

Production No. 861 (Venice)

AS TELECAST

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

"THE JACK BENNY TELEVISION PROGRAM"

(Venice Show)

Telecast date March 10, 1957

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
JACK BENNY PROGRAM
OPENING BILLBOARD

APPROVED FOR PRODUCTION -1-
11-28-56

VIDEO

AUDIO

(MUSIC: KRUEZTER ETUDE)

ANNOUNCER (V.O.)

OPEN ON BOUCHE DRAWING OF JACK AT RIGHT SIDE OF SCREEN. TO THE LEFT OF JACK, ON AN EASEL IN VAUDEVILLE STYLE, IS A CARD WHICH READS: "JACK BENNY PROGRAM".

The Jack Benny Program!

THE TOP CARD GOES OFF.

CARD ON EASEL NOW READS:
PRESENTED BY"

(MUSIC: KRUEZTER ETUDE
CONTINUES UNDER:)

ANNOUNCER (V.O.)

Presented by . . .

TOP CARD GOES OFF.

CARD ON EASEL NOW READS:
"LUCKY STRIKE".

(MUSIC: SEGUE TO "LIGHT-UP TIME"
SONG UNDER:)

ANNOUNCER (V.O.)

Lucky Strike!

THE WORDS "LUCKY STRIKE" ON CARD ANIMATE AND START TO FORM THE LUCKY STRIKE BULLSEYE. EASEL DISSOLVES OUT.

(MUSIC: PUNCTUATES)

BULLSEYE FORMS. CARD ANIMATES INTO SHAPE OF LUCKY STRIKE PACK.

(MUSIC: "LIGHT-UP TIME" SONG
CONTINUES UNDER:)

ANNOUNCER (V.O.)

The best-tasting cigarette . . .

LUCKY STRIKE PACK IS FORMED AND HOLDS.

(MUSIC: "LIGHT-UP TIME" SONG
CONTINUES, UNDER:)

(MORE)

THE AMERICAN TOBACCO COMPANY
OPENING BILLBOARD (CONT'D)

VIDEO

THE HEAD ON THE BENNY
FIGURE ANIMATES, TURNS
AND LOOKS -- AS ONLY JACK
BENNY CAN -- AT CAMERA.

TO FIRST COMMERCIAL

AUDIO

ANNOUNCER (V.O.)

. . . you ever smoked!

(MUSIC: UP TO BIG "LIGHT-UP
TIME" PLAYOFF AND OUT)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #134
(MIDNIGHT SNACK)
(1:00)

VIDEO

OPEN ON DARK SCREEN.
SUDDENLY DOOR OPENS
AND LIGHT GOES ON
WE ARE LOOKING THROUGH
A REFRIGERATOR FROM
BACK TO FRONT. THROUGH
THE ASSORTMENT OF FOOD
CONTAINERS, ETC., ON
THE SHELVES, WE SEE RUSS'
FACE. IN HIS MOUTH IS
AN UNLIT LUCKY STRIKE.
DRESSED IN PAJAMAS
AND ROBE HE IS "RAIDING"
THE ICE BOX. HE SEES
WHAT HE WANTS - - A
PITCHER OF CREAM - -
AND LIFTS OUT.

HE IS HOLDING FOOD IN
HIS HANDS.

LIGHT GOES ON IN
KITCHEN AS GRACE
COMES IN DOOR.

CUT TO TIGHT 2-SHOT
AS GRACE LIGHTS RUSS'
UNLIT LUCKY

AUDIO

(MUSIC: BIG BAND BEHIND:)

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.

(MUSIC: OUT)

MAN (OVER)

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

THE AMERICAN TOBACCO COMPANY
TV FILM COMMERCIAL #134

VIDEO

AUDIO

ANNOUNCER (V.O.)

FADE TO BLACK

All it takes is . . .

(SOUND: MATCH BEING SCRATCHED)

SUDDENLY FULL SCREEN
APPEARS LIGHTED MATCH
AND A LUCKY DIRECTLY
ABOVE IT.

The scratch of a match . . .

OUT OF FLAME OF MATCH
COMES A WHITE CIRCLE,
ALMOST FULL SCREEN
SURROUNDING THE MATCH
AND THE LUCKY. MATCH
TOUCHES LUCKY AND WARM
GLOW APPEARS.

And you're set to enjoy the best
tasting cigarette you ever smoked!

