who for many years  
conducted the Los Angeles  
Philharmonic. This will be a  
charity affair.

2ND MAN

Mr. Benny, I know that Carnegie Hall is in serious financial straits, but do you honestly feel that your violin playing will save it?

JACK

Well, let me put it this way. When a drowning man is going down for the third time, he doesn't care whether Heifetz or I throw him a rope. Does that answer your question?

1ST MAN

Say, that's one of the cleverest lines I've ever heard!

2ND MAN

Do you mind if we print it?

JACK

No, go ahead. I ad lib lines like that all day long.

(GOING OVER TO HIS VIOLIN  
AND PICKING IT UP)

By the way, folks, as long as you're here, I'd be very happy to play the number that I'm going to do at --

(THE THREE REPORTERS GET UP)

1ST MAN

Thanks a lot, Mr. Benny, but we  
have to go.

JACK

Oh oh..Well, thanks very much  
for coming over.

REPORTERS

(AD LIB)

You're welcome...Thanks for the  
interview, etc.

JACK

I guess they had to make a  
deadline.

(JACK SHAKES HANDS WITH THEM AND THEY EXIT. JACK PICKS UP  
A NEWSPAPER...LOOKS AT IT)

JACK

Hmm..167 years old..He's 172  
if he's a day.

(PUTS PAPER DOWN)

(JACK WALKS BACK TO THE MUSIC STAND AND STARTS MENDELSSOHN'S  
CONCERTO. ROCHESTER COMES IN AND PICKS UP TRAY.)

ROCHESTER

Those newspaper people seem to  
be nice folks.

JACK

Yes they are.

ROCHESTER

(WALKING OVER TO JACK)

Did the newspaper men ask you  
about your Carnegie Hall appearance?

JACK

Yes, yes, they did.

ROCHESTER

(CONFIDENTIALLY)

Did you use my line about the  
drowning man?

JACK

Yes, yes...thanks very much.

ROCHESTER

Don't mention it, boss. I ad  
lib lines like that all day  
long.

JACK

I know, I know.

ROCHESTER

I better get these books dusted.

JACK

Rochester, not now. I'm expecting  
Mr. Alfred Wallenstein over so I  
better practice a little.

ROCHESTER

Yes, sir.

(JACK STARTS TO PLAY MENDELSSOHN'S CONCERTO)

THE BACK DOOR BELL RINGS.

ROCHESTER

Oh-oh, there's the back door.

(ROCHESTER EXITS TO GET THE DOOR. JACK CONTINUES PLAYING  
MENDELSSOHN. ROCHESTER COMES BACK INTO THE ROOM FOLLOWED  
BY THE TWO MEN WHO ARE LOADED DOWN WITH LARGE RINGS OF KEYS).

ROCHESTER

Mr. Benny, these gentlemen  
say you sent for them.

JACK

Huh? Oh, yes, yes. I lost the key to my vault and I want to get it open before I leave for New York. Are you sure you fellows can do it?

1ST MAN

Just show us the vault. If we can't open it, nobody can.

2ND MAN

You said it.

JACK

Well, okay. I'll show you where the vault is.

1ST MAN

Come on, Charlie, we got work to do.

(THE 2ND MAN PUTS A HANDKERCHIEF OVER THE BOTTOM OF HIS FACE AND TIES IT AT THE BACK.)

JACK

Wait a minute. What's this?

1ST MAN

(PULLING OFF THE HANDKERCHIEF)

Not that way!

(TO JACK, APOLOGETICALLY)

He's a new man. He's got a few personal habits I've gotta break him of...Now where's this vault that's giving you trouble?

JACK

Right over here.

(JACK PUTS DOWN VIOLIN AND GOES OVER TO A BOOK-CASE. HE PUSHES  
A BUTTON AND THE BOOKCASE SWIVELS AROUND HALF WAY.)

JACK

You just step in here and go  
down those stairs...and when  
you get to the barbed wire  
you turn right.

