

PROGRAM #10  
REVISED SCRIPT

(AS TELECAST)

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, JANUARY 27, 1957      CBS      4:30-5:00 PM PST

CAST: Jack Benny

Dennis Day

Don Wilson

Harry Von Zell

Dennis Day's wife .... Jean Willis

Extras .....Lois Corbet

Men in Street.....Thomas Wedo

Girl in Street.....Madelyn Darrow

ATK01 0337592

LIVE

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

CUT TO TITLE CARD:

"THE JACK BENNY PROGRAM."

ANNCR

From Television City in  
Hollywood, the Jack Benny  
Program with his special  
guests ...

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: 113 MACKENZIE

GISELE MACKENZIE AND HAPPY  
JOE LUCKY

(MUSIC OVER: ACCORDION  
PLAYING LAST "IT'S LIGHT UP  
TIME" PHRASE IN "LIGHT UP  
TIME" SONG.)

OPEN ON TWO-SHOT OF GISELE  
IN ATTRACTIVE COCKTAIL  
DRESS SEATED IN CANVAS CHAIR,  
HER BACK TO THE CAMERA.  
HAPPY JOE LUCKY IS ALSO  
SEATED ACROSS ARMS OF A CANVAS  
CHAIR PLAYING ACCORDION. HIS  
CHAIR READS "HAPPY JOE LUCKY."  
... HERS, "GISELE MACKENZIE."

SHE TURNS TO JOE

HAPPY JOE

(ON CAMERA)

How do you like your music,  
Gisele?

GISELE

(ON CAMERA)

Well, right now I'm in a  
bouncy mood.

HAPPY JOE (V.O.)

Let's go!

CUT TO CU HAPPY JOE. HE  
JUMPS OUT OF SCREEN. LANDS  
ON PIANO AT WHICH GISELE IS  
SEATED.

(MUSIC: QUICK INTRO AND A  
SWINGING ACCORDION VERSION  
OF "LIGHT UP TIME.")

GISELE

(SINGING SWING VERSION)

Light up a Lucky  
It's light-up time

(MORE)

GISELE PLAYS PIANO AS JOE  
PLAYS ACCORDION.

GISELE (CONT'D)

Be Happy, Go Lucky

It's light-up time..

HAPPY JOE

(ON CAMERA)

Wowee!

GISELE

(SPEAKING ON CAMERA)

Sometimes I like my music  
dreamy -- like this.

(MUSIC: DREAMY ACCORDION  
VERSION OF "LIGHT UP TIME"  
SONG.)

GISELE

(SINGING ON CAMERA)

For the taste that you like

Light up a Lucky Strike

Relax ...

It's light up time!

AS HAPPY JOE PLAYS GLISSANDO.

HAPPY JOE

(SPEAKING ON CAMERA)

Yessir. Fine tobacco that's  
toasted to taste even better

That's what makes a Lucky  
taste so good. You'll say i  
the best-tasting cigarette y  
ever smoked.

(MORE)

CUT TO MEDIUM SHOT OF GISELE.

CUT TO TWO-SHOT. HAPPY JOE  
SWAYS WITH EYES CLOSED, LOT  
IN RAPTURE AS HE AND GISELE  
PLAY.

CUT TO CU OF HAPPY JOE AS HE  
PRODUCES A PACK OF LUCKIES  
AND SPEAKS.

TAKES OUT CIGARETTE.

CUT BACK TO TWO-SHOT. GISELE  
LIGHTS HIS CIGARETTE.

HAPPY JOE PLACES ACCORDION  
ON FLOOR AND SITS ON IT.  
AS IT COMPRESSES BENEATH HIM  
IT PLAYS THE GLISS.

CUT TO ANOTHER TWO SHOT.

HAPPY JOE KISSES HER CHEEK.

GISELE

(SINGING ON CAMERA)

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

Right now ...

(MUSIC: ACCORDIAN GLISS)

HAPPY JOE

(SPEAKING ON CAMERA)

Light up a Lucky!

HAPPY JOE & GISELE

(SINGING ON CAMERA)

It's light up time!

(AFTER OPENING COMMERCIAL)

(JACK COMES OUT TO MUSIC & APPLAUSE. THE  
BAND KEEPS PLAYING "LOVE IN BLOOM" UNTIL STOPPED  
BY JACK.)