DISSOLVE INTO CENTER OF
WHITE CIRCLE THE LUCKY
STRIKE BULLSEYE.
BACKGROUND GOES TO LIMBO.

Lucky Strike! It's all cigarette.

All fine tobacco.

Mild,

DISSOLVE AROUND BULLSEYE
COMPLETE PACK SHAPE. "IT'S
TOASTED ZOOMS OUT FROM
PACK. UNDER IT POP ON
"TO TASTE BETTER" EXACTLY
AS IN MAGAZINE ADS.

naturally good-tasting tobacco that's
TOASTED to taste even better. Cleaner,
fresher, smoother.

DISSOLVE OUT PACK
ENTIRELY EXCEPT FOR
THE WHITE RING AROUND
THE BULLSEYE. INSIDE
WHITE RING DISSOLVE IN
GRACE AT THE KITCHEN
TABLE. HOLD CLOSEUP
AS SHE ENJOYS HER LUCKY.

(MUSIC: IN)

SINGERS (OVER)

For the taste that you like,

Light-up a Lucky Strike,

(MUSIC: OUT)

THE AMERICAN TOBACCO COMPANY
TV FILM COMMERCIAL #134

VIDEO

CUT TO A PACK OF LUCKY
STRIKE WIPE ON TITLE:
"BEST-TASTING CIGARETTE
YOU EVER SMOKED".

AUDIO

MAN (OVER)

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

JACK BENNY SHOW - VENICE FILM

INT. JACK'S DEN - MED. TWO SHOT AT DESK - JACK BENNY
& ROCHESTER

Rochester and Jack are seated at the desk. There are pictures and an open scrap book on it.

APPLAUSE over business with scrapbook. CAMERA MOVES IN to TIGHTER SHOT.

JACK

You know, Rochester, fixing up this scrap book of my summer's trip through Europe is a bigger job than I thought it would be.

ROCHESTER

Yes, we've been on it three days now.

He picks up a brush and sticks it into a kitchen bowl.

ROCHESTER (cont'd)

Hmm...I forgot...we're out of paste. I better go mix some more flour and water.

He gets up.

COVER WITH CROSS ANGLES - SHOTS OF BOTH JACK & ROCHESTER

JACK

Out of paste? Wait a minute... Last night when we stopped working on the scrap book, there was half a bowl of paste left...And I told you to put it in the ice box.

ROCHESTER

That's right.

JACK

Then what happened to it?

CLOSE - ROCHESTER

ROCHESTER

Don't blame me, you're the one who wanted waffles this morning.

TWO SHOT

JACK

Oh, yes, I did ask for waffles.
They were good, too. Rochester,
go get that bottle of mucilage
in the kitchen cupboard.

ROCHESTER

Was that mucilage?

JACK

Yes.

ROCHESTER

Oh-oh, I thought it was syrup.

JACK

Rochester, you mean that syrup
I put on the waffles was really --

ROCHESTER

Hee hee hee hee.

JACK

What are you laughing at?

ROCHESTER

Your teeth may decay, but they'll
never fall out.

JACK

Well, if we can't glue these
pictures in the books, at least
we can get them sorted as to --

ROCHESTER

(picking up picture)

Say boss, where was this picture
taken?

JACK

This is the La Scala Opera House
in Milan.

INSERT STOCK MOVING SHOT OF LA SCALA OPERA HOUSE

JACK'S VOICE (OVER)

Right across the street from the
La Scala Opera House is the most
famous violin shop in Italy. It's
called Vitelli's. Miss Livingstone
and I had been sight-seeing, but
when I saw this violin shop, I
couldn't resist going in.

DISSOLVE

MED. SHOT - INT. VITELLI'S VOILIN SHOP - JACK, MARY
& SHOPKEEPER.

It is a rather small place and has an old-time, musty
look about it, with numerous violins in evidence. As
Jack and Mary enter, the shopkeeper is at one end of
the shop talking to a man who is obviously a long-hair
musician. The man is showing the shopkeeper a piece
of paper that is obviously a travel ticket.

SHOPKEEPER

Une momento menzo servido.

JACK

(puts on his glasses and
glances around the store)

MED. TWO SHOT - JACK & MARY

JACK

Gosh, look at this place...What
atmosphere. You know, Mary,
just standing here among all these
magnificent old violins sends
chills up and down my spine.

MARY

I don't know what you're so
excited about...After all, a
violin is a violin.

JACK

Oh no, Mary, that's where you're
wrong. In a place like Vitelli's,
violin-making is an art.