(THE MEN GO THROUGH THE DOOR AND WE HEAR FOOTSTEPS GOING DOWN  
AND DOWN AND DOWN AND DOWN AND DOWN AND DOWN...GETTING HOLLOW  
AND GETTING HOLLOWER AND GOING DOWN AND DOWN AND DOWN...AS JACK  
AND ROCHESTER STAND AT THE TOP AND WATCH THEM. JACK TAKES  
BINOCULARS OFF BOOKSHELF, AND LOOKS DOWNSTAIRS.)

JACK

Well, they're half way.

ROCHESTER

Yep. The point of no return.

JACK

(CALLS)

When you get to the moat, pull  
the switch and the drawbridge  
will come down....And be careful  
of the alligator...

1ST MAN

(FROM BELOW) Okay.

(JACK AND ROCHESTER COME OUT OF THE DOORWAY, PUSH THE BOOKCASE  
BACK IN PLACE.)

JACK

What a time to have trouble with  
my fault just when I want to go  
to New York.

(JACK GOES BACK TO HIS VIOLIN.)

ROCHESTER

Boss, if you want me, I'll be in  
the other room relaxing.

JACK

Okay.

(ROCHESTER LEAVES. JACK TUNES UP HIS VIOLIN, ADJUSTS THE  
MUSIC STAND, AND STARTS TO PLAY MENDELSSOHN'S CONCERTO. THE  
DOOR BELL RINGS. JACK LOOKS AT THE DOOR BUT KEEPS PLAYING.  
THE DOOR BELL RINGS AGAIN.)

BB

JACK

Oh, darn it.

(CALLS)

Come in.

(DON WILSON ENTERS CARRYING A TELEGRAM OPENED)

DON

Hello, Jack.

(APPLAUSE)

JACK

Don, I just left you at the studio. What do you want?

DON

Well, after the show so many telegrams came for you....I just had to read this one to you. It's from your sponsor.

JACK

From my sponsor? What does it say? What does it say?

DON

It says...

(READING)

"Dear Jack. Last week when we discussed your new contract, you asked me how long I felt our association would continue... After witnessing your opening program, all I can say is... "Que Sera, Sera..."

BB

ATX01 0336815



JACK

What does that mean?

DON

Whatever will be, will be.

JACK

Oh.

DON

(SINGS)

Whatever will be, will be. The  
future's not ours to see.

JACK

Don.

DON

Que sera, sera.

JACK

Don, if I wanted it explained  
musically, I would've asked Doris  
Day not Moby Dick.....Now, Don I  
know you didn't come over just to  
bring me that telegram. So what's  
on your mind?

DON

Well, I'll tell you, Jack. You  
know the Sportsmen Quartet are  
working at the Balinese Room in  
Galveston, Texas.

JACK

I know.

DON

Well, they flew all the way  
back here just to welcome you  
home.

JACK

They did?

(QUARTET STARTS OFF SCENE)

QUARTET

Welcome home..welcome home,  
Yes welcome, welcome home.

JACK

Oh, for heavens sakes, they're  
not off the plane yet.

(QUARTET COMES IN)

QUARTET

Hello, Mr. B.  
Welcome back from Italy.  
From around the world we realize.

JACK

No no boys, just London and Paris.

QUARTET

Parce, oh oui oui  
Welcome home from Gay Parce.  
We missed you and your big blue eyes.

JACK

Thank you.

(QUARTET CONTINUES)

BB

QUARTET

WE HAVE EVEN MISSED YOUR STRADIVARIOUS  
WHEN YOU TELL A JOKE  
IT'S SO HILARIOUS  
SO HELLO, MR. B.  
ARE WE BACK ON SALARY  
YOU ARE LOOKING AT FOUR HUNGRY GUYS  
WHEN IS PAY DAY?  
SO ONCE AGAIN WE SAY HELLO.  
LISTEN, MR. B.  
LIGHT AN L S M F T  
IT HAS THAT BETTER TASTE YOU LIKE.  
IF WE HAD A RHYME  
WE WOULD SAY IT'S LIGHT UP TIME  
WE KNOW YOU LIKE A LUCKY STRIKE  
LUCKY STRIKE IS MADE OF FINE TOBACCO.  
AND THEY'RE TOASTED  
YES, SIR, THAT'S A FACT, SO  
HERE'S YOUR CIGARETTE  
IT'S THE BEST SMOKE YOU CAN GET  
THAT CLEANER, FRESHER, SMOOTHER LUCKY STRIKE  
YOU'LL SAY IT'S LUCKY STRIKE YOU LIKE