JACK

Thank you...thank you...thank you

Good evening, ladies and --

(JACK LOOKS AT BAND, THEY  
KEEP PLAYING)

Good Evening, ladies and --

(JACK HOLDS UP HIS HAND  
TO BAND..THEY KEEP PLAYING)

Thank You..thank you...fellows,

that's enough...that's enough...

Stop it...hold it....HOLD IT!

(THEY STOP PLAYING)

JACK

Thank you very much, ladies and  
gentlemen, and welcome to the  
Lucky Strike Program...

(LOOKS AT ORCHESTRA)

What an orchestra...But it's my  
own fault for letting them play  
the show today. It's only January  
27th. and why I let them come back  
to work so soon after New Year's,  
I'll never know....as a rule, they  
don't even show up until  
February 2nd. That's Ground Hog  
Day...

(MORE)

JACK (CONT'D)

They come out of the ground, pay  
their union dues, and crawl back  
in again...anyway, everyone in  
the orchestra is here now except  
Frankie Remley, my guitar  
player. The last time I saw  
him he was inside a bottle  
building a boat.

I could tell you a lot more about  
Remley but it gets to be  
unbelievable... Anyway, getting back  
to my program tonight...You know  
I watch T.V. a lot and I notice  
that some of the most popular  
shows are mysteries.

(MORE)

JACK (CONT'D)

So tonight to show my versatility  
as an actor, we're going to do  
our version of the Whistler.  
However, before we go into that,  
I would like to introduce the  
singing star of my show who has  
been with me so many years....  
Dennis Day.

(DENNIS COMES OUT TO APPLAUSE.)

JACK

Dennis, it's nice to have you  
on the show again. What number  
are you going to do for us  
tonight?

DENNIS

I'm going to sing "On The Street  
Where You Live" from My Fair Lady.



JACK

Good.

DENNIS

But before I do, Mr. Benny, I  
have some news for you.

JACK

For me? What is it?

DENNIS

Well, I'm a member of the Elks,  
and every year our lodge votes  
for the outstanding comedian of  
the year...And since I nominated  
you, they felt that I should have  
the privilege of telling you.

JACK

Well, naturally, you should be the  
one to tell me.

DENNIS

You lost.

JACK

What?

DENNIS

But don't feel bad. It wasn't  
even close.

JACK

Dennis...

DENNIS

You got one vote.

JACK

Well, thanks anyway, kid.

DENNIS

Don't thank me. I voted for  
Betty Crocker.

JACK

All right..all right..Now Dennis,  
I brought you out here to sing  
your song..so go ahead and do it.

(WALKING OFF)

What a kid. I wonder who voted  
for me.

(JACK CONTINUES OFF.)

(DENNIS SINGS HIS SONG.)

(APPLAUSE)

(AFTER DENNIS' SONG)

(JACK COMES OUT TO DENNIS.)

JACK

Dennis, that was very good, indeed.  
I must say you were in excellent  
voice tonight.

DENNIS

Gee, thanks, Mr. Benny, now I'm  
sorry I didn't vote for you.

JACK

You know, I was thinking about that..  
You did say I got one vote. Now  
which one of the Elks voted for me?

DENNIS

The one with the antlers.

JACK

Well, a fan is a fan...And now  
ladies and -- Wait a minute, Dennis  
...how can an elk vote?

DENNIS

He was over twenty-one.

JACK

Get out of here!

DENNIS

(WALKING OFF)

He's always mad at anything that's  
younger.

(EXITS)

JACK

What a kid...It's hard to believe  
that Ann Blythe is in his family  
...Now, ladies and gentlemen, as  
I was saying, tonight in keeping  
with the popularity of mystery  
programs, we're going to do our  
version of the Whistler.  
Naturally I will do the leading  
role because --

(DON WILSON WALKS ON STAGE.)

DON

Oh, Jack...Jack...

(APPLAUSE)

JACK

Oh, for heaven sakes, Don, what  
is it?

DON

(VERY HAPPY)

Jack, you're probably not aware  
of it, but there's someone very  
important sitting in the audience,  
and I think it would be nice if  
you introduced him and have him  
take a bow.

JACK

Don, you know I don't ordinarily  
do that on my show.

DON

(GETTING MAD)

Well, you'd do it if he were a  
friend of yours. And this fellow  
is not only a friend of mine but  
a colleague, a great announcer.

JACK

But, Don --

DON

(TAKING OVER)

Harry...Harry Von Zell, stand up  
and take a bow.