(picking up a violin)

Take this one here...just take a
look at it... Isn't this a beauty?
Feel that finish on that woodwork.

(she takes it from him)

Every line bears the stamp of the
Vitelli family craftsmanship...a
know-how handed down from generation
to generation... What a beautiful
instrument....It must cost a fortune
....Mary, what does it say on the
tag?

MARY

(glances at tag)
Made in Japan.

JACK
Oh....well, I would have known
the difference...it's just these
darn glasses of mine.

MARY
They were made in Japan, too.

JACK
They were not.

WIDER SHOT - JACK, MARY, SHOPKEEPER & MAN

SHOPKEEPER
(walks over to Jack)
Buon giorno.

JACK
How do you do.

SHOPKEEPER
Ah, Americano!

JACK
Yes, I'm Jack Benny.

SHOPKEEPER
Jack Benny?

JACK
One of the truly great violin
virtuosos in America.

MARY
And I'm Grace Kelly, movie star
and Princess of Monaco.

JACK
Mary, don't be ridiculous.

MARY
You started it.

JACK
All right, all right.

SHOPKEEPER
It's funny an American should
come into mya shop righta now.
My friend he'sa just show me a
boat ticket to America. It'sa
dream he'sa had for many years
and now he'sa finally going.

JACK

Well..he must be thrilled. Now would you please show me one of your finest instruments?

SHOPKEEPER

Si...Besides the ones we make in the shop, we got the finest collection in all Italy.

(picking up a violin)

Here's one I'm real proud of...

This is a Stradivarius.

(hands it to Jack)

MARY

Gee, a genuine Stradivarius.

SHOPKEEPER

That's right. Just think...In 1721 Antonio Stradivarius worked night and day for three months to make this instrument...and this poor man he'sa sell it for ten dollars.

JACK

(fast)

I'll give you fifteen.

SHOPKEEPER

(laughing)

Oh ho ho...he's make the joke, no?

MARY

No.

JACK

Grace...I mean Mary.

SHOPKEEPER

This violin, Mr. Benny is priced in American money - thirty thousand dollars....You look around and if you see something you like, let me know.

He moves away busying himself elsewhere in the store.

TWO SHOT - JACK AND MARY

JACK
(looking around)
You know, Mary, when I was six
years old back in Waukegan, my
father took me into a shop very
much like this...and when I
walked out, I had my first violin.

MARY
Gee, and you were only six years
old.

JACK
Seven, they dickered a while.
(looking at Stradivarius.)
Just look at this violin.

MARY
It is a beauty, isn't it?

JACK
Yeah, but you can't judge by the
looks. The important thing is
the tone.

Jack puts the violin under his chin and starts to play.

TWO SHOT - SHOPKEEPER AND MAN

They can't believe their ears and wince at what they hear.

SHOPKEEPER
Jack Benny. Americano.

The man frowns and then with disgust takes out the boat
ticket and tears it into many, many pieces, as Jack
continues to play.

DISSOLVE

INT. JACK'S DEN - MID. TWO SHOT - JACK & ROCHESTER
Rochester and Jack are still at the desk. COVER with
matching CLOSEUPS.

ROCHESTER

Then, boss, you just went in and
browsed around. You didn't buy
anything.

JACK

Well, not that day, Rochester ...
but the next day I went back
without Miss Livingstone and I
dickered with the owner of the
shop for a few hours and we
made a deal.

ROCHESTER

Then you bought a violin.

JACK

No, some rosin ...

ROCHESTER

You mean that's all you bought?

JACK

That's all I bought? Rochester, a
trip to Europe is very expensive.
By the way, Rochester, how
much am I paying you?

ROCHESTER

Well, ... er ... Boss, do you
want to stick this picture in
the scrap book next?

JACK

I'll do that later. Just answer
my question ... How much am I
paying --

ROCHESTER

(handing Jack a pack of
Luckies)
Here, boss, have a Lucky Strike.

JACK

(taking cigarette)
Thank you ... Now, how much am
I --

ROCHESTER

(lighting cigarette)
Here's a light.

JACK

Thank you. Now, Rochester, how much am I --

ROCHESTER

You know, boss, those Lucky Strikes are certainly very fine cigarettes.

JACK

Of course they are LSMFT ... Lucky Strike means fine tobacco.

(takes puff)

They're round and firm and fully packed and free and easy on the draw ... And they're toasted to taste better ... fresher, cleaner, smoother ... Now, Rochester, what were we talking about?