(THEY MARCH OUT)

(APPLAUSE)

BB

JACK

Now Don, that was very nice of  
the boys but you know I'm giving  
a concert in Carnegie Hall and I  
have to practice my violin.

(DON STARTS OUT)

So if you want, you can stay here  
and listen to all the musical  
numbers that I intend to --

(DON SLAMS THE DOOR BEHIND HIM)

JACK

Hm. Well, I guess he had something  
else to do. Let's see, where's  
that other music...

(JACK GOES TO BOOKCASE, BUT BEFORE HE GETS VERY FAR, THE PHONE  
RINGS. JACK KEEPS PLAYING, PHONE RINGS AGAIN, JACK STOPS  
PLAYING, AND ANSWERS THE PHONE.)

JACK

Hello. Jack Benny's residence,  
star of stage, screen, television  
and concerts... -- Huh? ...Just  
a minute please.

(JACK WALKS CLEAR ACROSS THE ROOM TO THE DOOR ROCHESTER EXITED  
AND CALLS.)

(REVISED) -16 -

JACK

Rochester.

ROCHESTER'S VOICE

Yes, boss.

JACK

You're wanted on the phone.

ROCHESTER'S VOICE

Who's calling?

(JACK WALKS ALL THE WAY BACK TO THE PHONE.)

JACK

Who's calling please? .... Just  
a minute.

ATX01 0336820

(JACK WALKS ACROSS THE ROOM TO THE DOOR)

JACK

It's your friend, Sam.

ROCHESTER'S VOICE

What does he want?

(JACK STARTS FOR THE PHONE, BUT CATCHES HIMSELF AND QUICKLY  
STEPS BACK TO THE DOOR.)

JACK

Come out here and ask him yourself  
... for heaven's sake.

ROCHESTER'S VOICE

Okay, hang up. I'll take it on  
the extension in here next to me.

JACK

(WALKING OVER TO THE PHONE)

Boy, when he relaxes, he really  
relaxes.

(JACK HANGS UP PHONE. THEN PICKS UP RECEIVER AND LISTENS)

SAM'S VOICE

Then why didn't you call me, Rochester?

ROCHESTER'S VOICE

I couldn't, Sam, the reporters were  
here interviewing Mr. Benny about  
his concert at Carnegie Hall.

SAM'S VOICE

Oh, I see.

ROCHESTER'S VOICE

And by the way, Sam, I want to thank  
you for that line you gave me about  
the drowning men.

SAM'S VOICE

That's all right. I ad lib lines  
like that all day long.

(JACK HANGS UP)

JACK

Hmm...How anybody can be that  
sneaky, I'll never know.

(JACK STARTS TO PRACTICE, THE BOOKCASE OPENS AND THE TWO  
MEN COME OUT CARRYING AN ALLIGATOR.)

JACK

Hey, wait a minute. Hold it--

(THEY STOP)

What are you doing?

1ST MAN

We can't work with this down there.  
She makes us nervous.

JACK

Oh ... well, put her in the yard.

(THEY START TOWARD THE KITCHEN DOOR)

JACK

(CALLING AFTER THEM)

Don't put her in the wishing well,  
she eats the pennies.

(THEY GO OUT THE KITCHEN DOOR. JACK STARTS BACK TO HIS PLAYING WHEN THE FRONT DOOR BELL RINGS).

JACK

(CALLING)

I'll get it Rochester. It must  
be Mr. Wallenstein.