(HARRY TAKES HIS BOW IN AUDIENCE TO APPLAUSE)

JACK

Hello, Harry...How are you?

HARRY

Fine, Jack.

JACK

And now, ladies and gentlemen...

DON

Just a minute...Harry, Harry,  
come up here on the stage, will  
you please?

JACK

Don, don't embarrass him.

DON

I'm not embarrassing him. I want  
people to see him.

(TO HARRY)

Come on up, please.

JACK

Don, for heavens sakes, why do  
you --

DON

(COAXING)

Come on up. Come up here, Harry.

HARRY

Oh, all right.

(HARRY COMES UP ON STAGE)

(APPLAUSE)

DON

(GREETING HIM)

Sure glad to see you, pal. Jack,  
you know Harry Von Zell from the  
Burns and Allen Show.

JACK

Certainly. And Harry, I'm flattered  
that you came in to see my program.

HARRY

I never miss it, Jack, and I  
enjoy everyone of them.

JACK

Well, thank you, Harry.

HARRY

And as long as I did come up here,  
Jack, I want you to know that  
being an announcer also, I get  
goose pimples every time Don  
Wilson says

(WITH FEELING)

"LSMFT ...LSMFT".

JACK

Well, after all, he's been saying  
it for so many -- Harry, would  
you mind saying that again?

HARRY

Not at all...L S M F T...L S M F T.

JACK

(TO DON)

Gosh, when he says it, it sounds  
so thrilling. Doesn't it, Don?

DON

(UNCOMFORTABLE)

Well...I think he does it adequately.

HARRY

Don's way isn't bad and I think  
he's very good when he says,  
"Lucky Strikes are made of fine  
tobacco. They're toasted to  
taste better..Cleaner, fresher,  
smoother."

JACK

Don, did you ever hear such  
enunciation, such tonal quality?

DON

(STILL UNCOMFORTABLE)

Harry, I just wanted you to come  
up on the stage and take a bow.

(PUSHING HIM TOWARD STEPS.)

Thanks very much.

HARRY

(PULLING AWAY FROM DON)

Wait a minute. Jack, if you  
think that had tonal quality,  
listen to this. Lucky Strikes are  
so round, so firm, so fully packed  
...so free and easy on the draw.

JACK

(TO DON)

And this is without any rehearsal.  
Imagine how good he would be if  
he said it week after week.

DON

(PLEADING)

Harry, what are you doing? This  
is my bread and butter...my job.

HARRY

Look, Don, this is a competitive  
business. Either you've got it  
or you haven't.

JACK

Certainly.



DON

(MAD)

Well, that's a fine way to treat  
your friend. I don't know why  
I brought you up out of the  
audience.

JACK

Because he's a celebrity, that's  
why.

DON

Fine celebrity. I bring him up  
on the stage just to take a bow,  
and he tries to take my job away  
from me. A job that pays me  
thirty-eight dollars a week.

JACK

Yes.

HARRY

How much, Don?

DON

Thirty-eight dollars.

HARRY

So long, Jack.

(STARTS TO WALK AWAY)

DON

Wait a minute. You come back  
here.

(FUMING)

I still say you had a lot of  
nerve sneaking up here on the  
stage to try to get my job.

HARRY

But pal --

DON

Don't "Pal" me...and I'm going  
to teach you a lesson. You can  
have the job. Here's the script  
of today's show.

(SLAPS SCRIPT INTO HARRY'S  
HAND AND WALKS OFF.)

JACK

(TO HARRY)

Well, all right, Harry, don't  
just stand there like a celebrity.  
You got the job, so introduce the  
sketch we're going to do tonight.

HARRY

(HOPEFULLY)

...Forty dollars?

JACK

Thirty-eight is my limit. Now  
go ahead, set the scene.

HARRY

Well, okay.

JACK

(WALKING OFF)

I'll get your social security  
number later.

HARRY

Ladies and gentlemen, for the  
feature attraction tonight, the  
Jack Benny Players present their  
version of that spine-tingling,  
suspense-packed thriller...The  
Whistler.

(AS THE CURTAIN RISES ON STREET SCENE, THE ORCHESTRA  
PLAYS THE WHISTLER THEME WITH TYMPANIES.)