ROCHESTER

Nothing, boss, nothing ... Let's finish pasting these pictures in your scrapbook.

JACK

Yeah ... let's get this finished.

ROCHESTER

Hee, hee, hee. it works every time.

JACK

Rochester, stop mumbling and hand me those pictures I took in Venice. Those are the ones I want.

ROCHESTER

(handing Jack some pictures)

Here you are ... Boss, does the city of Venice have water every place? Is there anything else but canals?

JACK

Rochester, there's much more to Venice than canals. It's one of the most fascinating cities in Europe.

DISSOLVE TO:

STOCK SHOTS - VENICE

JACK'S VOICE (OVER)
There's the Lido across the Lagoon.
... St. Marks Square ... the
famous Rialto Bridge across the
Grand Canal. I used to love to
feed the pigeons in the Compo
San Baldo.

DISSOLVE TO:

FADE IN - STOCK SHOTS OF VARIOUS PARTS OF VENICE (DAY)

CAMPO VIO - LONG SHOT

People are sitting on benches that encircle some fountain
or monument. A vendor selling corn makes a sale to one of
the people on the benches.

ONE SHOT - JACK SEATED ON BENCH

Jack reaches into bag on his right and takes out some corn
and throws it to the pigeons. The third time he dips into
the bag for corn, another hand comes in from off screen,
and we cut to

TWO SHOT - JACK AND BOY

Boy's hand and Jack's are both on the corn. Jack looks
at the boy sheepishly and withdraws his hand. The boy picks
up the corn and walks away. As he moves out of frame, to
the left, the CAMERA MOVES over to include the man sitting
to the left of Jack. Jack glances at the bag of corn
that is between them. The man nonchalantly, but definitely,
picks up the bag and places it on his other side. Jack
shrugs it off. He puts his hand in his pocket and takes
out a cigarette case. He takes out a cigarette, puts
the case back in his pocket, then searches his other
pockets, but he is out of matches. While he is searching
his pockets for a match a man sits in the space occupied by
the little boy. He is reading a paper.

TWO SHOT - JACK & MAN

JACK
(to man who just sat down)
Pardon me, but do you have a match?

MAN
Non capisco.

JACK
(with gestures)
Match ... match ... to light
cigarette ... Match.

MAN

Oh...un fiammifero!

He searches his pockets, but does not find one. He turns to the man sitting next to him. Jack fiddles with his camera during following action.

MAN

Fiammifero?

That man searches his pockets. He doesn't have a match, so he asks the man sitting next to him.

(THROUGH THIS BIT THE CAMERA TRACKS IN CIRCLE AND RETURNS TO JACK)

The same question goes on and on through all the people sitting on the benches that encircle the monument, finally, getting to the man sitting at Jack's left. He searches his pockets and finds a book of matches. He gives them to the man who is sitting next to him and had asked him for it. That man gives it to the next man, and the matches are passed from person to person all the way back around the monument until they get back to the man whom Jack originally asked for a match. The man gives Jack the matches. Jack lights his cigarette.

JACK

(handing matches back to man
who handed them to him)

Thank you.

We hear Mary's voice.

MARY'S VOICE

Oh, Jack.

Jack gets up and looks off.

JACK

Oh. Mary ...

WIDE SHOT - JACK

As he walks across the square to a little bridge where Mary is waiting for him. She carries some large packages and some paper bags.

TWO SHOT - JACK & MARY

JACK

Well, did you finish you shopping?

MARY

Yes. You see, it didn't take too long.

JACK
What did you get?

MARY
Well, I bought something for my
mother and father ... and, Jack,
wait till I show you what I bought
for my little nephew. I promised
to bring him back something from
Italy.

She puts down some of the packages, and reaches into the
shopping bag and takes out a toy cowboy belt complete with
holster and gun.

JACK
(taking belt)
Isn't that cute ... Look hwat
it says ... "Hopalong Luigi".

MARY
He'll be crazy about it.

JACK
He sure will.

JACK
Come on, let's get back to the
hotel.

MARY
Oh, Jack, I'm hungry. Let's go
to that Cafe Sorrento we heard about
yesterday and get a bite to eat.

JACK
Okay ... I'll find out where it
is.
(looking off scene)
I'll ask that fellow over there.

CAMERA PANS with Jack as he walks over to man.

JACK
Pardon, me, Mister. Could you
... Oh, excuse me ... signor.
me ... looking ... for ... Cafe
Sorrento.