(JACK GOES TO THE DOOR, AND OPENS IT. KITZEL IS THERE.)

ARTIE

Hello, Mr. Benny.

JACK

Why, Mr. Kitzel!

(APPLAUSE)

JACK

Mr. Kitzel, it's good to see  
you again...Come in, come in.

ARTIE

Thank you.

(ENTERING ROOM WITH A  
BASSET HOUND ON A LEASH)

I was just walking my dog so I  
thought I'd drop in and say "hello".

JACK

Well, that's very nice of you.

ARTIE

(TO DOG)

Sit down, Elvis.

JACK

You call him Elvis?

ARTIE

He's nothing but a hound dog.

BB



JACK

Oh.

ARTIE

You should see him in his blue  
suede shoes.

JACK

I can imagine. He's so sweet.

ARTIE

Yes, I wish my wife had his  
disposition.

JACK

Wait a minute, I think I've got  
something for him.

(CALLS)

Rochester.

ROCHESTER'S VOICE

Yes, boss.

JACK

Are there any bones in the  
refrigerator?

ROCHESTER'S VOICE

Uh huh ... Two of them.

BB

ATX01 0336824

JACK

Well, bring me one.

ROCHESTER'S VOICE

Yours or mine?

JACK

Never mind, I'll get it myself.

(HE STARTS TO GO, BUT ARTIE STOPS HIM.)

ARTIE

Don't trouble yourself, Mr. Benny,  
I just came to say "hello" and  
I got to be running along now.

JACK

Well, it was nice of you to drop  
in, Mr. Kitzel ... when I get  
back from New York, maybe we can  
get together.

ARTIE

You're leaving again?

JACK

Yes, I'm playing a concert with  
the New York Philharmonic in Carnegie  
Hall.

ARTIE

Carnegie Hall! Maybe you can  
say hello to my uncle. He's got  
a box there.

JACK

In Carnegie Hall?

BB

ATX01 0336825

ARTIE

No, out in front, he sells apples.

JACK

Oh....well, if I see him, I'll  
give him your regards.

ARTIE

Yes, give him a hello and I'll  
appreciate you.

JACK

It was nice seeing you, Mr. Kitzel  
.....and goodbye.

ARTIE

Goodbye, Mr. Benny.

(TO DOG)

Come along, Elvis...shake a leg.

(KITZEL EXITS)

JACK

(WALKING BACK TO MUSIC  
STAND)

Gee, if I get hit with an apple,  
at least I'll know where it came  
from.

(JACK PICKS UP HIS VIOLIN TO PLAY AND THE KITCHEN DOOR OPENS  
AND ROCHESTER BACKS IN. THE TWO MEN COME IN CARRYING A BIG  
BOX FILLED WITH JACK HAMMER, DRILLS, SLEDGE HAMMERS, ETC.)

1ST MAN

If this heavy equipment doesn't do  
it, nothing will.

ROCHESTER

Don't scratch the bookcase.

(ROCHESTER OPENS THE BOOK CASE AND THEY GO DOWN THE STAIRCASE, CLOSING THE DOOR BEHIND THEM. ROCHESTER STARTS TOWARD THE KITCHEN DOOR, WHEN THE FRONT DOOR BELL RINGS.)

ROCHESTER

I'll get it.

(ROCHESTER GOES TO THE DOOR, OPENS IT. ALFRED WALLENSTEIN IS THERE.)

Yes sir?

WALLENSTEIN

Mr. Benny is expecting me. I'm  
Alfred Wallenstein.

ROCHESTER

Oh, come in, Mr. Wallenstein.

(MR. WALLENSTEIN COMES IN.)

(APPLAUSE)

(ROCHESTER TAKES HIS HAT.)

JACK

Hello, Wally.

WALLENSTEIN

Hello, Jack.

JACK

Sit down, Wally. I'm glad you  
were able to come over because  
I'm so anxious for my concert to  
be a success that I want your  
approval on all the numbers I'm  
going to do.

WALLENSTEIN

Well, Jack, I think there's something we ought to discuss first.