WE OPEN ON:

(DESERTED RESEDENTIAL STREET. IT IS NIGHT AND THE  
STREET IS DIMLY LIT WITH EERIE LIGHTS. JACK WALKS  
DOWN THE STREET TO THE LAMP POST, WEARING A BLACK  
CAPE AND SLOUCH HAT LIKE THE WHISTLER. HE TAKES A  
VIOLIN AND BOW OUT FROM UNDER HIS CAPE AND PLAYS  
THE WHISTLER THEME.)

JACK

I...am the Fiddler...I play by  
night. I know many strange things  
hidden in the hearts of men and  
women everywhere. I know the  
nameless terrors of which they  
dare not speak. I influence the  
lives of innocent people. I used  
to be a used car dealer...but that  
was years ago. Now I take pleasure  
in butting into the lives of people.  
As a matter of fact, I feel the urge  
to be nasty right now.

(LOOKING AROUND)

Let's take a house at random.  
This one.

(POINTING)

This one right here.

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(THE LIVING ROOM OF THE HOUSE LIGHTS UP. IT IS A MODEST ROOM AND DENNIS DAY AND A SEXY-LOOKING WIFE ARE SITTING AT A TABLE EATING DINNER.)

JACK

Isn't that nice? This is the home of Mr. and Mrs. Park...Gwendolyn and Griffith. They are having dinner...and they're happy. But not for long.

(MANIACAL LAUGH)

For I...am the Fiddler.

DENNIS

A little salt, tobasco sauce. This is a delicious dinner, dear.

(SHE PASSES IT TO HIM. HE USES IT.)

GWENDOLYN

Thank you Griffith.

DENNIS

By the way...where are the children?

GWENDOLYN

Darling, we have no children.

DENNIS

Oh...Then who is that who brings me my slippers?

GWENDOLYN

That's rover our cocker spaniel.

DENNIS

Gee, and I've wasted all that money having his teeth straightened.

JACK

The reason Mr. Park is named Griffith is because he's like a golf course. He has eighteen holes in his head. In fact when he walks down the street on a windy day without his hat on he sounds like a calliope.

(JACK MOVES OVER AND SITS ON WINDOW SILL)

GWENDOLYN

Griffith, I have a surprise for you. My mother is coming to live with us.

DENNIS

Oh, bully! That's wonderful.

JACK

They may be happy now, but I'll change that. And I can do it, too. I've broken up more homes than the Freeway Commission.

DENNIS

Gwendolyn, when is your dear mother coming?

GWENDOLYN

Tomorrow.

DENNIS

I'm glad you told me in time.  
Now I can buy her a present.  
I wonder what I could give her.

JACK

Why don't you give her a kick  
in the teeth?

DENNIS

No, Gwendolyn, your father gave  
her that last year.

GWENDOLYN

What did you say, dear?

DENNIS

I just answered your question.

GWENDOLYN

But I didn't say anything.

DENNIS

Oh, I thought you did.

JACK

You see..You see..I have them  
confused already.

DENNIS

(GETTING UP)

Gwendolyn, I hate to leave you  
alone at night, but I have to go  
to the office. There's so much  
work to be done.

GWENDOLYN

I understand.

DENNIS

It's pretty chilly out. I better  
wear something on my head.

GWENDOLYN

What do you want? Your hat or  
your corks?

DENNIS

I'll wear my hat.

GWENDOLYN

(GIVING HIM HIS HAT)

Here you are, darling. Goodbye,  
dear.

(DENNIS EXITS FROM LIVING ROOM, CROSSES JACK ON OUTSIDE OF HOUSE, AND WALKS UP THE STREET.)

JACK

Well, there goes calliope-head to  
the office, leaving his little  
wife Gwendolyn all alone.

(MANIACAL LAUGH)

(JACK PLAYS "WHISTLER" THEME ON VIOLIN. A MAN PASSES  
AND THROWS HIM A COIN. JACK STOPS PLAYING.)

JACK

Thank you.

(FINISHES THEME)

I...am the Fiddler...I know many  
strange things. While Griffith  
is at the office, what is his  
lonesome wife doing? She is waiting  
for the gentle knock of her lover.

(WE HEAR A KNOCK ON THE DOOR, AND ON THE THIRD KNOCK  
A HAND COMES RIGHT THROUGH THE DOOR.)

JACK

Well, the knock was gentle, but  
our scenery is lousy.

(GWENDOLYN PUTS DOWN HER MAGAZINE, GOES TO THE DOOR,  
AND OPENS IT, ADMITTING HARRY VON ZELL WITH A SPORTS  
CAR HELMET ON WITH THE GOGGLES PUSHED UP.)