MAN
(speaking broken English)
Cafe Sorrento ... straight past
bridge ... to Venezia Piazza.

JACK
Thank you. Me tourist ... Jack
Benny ... Hollywood.

MAN
Me tourist, too. Chief Thunder
Cloud ... Oklahoma City.

Man walks out of scene.

JACK
(into camera)
It certainly is a small world.

CAMERA PANS JACK BACK to Mary.

JACK
Well, I found out where it is ...
let's go.

MARY
Okay.

As Mary starts to go, she looks off scene and stops, a
curious expression on her face.

MARY
Jack ...

JACK
Huh?

MARY
What are those men doing?

LONG SHOT - MEN ON BENCH - OVER MARY & JACK'S SHOULDERS.
The men are passing the matches from one to the other.

JACK
I don't know ... it must be some
kind of an Italian game ... Come
on, let's go to the Cafe Sorrento.

Jack and Mary walk out of frame.

DISSOLVE TO:

INT. CAFE SORRENTO - JACK, MARY & WAITER

JACK
Can we get a sandwich here?

WAITER
Si, signore.

He hands each of them a nenu.

MARY
Oh, look..they have hamburgers.
Let's have a couple of those.

JACK
Yeah, two hamburgers, please.

WAITER
Due hamburger, immediatente.

He leaves.

JACK
It sure feels good to sit down.
I hope you're through shopping.

MARY
Almost...but there's one more
thing I've got to get before we
leave Venice. I heard they have
the most wonderful leather
goods here.

JACK
They have?

MARY
Jack, why don't you buy yourself
a nice wallet? They have some
beautiful ones here with the
most colorful designs.

JACK
Eh. What do I want with a fancy
wallet?

MARY
I guess you're right. Who'll
ever see it.

JACK
Yeah.

JACK
(noticing Mary who is
staring off-scene)
Mary, what are you looking at?

MARY
Isn't that the American we met
yesterday?

JACK
(turns)
Yeah. I'll ask him if he'd like
to come and have a drink with us.

WIDER SHOT. INCLUDING BAR

Jack goes over to the American.

MED. CLOSE SHOT - BAR - THE AMERICAN, JACK & BARTENDER

As Jack walks up to him.

JACK
Hi!

AMERICAN
(flatly)
Oh hello.

JACK
We dropped in to have a little
snack and maybe have a drink.
and I wonder if you'd like to
join us.

AMERICAN
Thank you very much, but as
soon as I finish this...
(pointing to half finished
drink)
I have to get back to the hotel
and pack.

JACK
Oh yes..you're leaving in the
morning. Well, have a nice
trip.

AMERICAN
Thank you.

Jack walks out of frame.

BARTENDER
(Italian accent)
Signor, in this place it is so
unusual for one American to
refuse an invitation from a
fellow American.

AMERICAN
I know.

BARTENDER
Is he a friend of yours?

AMERICAN
No, no..I just met him yesterday.

BARTENDER
Yesterday? But you were in here..
I remember you ordered a double
Scotch.

AMERICAN
That was after I met him.

BARTENDER
Io non capisco niente

AMERICAN
Well all right, I'll tell you,
yesterday I wanted to kill a
little time, so I thought I'd
take a sightseeing trip. I was
standing in line waiting for the
gondola and he and that young
lady were standing behind me.

DISSOLVE :

MED. WIDE SHOT - ESTABLISHING EXT. AREA LEADING TO FLOAT

Jack and Mary are standing in line. American is in front
of them.

THREE SHOT - MARY, JACK & AMERICAN

JACK
You'll love this trip, Mary.
They say these canals are really
somethin'.

The man in front of Jack looks at his wrist-watch, then
brings it up to his ear. It is obvious that his watch
has stopped.

AMERICAN

(to Jack)

Pardon me, but do you have the time?

JACK

The time? .. Yes..yes.
(looks at his wrist watch)
It's ten minutes to one.

AMERICAN

Thank you.
(he adjusts his watch)

JACK

Are you an American?

AMERICAN

Yes. Yes, I am.

JACK

When are you going back home?

AMERICAN

Wednesday.

JACK

Wednesday! That's only two days.
Take my advice, buddy, postpone
your departure.

MARY

Jack!

JACK

Well, I think it's ridiculous for
anyone to leave Venice without
seeing the Tinted Palaces, the
Campanille, the famous bronze
horses in St Mark's square, and
Floriannis.