JACK

Discuss?

WALLENSTEIN

Yes. I don't think I should be the one to conduct the orchestra for your concert.

JACK

Alfred, we've been all through that. It was between you, Stokowski, Sir Thomas Beecham, and Dimitri Mitropoulous, and you were selected.

WALLENSTEIN

I wasn't exactly selected. I just drew the short straw.

JACK

Well, I don't care how you won. Look, Alfred, if you're concerned about the way I'm going to sound, you have nothing to worry about. I've improved tremendously. I'll prove it to you.

(ROCHESTER ENTERS)

BB

ATX01 0336828

ROCHESTER

Can I get you something to eat,  
Mr. Wallenstein?

WALLENSTEIN

No thank you, Rochester.

JACK

(PICKING UP HIS VIOLIN)

I'll play for you right now...  
Rochester, you can go.

ROCHESTER

Thank you!

(ROCHESTER EXITS)

JACK

Now for my feature number I know  
that I'm going to play Mendelssohn's  
Concerto, so I want you to hear it.

WALLENSTEIN

Okay.

(JACK STARTS TO PLAY. WALLENSTEIN LISTENS FOR AWHILE. THEN WALKS AWAY FROM JACK, ENDING UP IN FRONT OF THE BOOKCASE. AFTER HE STANDS THERE A FEW SECONDS, THE 1ST MAN ENTERS FROM THE VAULT, TURNING THE BOOKCASE AROUND, AND WALLENSTEIN DISAPPEARS FROM SIGHT. THE 1ST MAN GOES INTO THE KITCHEN. JACK PLAYS A BAR OR TWO, THEN STOPS AND TURNS TO TALK TO WALLENSTEIN.)

JACK

Well, Alfred, what do you --

(NOTICING THAT HE'S GONE)

Alfred...Alfred...Mr. Wallenstein.

(THE 1ST MAN COMES BACK IN FROM THE KITCHEN CARRYING A BIG ELECTRIC SAW, SOME STICKS OF DYNAMITE WITH FUSE BOX, WIRE, ETC.)

BB

ATX01 0336829

1ST MAN

If this electric saw doesn't work  
I'm going to have to blast.

JACK

Blast!

1ST MAN

That's the only thing we can do.

JACK

Well try to use the saw. Don't  
blast.

(1ST MAN RE-ENTERS THE VAULT STAIRCASE, SWIVELING THE BOOKCASE  
AROUND AND WALLENSTEIN RE-APPEARS.)

JACK

Oh, there you are.

WALLENSTEIN

What happened?

JACK

While I was playing, you got  
turned into the secret  
passageway of my vault.

WALLENSTEIN

Thank goodness....For a minute  
I thought I blacked out.

JACK

No, no. Well, Wally, I want to  
finish this number for you. Listen  
carefully so you won't worry.

WALLENSTEIN

Okey.

BB

ATX01 0336830

(JACK STARTS TO PLAY)

WALLENSTEIN

Jack...wait a minute..wait a  
minute.

(JACK STOPS)

WALLENSTEIN

I hope you won't mind a suggestion..

JACK

No, that's why I asked you to  
come over here.

WALLENSTEIN

If you'd keep your elbow up and  
your wrist firm, I'm sure it would  
improve your tone.

JACK

Does Heifetz do that? I'll try  
that. Sit down.

(WALLENSTEIN TURNS TO SIT..JACK BRINGS THE BOW UP TO THE VIOLIN,  
BUT BEFORE HE CAN MAKE A SOUND, WE HEAR THE ELECTRIC SAW BITING  
THROUGH METAL.)

WALLENSTEIN

That's better.

JACK

That wasn't me...Now, Wally,  
just sit back and listen, will  
you please.