HARRY

Hello, baby doll.

GWENDOLYN

Hello, Harry.

(THEY EMBRACE.)

Oh darling, you look so debonaire  
in your sports-car outfit.

HARRY

Thank you. And I'm so proud.  
The other fellows all envy me  
because my sports car is built  
so close to the road.

(HE TURNS TO HANG UP HIS HELMET AND WE SEE THAT THE  
SEAT OF HIS PANTS HAS BEEN WORN OUT FROM BEING DRAGGED  
ON THE PAVEMENT.)

But I must have my car checked.  
On the way over here tonight I  
think my brakes were on.

GWENDOLYN

Well, darling, you got here and  
that's all that matters. Kiss me.

(THEY KISS)

JACK

Yes, this is what takes place  
every time calliope-head leaves  
the house.

(ANGRILY)

Come on, come on, break up this  
kissing and plan a murder.

(MANIACAL LAUGH)

(JACK PLAYS "WHISTLER" THEME ON VIOLIN. STOPS IN THE MIDDLE)

(THEY BREAK.)

HARRY

Gee, I wonder what your husband would say if he caught you kissing me--his best friend.

GWENDOLYN

I'd tell him you were congratulating me on my birthday.

HARRY

But you've told him that twenty-eight times this year. Isn't he getting wise?

GWENDOLYN

No, but he's getting mad buying me all those presents. Oh darling, we could be so happy together if it weren't for my husband.

JACK

That's it. That's it. He's in your way. Get rid of him; plan a murder.

GWENDOLYN

Harry, I just got an idea.

HARRY

So did I.

GWENDOLYN & HARRY

Let's kill Griffith.

GWENDOLYN

It must be love. We said it together.

JACK

That's it! That's it! Now we're  
getting somewhere. Go ahead, go  
ahead...Kill him.

GWENDOLYN

Did you say something?

HARRY

No...but I was thinking. We could  
take Griffith down to the Union Station  
and throw him under the wheels of  
a passing train.

GWENDOLYN

But with all those crowds...everyone  
will see us.

HARRY

So what. They'll think it's a  
stunt on "Beat the Clock".  
That's what we'll do. Tomorrow  
when you go down to the station  
to meet your mother --

GWENDOLYN

Oh, Harry...what a time to pick.  
Don't you have any feelings?

JACK

Feelings! Feelings! If he had any feelings, he wouldn't have known it wasn't his brakes that were dragging.

GWENDOLYN

Harry, I just thought of a wonderful way of getting rid of Griffith. When he comes home, you hide in the closet, and when he hangs up his coat, you strangle him. We'll get rid of him and no one will ever know.

(THEY KISS AND THE LIGHTS GO OUT IN THE LIVING ROOM)

JACK

No one will ever know except me.

(MANIACAL LAUGH)

For I...am the Fiddler...

(JACK PLAYS THEME ON VIOLIN...HITS CLINKER..PLAYS  
THEME AGAIN...HITS ANOTHER CLINKER AND IMMEDIATELY  
GOES INTO THE EXERCISES...THEN GOES BACK TO WHISTLER  
THEME AND PLAYS IT CORRECTLY.)

(SOUND: GLASS CRASH)

JACK

Well, Remley broke out of the  
bottle.

(MYSTERIOUS CHORD)

(JACK LOOKS AND POINTS TO LAMP POST)

JACK

I feel like I'm doing a scene  
with Yul Brynner.

(THE WIND STARTS TO BLOW JACK'S CAPE, AND THE BUSHES  
BLOW.)

JACK

Darn this wind. It always comes  
up at this time of night....  
Wait a minute. Someone's coming.

(DENNIS COMES WALKING DOWN THE STREET)

JACK

Well...it's old Calliope-head.

(DENNIS IS CARRYING A SMALL PACKAGE THAT IS GIFT  
WRAPPED. AS HE ROUNDS THE UPSTAGE CORNER, A GIRL  
WALKS UP THE STREET. AS DENNIS PASSES HER, HE TIPS  
HIS HAT, AND SUDDENLY THROUGH THE HOLES IN HIS  
HEAD WE HEAR THE CALLIOPE. AS HE PUTS HIS HAT BACK  
ON, THE CALLIOPE SUDDENLY STOPS. HE STOPS, TURNS  
AND WATCHES THE GIRL WALK AWAY. SHE STOPS, TURNS,  
AND AS HE TIPS HIS HAT TO HER AGAIN AND PUTS IT  
RIGHT BACK ON, THERE IS A SHORT SPURT OF CALLIOPE  
MUSIC. DENNIS TURNS BACK TOWARD HIS HOUSE, TAKES  
A FEW MORE STEPS AND STOPS)

DENNIS

(TO HIMSELF)

Gee, it will be nice to get back  
to my loving wife Gwendolyn. I  
feel sorry for her. While I was  
at the office, she was home all  
alone.