AMERICAN

But I've already seen all those
places.

JACK

Oh..oh, then this isn't your first
day.

AMERICAN

No.

JACK

How long have you been here?

AMERICAN
Twelve years.

JACK
Oh.

AMERICAN
And, incidentally, it isn't
Floriannis - It's ...
(Italian accent)
Flor-ee-ahns.

JACK
Thank you.

AMERICAN
And if you don't mind, I'd like
to leave Wednesday.

TWO SHOT - JACK AND MARY

JACK
Hm.
(aside to Mary)
He has to rub it in yet.

MARY
Well, it's your own fault.

JACK
It is not. Why didn't he tell
me how long he was here?

MARY
I don't know. Maybe he would
have felt silly saying, "Do
you have the correct time: I've been
here twelve years."

JACK
I guess so.

MED. WIDE SHOT - JACK, MARY, AMERICAN and GUIDE

The guide steps over to the group.

GUIDE
(in Italian)
Signore, signori..
(beckons them to him)

The group all crowd around him.

GUIDE
(in Italian)
Edora, avranno l'opportunita a
fare una girata nella maniere
unica di Venezia, la gondola.
Le gondola partono ogni dieci
minute, e ciascuna porta sette
persone.

JACK
What'd he say? What'd he say?
Huh..huh..What'd he say?

AMERICAN
He said the gondola leaves every
ten minutes and each one holds
seven people.

JACK
Oh. Mary, let's move up close so
we can get on the first boat.

JACK
Come on.

Jack takes Mary's hand and pushes his way through the
crowd until he stands stomach to stomach with the guide.

GUIDE
(in Italian)
Prima di cominciare questa
passeggiata, desidero descrivervi
qualche cose che noi verdremo invia
ma .. quest'uomo mi sta pestando
un piede.

JACK
What did he say? What did he say...
Huh? What did he say?

The crowd murmurs.

MARY
How do I know what he said?

CLOSE SHOT - THE AMERICAN
He smiles at what he hears.

GUIDE'S VOICE
In vent' anni che faccio il
conduttore non ho mai visto un
animale come questo, e continua
a pestarme un piede.

JACK'S VOICE

What'd he say...what'd he say..
huh? .. Huh? .. What'd he say?
Huh .. what'd he say? What'd he say?

The crowd murmurs.

MED. SHOT - GUIDE, JACK AND PEOPLE STANDING AROUND HIM,
& AMERICAN AT SIDE.

GUIDE

Se lo picchio, e gli rompo il
naso, perdero il mio impiego, ed
ancora mi pesta il piede.

JACK

What'd he say...what'd he say...
(turns to American)
You understand Italian. What
did he say?

AMERICAN

He said you're standing on his
foot.

JACK

(to guide, apologetically)
Oh...I'm sorry

GUIDE

(in Italian)
Signore, Signore, per favore,
se lord borderanno la gondola,
cominceremo la nostra girata..

MED. SHOT - THE GROUP

As they follow the guide to the gondola, they pass a
souvenir stand.

JACK

Mary, save a seat for me. I
want to buy one of those gondolier
hats.

MARY
You haven't got time.

JACK
It will only take a minute.

Mary and group walk out of scene. CAMERA stays with Jack.

JACK
Miss, I'd like one of those hats.

He takes a hat off the stand, puts it on his head, and then takes his wallet out of his pocket.

MED. SHOT - GROUP IN GONDOLA, INCLUDING MARY & GONDOLIER.

MARY
Come on, Jack, we're starting to go.

We SEE the gondolier untie one of the ropes that holds the gondola to the pier.

MED. SHOT - JACK

As he walks over to the boat. Someone starts to help him into the gondola. The boat starts to move out.

CLOSE SHOT - JACK

He is horrified as he begins to fall and flails arms to keep balance.

LONG SHOT - JACK'S DOUBLE

Jack's double does split and falls into water.

CLOSE-UP - JACK IN WATER WITH HAT ON

MED. SHOT - MARY IN GONDOLA

MARY
(horrified at what she sees)
Jack!

WIDE SHOT - JACK'S DOUBLE IN WATER

Jack's double swims to the dock. They help him up onto the dock.

TWO BOYS ON STEPS

BOY
Americano?

BOY
Si.

MED. CLOSE SHOT - JACK ON DOCK

Jack gets up and stands on the dock, dripping. His hat is a mess.