(JACK STARTS TO PLAY MENDELSSOHN'S CONCERTO. WALLENSTEIN  
LISTENS FOR AWHILE, THEN GETS UP QUIETLY, WALKS AROUND THE  
ROOM A LITTLE BIT THEN TAKES HIS HAT, NODS HIS THANKS AND WALKS  
AWAY...JACK CONTINUES PLAYING..WE HEAR THE SAW BITING THROUGH  
METAL AGAIN...JACK CONTINUES TO PLAY. WE HEAR A BLAST OF DYNAMITE,  
THE WALLS SHAKE. THE BOOKCASE SPINS, AND PLASTER FALLS FROM THE  
CEILING. JACK CONTINUES WITHOUT STOPPING. WE HEAR ANOTHER  
LOUDER BLAST OF DYNAMITE AND MORE PLASTER FALLS FROM THE CEILING.  
WE KEEP HEARING BLASTS OF DYNAMITE AND PLASTER KEEPS FALLING AND  
JACK KEEPS PLAYING AS THE CURTAIN COMES DOWN.)



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-27A-

DON

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

(CLOSING COMMERCIAL)

ATX01 0336832

(TAG)

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

JACK

Thank you very much, ladies and gentlemen. I hope you enjoyed my first show. Now, I'd like to bring out my very gracious guest star.. Alfred Wallenstein.

(WALLENSTEIN COMES OUT TO APPLAUSE)

JACK

Wally, it was a great pleasure having you on the show. You're a good comedian, and it's the last time you appear on my show.

WALLENSTEIN

Thank you, Jack.

JACK

And Wally, we had a lot of fun on this show, but I want the audience to know that we really are going to appear in Carnegie Hall together on October 2nd.

WALLENSTEIN

Yes, that's true. And I'm very happy to conduct the New York Philharmonic for your concert.

JACK

Well, you were the one I wanted....  
And tell me, Alfred....don't you feel  
that my appearance in Carnegie Hall  
will further my career in music?

WALLENSTEIN

Well, Jack, all I can say is  
Que Sera, sera.

JACK

Oh, yes, yes..whatever will be,  
will be...Well, thank you very  
much, Wally.

(WALLENSTEIN GOES OFF TO APPLAUSE.)

JACK

After my concert I might be in  
the Who's Who. I'm already in the  
dictionary.

And now, ladies and gentlemen,  
I'd like you to meet the two fellows  
who went down and opened my vault.  
Mel Blanc and Benny Rubin.

(JACK FRISKS THEM BOTH)

JACK

You can go now.

(THEY LEAVE)

JACK

I'm so glad they got my vault open  
before I went to New York. I was  
getting tired carrying around all  
that money I didn't spend in Europe...  
But seriously ladies and  
Gentlemen, the concert that  
we're giving at Carnegie Hall  
on October 2nd is not only for  
saving Carnegie Hall, but also  
for the benefit of the National  
Association for retarded Children  
...and if you're in the vicinity I  
hope you'll attend.

JACK

As you know, ladies and gentlemen,  
tonight I started another season  
for Lucky Strike...and believe me,  
I feel very fortunate. You know,  
some television personalities  
only last with a sponsor for  
three months...maybe six months...  
or even a full season...But I've  
been with Lucky Strike for  
fourteen years. I guess that  
proves how important it is to  
have talent, personality, and  
51 per cent of the company.....  
Well, ladies and gentlemen...  
next Sunday be sure to watch Ann  
Sothern, and I'll be back in two  
weeks...Good night, folks.

(JACK LEAVES TO MUSIC & APPLAUSE)

(CUT TO HITCHHIKE)

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
TV FILM COMMERCIAL #118  
(GOLF)  
(1:00)

CLOSE - 1 -

OPEN ON A TCU OF THE GREEN  
SURROUNDING THE 18TH HOLE  
OF A GOLF COURSE. VISIBLE  
ARE RUSS NORRIS' GOLF SHOES,  
THE PIN, AND THE CUP. A  
GOLF BALL ROLLS TO THE LIP  
OF THE CUP AND TUMBLES IN.

SINGERS (OVER)

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

CUT TO A TWO-SHOT. RUSS  
PICKS THE BALL FROM THE CUP,  
FLIPS IT TO GRACE AND  
REPLACES THE PIN. RUSS AND  
GRACE ARE DRESSED FOR FALL.