JACK

Are you sure she was alone?

DENNIS

Yes. About twice a week my  
best friend, Harry, drops in.  
But that's only on her birthday.

JACK

Her birthday?

DENNIS

I'm three presents behind this  
month already.

(HOLDING UP PACKAGE)

That's why I'm bringing her this.

What's the matter with me.....

standing here on the street talking  
to myself.

JACK

Lots of men talk to themselves  
when their wives are in love  
with another man ...

DENNIS

Ah, she couldn't be in love with  
Harry.

(THE LIVING ROOM LIGHTS UP ... THEY ARE KISSING)

JACK

Oh, she couldn't, eh? Get in the  
house .... You'll find them together.

DENNIS

All right ... I'll go in and see  
for myself ... Gee, I better  
be prepared ...

(SINGS AS HE WALKS PAST THE  
LIGHTED SIDE OF THE LIVING ROOM  
WITH HIS WIFE AND HARRY KISSING)

(MORE) ..

DENNIS (CONT'D)

I've got to be prepared.

Happy birthday to you ... Happy  
birthday to you. Happy birth day,  
dear Gwendolyn. Happy birthday  
to you.

(MYSTERIOSO MUSIC)

JACK

Now we're really going to get  
some action ... for I have planted  
the seeds of suspicion, hate and  
murder ... but then with those  
holes in his head, I could've  
planted geraniums, too. (LAUGH)

(WE HEAR THE SOUND OF A KEY IN A LOCK. GWENDOLYN  
AND HARRY BREAK THEIR KISS.)

GWENDOLYN

Oh, my goodness ... Griffith  
is back. Quick, Harry, hide  
in the closet and when he hangs  
up his hat, strangle him.

(HARRY HIDES IN THE CLOSET. WE HEAR THE KEY IN THE  
LOCK AGAIN AND THE DOOR OPENS. DENNIS COMES IN.)

GWENDOLYN

Darling, you're home early.

DENNIS

(VERY ANGRY)

Step aside, woman. I'm going to  
search this house ... ah hah ...  
look on the carpet ... footprints  
... big footprints ... made by  
size twelve shoes ...



DENNIS (CONT'D)

(SWEETLY)

Darling, why didn't you tell me?

Your mother is here.

JACK

Her mother isn't there, you little  
fool. Those are Harry's footprints.  
... Now don't waste time. Ask her  
about her lover. .... Go on,  
ask her about her lover.

DENNIS

... How's your liver?

JACK

Not her liver ... her lover,  
stupid. Ask her about her lover.

DENNIS

By the way, was Joe here?

JACK

Not Joe .... that was yesterday.  
It's Harry today. Come on,  
Griffith ... I've been here all  
night and it's time we had a  
nice little murder.

(MANIACAL LAUGH)

Go on, Griffith ... walk  
over to that closet.

(DENNIS WALKS OVER TO THE CLOSET)

JACK

Now open that door.

(DENNIS OPENS THE DOOR)

JACK

That's right ... now walk in and  
hang up your hat.

(DENNIS WALKS INTO THE CLOSET AND CLOSES THE DOOR. WE HEAR THE SOUND OF A TERRIFIC FIGHT ... THE DOOR OPENS AND DENNIS DRAGS OUT HARRY BY THE SHOULDERS. AS THE LEGS COME INTO VIEW, WE SEE THAT THEY ARE BEING CARRIED BY DON. DON DUSTS HIS HANDS)

DON

Well, that takes care of him.

JACK

Yes, Harry was right ...

Announcing is a competitive business.

DENNIS

(TO JOE)

Wait a minute, Joe. You were here yesterday ... why were you in the closet today?

DON

Well ... I was in there to surprise your wife. You know, today is her birthday.

DENNIS

Oh yes, I forgot again. Let's celebrate ... Let's dance.

GWENDOLYN

But we don't have any music.

JACK

(TO AUDIENCE)

Excuse me a minute.