WIDE SHOT - THE AMERICAN & MARY & GONDOLA & JACK

GUIDE
(in Italian)
Per piacere, andiamo - prestamento,
noi saremo ritardata.

JACK
Huh?

AMERICAN
He says to get back on the boat,
he wants to get started.

MARY

Back on the boat! Is he crazy?
He's soaking wet. If he goes on
the trip now, he might catch a
terrible cold.

JACK

Or maybe even pneumonia. Tell
the guide I want my money back.

AMERICAN

(to guide)

Questo gentile vuole il rimborso
dentro.

GUIDE

(in Italian)

Dopo un biglietto e comprato,
non c'e rimborso.

AMERICAN

(to Jack)

He says that once you buy a ticket,
you can't get your money back.

JACK

You can't?

AMERICAN

No.

JACK

Here Mary, help me in.

MARY

What about your health?

JACK

You've gotta gamble once in a while.

As they start to board the gondola, the guide gives Jack
a blanket, and we

DISSOLVE TO:

LONG SHOT - OUR GONDOLA GLIDING DOWN THE CANAL
Jack is wrapped in blanket.

GUIDE'S VOICE

Signore, signori, ora percorrendo il Canale Grande ci guarderemo dintorno e vedremo molti famosi palazzi storici che ci circonda. Se voi guardate da questa parte vedrete la meravigliosa piazza San Marco.

INSERT SHOT OF SAN MARCO

DISSOLVE:

TRAVELING SHOT OF BOAT IN GRAND CANAL

WIDE SHOT - GONDOLA TRAVELING IN SMALL CANAL (FISH)

TIGHT SHOT - GONDOLA TRAVELING IN SMALL CANAL (FISH)

FILM CLIP OF POINT OF INTEREST

THREE SHOT - JACK, MARY & AMERICAN

Jack squirms around in his seat, making Mary and the American very uncomfortable.

MARY

Jack, for heaven's sakes, stop squirming around.

JACK

Well, I'm uncomfortable. I think my suit shrunk. And anyway, I ... I....
(sneezes)

MARY

Bless you.

JACK

Thank you. I think I'll be more comfortable if I sat over there.

Jack gets up, starts to sway, and leans over an Italian man to keep his balance.

MARY

Be careful, Jack, or you'll fall in the water again.

JACK

I don't know why they build these boats like this, anyway. They're to narrow.

MARY

What do you mean, too narrow? You fell off the Queen Mary.

JACK

Only once.

LONG SHOT - GONDOLA PULLING INTO DOCK
There are children on the dock in bathing suits. One is drying himself off with a towel.

MEDIUM SHOT - GONDOLA SECURED AT PIER

GUIDE

(in Italian)

Questo e uno dai locale il piu romantico in Venezia -- La Campo San Balto.

AMERICAN

He says this is one of the most romantic spots in Venice ... the "Campos" San Balto.

JACK

(looking at guide book)

The Campo San Balto? Wait a minute ... according to this guide book, we're not supposed to get to "San Balto" until after we pass the Gritti Palace. Why did we skip that?

AMERICAN

I'll find out.

(to guide)

Perche passa il Gritti Palace?

GUIDE

Perche quando questo uomo e cascato nell'acqua, la passaggiata e stata ritardata ed e necessario quadegnare tempo per mentenere l'orario.

CLOSE SHOT - GONDOLIER

GONDOLIER
(holding up the coin)
Desidero buona fortuna per mia
moglie i mei bambini, la gondola
e me stesso.

He throws the coin. We HEAR a little splash, then a big one.

TWO SHOT - MARY & AMERICAN

MARY
That's one of the nicest --

Mary looks back to where Jack was sitting.

CLOSE SHOT - THE BENCH WHERE JACK WAS SITTING
The blanket is there, but Jack is missing.

MED. SHOT - THE GONDOLA
Mary looks out toward the water.

MARY
Jack!

JACK'S VOICE
Here I am, Mary.

MED. LONG SHOT - DOCK
Jack is standing on the dock with a camera. A kid is just climbing up onto the dock with the coin.

MARY'S VOICE
When I heard that splash, I thought --

JACK
Mary you couldn't ... Heavens to Betsy, I just got up here to take a picture.

He snaps a picture, and starts to get back into the boat.

DISSOLVE TO:

MED. SHOT - GONDOLA GOING DOWN CANAL

MED. SHOT - GONDOLA MOVING

Jack is sitting in a wrinkled suit:

GUIDE

Edora, Signore Signori, Siamo
Rio Fornalis, uno dei canali
di lato, dove passiamo sotto
qualche ponte e poi entriamo
il canale Grande dove vedriamo
il cafe Sorrento, uno depui
ricercati bar di Venezia.