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

DOLLY IN FOR MEDIUM TWO-SHOT.  
RUSS GETS OUT THE LUCKIES  
AS GRACE TALLIES HER SCORE  
CARD. THEY EACH TAKE A LUCKY  
AND LIGHT UP.

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

DOLLY IN AGAIN FOR A TIGHTER  
2-SHOT AS THEY PUFF HAPPILY  
AND RUSS WATCHES GRACE TALLY  
THE SCORE.

(MUSIC: GLISS)

... it's light-up time.

AL HELPER (VOICE

OVER) Men, that's it ... when you  
sink that last putt and pull out a  
pack of Luckies.

CUT TO MEDIUM SHOT OF AL  
HELPER. HE IS SITTING OUT-  
SIDE WITH A COUNTRY CLUB  
BACKGROUND. HIS OWN BAG OF  
CLUBS IS EVIDENT. HE WEARS  
GOLFING APPAREL AND STILL  
WEARS THE GOLFING GLOVE ON  
ONE HAND.

HELPER (NOW ON

CAMERA) And it has to be Luckies.

HE HOLDS A LIGHTED LUCKY  
AND A PACK OF LUCKIES. HE  
IS LOOKING OFF SCREEN TOWARD  
RUSS AND GRACE AS HE SPEAKS.

(MORE)

BB

ATX01 0336837

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
TV FILM COMMERCIAL #118 (CONT'D)  
(GOLF)  
(1:00)

CLOSE -2-

HELPER (CONT'D)

HE ADDRESSES CAMERA

Know why? Because LS/MFT -- Lucky  
Strike means fine tobacco. Naturally  
good tasting tobacco that's toasted.  
Yep, "IT'S TOASTED" to taste even  
better.

DOLLY IN TO CLOSER SHOT OF  
HELPER.  
HOLD ON CLOSE SHOT OF HELPER.  
HE HOLDS PACK UP.

Cleaner, fresher, smoother.  
Have you tried a Lucky lately?

QUICK DISSOLVE BACK TO A  
TWO-SHOT OF RUSS AND GRACE.  
GRACE FINISHES TALLYING THE  
SCORECARD WITH A FLOURISH  
OF HER PENCIL.

(HELPER NOW VOICE OVER)

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

DOLLY IN TO A MEDIUM TWO-SHOT  
AS GRACE LOOKS UP AT RUSS WITH  
AN ADMIRING EXPRESSION THAT  
PROCLAIMS HIM THE WINNER.  
GRACE HANDS HIM THE SCORECARD

SINGERS (OVER)

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

RUSS LOOKS AT IT, TAKES A  
DEEP PUFF ON HIS LUCKY AND  
BREAKS INTO A BROAD GRIN!

(SPOKEN)

Light up a Lucky.

CUT TO A TCU OF RUSS' HANDS  
HOLDING A LIGHTED LUCKY, THE  
PACK AND THE SCORECARD. HE  
IS WEARING A GOLF GLOVE.

(SINGERS AGAIN)

It's light-up time!

FILTER TIP TAREYTON  
HT 336 F

COMPLETE SMOKE TITLE "DRAWS  
EASIER" FORMS UNDER CIGARETTE  
IN SYNC WITH JINGLE. easier

ON GLISS EFFECT FIVE PACKS  
APPEAR ON AT A TIME FROM  
REAR IN TIME TO MUSICAL  
NOTES. Yes, the taste is great...

PACKS START TO DROP INTO  
CARTON in a ...

PACKS DROP ONE AT A TIME Filter Tip....

CARTON FILLED AND STARTS  
TO CLOSE Tareyton

FINAL PICTURE FORMED AS 3  
OTHER CARTONS POP ONTO FILE  
IN SYNC WITH FINAL NOTES. (PIANO NOTES)

ANN SOTHERN "PRIVATE  
SECRETARY" CARD.

SYSTEM