(JACK TAKES OFF HIS CAPE AND HAT AND STEPS INTO THE ROOM THROUGH THE WINDOW.)

JACK

Pardon me, but would you folks  
like to hire someone to play  
some music?

GWENDOLYN

Yes, but we don't want just  
a violin.

JACK

Oh, I can take care of that.

(HE SETS DENNIS DOWN IN A CHAIR, POINTS AN ELECTRIC FAN  
AT THE BACK OF HIS HEAD.)

JACK

A-one ... a-two ...

(JACK CLICKS ON THE ELECTRIC FAN, THE CALLIOPE STARTS AND  
JACK PLAYS HIS VIOLIN WITH IT, AS DON AND GWENDOLYN START  
DANCING.)

(CURTAIN)

DON

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

(CUT TO COMMERCIAL)

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
TV FILM COMMERCIAL - 104  
(Working on Family Budget)

(1:00)

OPEN ON 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 SO  
SOFT TO INDICATE THE MIDDLE OF THE  
EVENING.

AS LIGHT-UP TIME SONG BEGINS,  
GRACE COMES UP BEHIND RUSS  
PULL BACK, 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.

DIS TO MED. SHOT ANDRE. HE  
IS HOLDING LIT MATCH.

LIGHTS UP AND EXHALES  
GRANDLY

PICKS UP LUCKY PACK.

(MUSIC: TICK TOCK INTRO)

SINGERS (OVER)

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

For the taste that you like,  
light-up time.

Light up a Lucky Strike.

Relax ...

... It's light up time.

ANDRE BARUCH

There's a happy way to make ends  
meet: put the end of a match to ...  
the end of a Lucky and -- puff.  
That always adds up to real smoking  
enjoyment. Why?

First, because ...

(MORE)

TV FILM COMMERCIAL - 104 (CONT'D)

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

CUT BACK TO MEDIUM CU OF  
BARUCH. HE DRAWS ON  
CIGARETTE AGAIN.

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

CUT TO SHOT OF LUCKY PACK  
AND CIGARETTE ON ASH TRAY.  
"LIGHT UP A LUCKY" COMES  
UNDER. AS THIS MOVES OUT,  
BRING ON "IT'S LIGHT-UP  
TIME."

ANDRE BARUCH (CONT'

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

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

SINGERS (OVER)

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

(SPOKEN)

Light up a Lucky.

(SINGERS AGAIN)

It's Light-up time.

(TAG)

-33,34-

(APPLAUSE)

JACK

You know, ladies and gentlemen,  
this is the truth. I'm only  
going to pay him thirty-eight  
dollars. I would've given him  
the forty that he asked for but  
I wouldn't want to spoil him for  
George Burns. You know, I'm  
supposed to be stingy..but George  
is just as stingy in person as  
I am on television. And to show  
you that I'm telling you the  
truth. You know, Von Zell works  
for George and those pants he  
wore in the sketch were really his  
own. We had to write that scene  
not to embarrass him...Now I want  
to thank Dennis Day for being on  
the show tonight..and also Don  
Wilson for being such a good fat  
sport about the whole thing...  
Ladies and gentlemen, be sure and  
watch Ann Southern next Sunday  
and I'll be back in two weeks.

(APPLAUSE AND MUSIC)

(CUT TO CREDITS)

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 AND ASSOCIATE PRODUCER

CARD #9  
ART DIRECTOR

CARD #10  
TECHNICAL DIRECTOR, LIGHTING  
DIRECTOR AND SET DECORATOR

CARD #11  
JACK BENNY PROGRAM

TO TAREYTON HITCHHIKE



THE AMERICAN TOBACCO COMPANY  
FILTER TIP TAREYTON  
HITCHHIKE #337-F

FIRST VOICE

If you're a filter tip smoker --  
you'll get more enjoyment out of  
Filter Tip Tareytons!

SECOND VOICE

Mildness makes the difference.  
Yes, Tareyton mildness makes a  
wonderful difference in your smoking

FIRST VOICE

Pack after pack, your taste stays  
clean, fresh, wide -

SECOND VOICE

You get a filter that really filters

FIRST VOICE

You get the flavor, the satisfaction  
you want.

SECOND VOICE

That's right. In Filter Tip  
Tareytons mildness makes the  
difference ... try them -- you'll s

DISSOLVE TO CARD

JACK BENNY CARD

DON (VOICE OVER)

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.