AMERICAN

He says we're in a side canal
and then we will go out into
the Grand Canal and pass the
Cafe Sorrento, one of the most
popular cocktail lounges in
Venice.

MARY

Jack, I heard that there are
over 400 bridges in Venice and
some of them were built as far
back as --

JACK

Wait a minute, Mary --- the
guide just threw me into a
terrific joke, when he mentioned
the cocktail lounge. I must use
it on my television show next
year....

(standing up and
turning to Mary
and American)

Now get this...I'll come out on
the stage and say that Frank
Remley, my guitar player, was
with me in Venice...and Frankie
went into a bar and sat down at
a table with one of the natives.
Remley took a drink and then the
native took a drink...Then Remley
took another drink and the native
took another drink. They kept
drinking and drinking till the
native couldn't see any more....
HA HA HA HA.

MARY

What's so funny about that?

JACK
Mary, don't you get it? Remley
is the first guy in the world
ever to drink a Venetian Blind
..... HA HA HA HA HA.
(to American)
Get it..Venetian Blind. HA HA
HA.

As Jack continues to laugh, we

CUT TO

LONG SHOT - BOAT

The gondolier points ahead

LONG SHOT - POINT OF VIEW OF GONDOLIER - BRIDGE

As it comes closer. The gondolier calls to the guide
and makes motions to duck. Both the guide and the
gondolier duck.

CLOSE SHOT - JACK

Jack laughs, turns to camera, and is horrified at what
he sees.

JACK
Yipe!

CLOSE SHOT - BRIDGE APPROACHING FAST

Go to BLACK ... We HEAR a clunk...then a splash...then

DISSOLVE

MED. SHOT - GONDOLA - MOVING

Jack is wrapped in the blanket again.

MARY
Jack, I've never seen anybody
like you. Can't you be more
careful?

JACK
Well, for heavens sakes, Mary.
When we were coming to the Bridge
why didn't somebody tell me the
tide was in? That's all they had
to...had... to
(sneezes)

CONTINUED

GERMAN

Gazundheidt.

JACK

Thank you.

GUIDE

Fra pochi minuti, il nostro giro
sara finto abarcaremo a lariva da
la quale siamo partiti. Grazie
signori, grazie ...

AMERICAN

The guide said that we are at
the end of our tour.

JACK

Oh yes: There's the dock where
we started.

LONG SHOT DOCK AT CAMPO DELLA SALUTA

MED LONG SHOT - GONDOLA GLIDING INTO THE DOCK

MED SHOT - BOAT AT DOCK AT CAMPO DELLA SALUTA

GUIDE

Per piacere; aiutate loro per
gentilezza:

AMERICAN

Si.

The American gets up on the dock and helps one lady up,
helps Mary up, then takes Jack's hand to help him up.
Jack puts one foot up on dock and pulls very hard trying
to get up.

LONG SHOT - GONDOLA AT DOCK

As the American flies through the air, over the gondola,
and into the water.

CLOSE SHOT - JACK REACTING

MED. SHOT - JACK AND AMERICAN

Jack reaches overs to help the American.

JACK

.. Here, let me help you.

The American turns and swims rapidly away.

LONG SHOT - AMERICAN FADING INTO DISTANCE SWIMMING

CLOSE SHOT - JACK PERPLEXED

DISSOLVE TO:

COMMERCIAL

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #112
HAPPY JOE LUCKY BANJO

OPEN ON TIGHT CLOSEUP
OF VAUDEVILLE THEATER
ANNOUNCEMENT CARD. IT
READS "PRESENTING."

(MUSIC: DRUM ROLL UNDER:)

ANNOUNCER (OVER)

Preeee-zenting ---

HANDS REMOVE PRESENTING
CARD LEAVING CARD WITH
"HAPPY JOE LUCKY" IN
THE CLEAR.

-- Happy Joe Lucky!

(MUSIC: DRUM ROLL ENDS AND WE HEAR
THE START OF AN EXCITED BANJO INTRO.)

(MUSIC: BANJO INTRO TO "HURRY ON DOWN
SONG.")

PULL BACK AND CUT TO
WIDE SHOT OF FRONT OF
STAGE. ANNOUNCEMENT
SIGN IS AT RIGHT SCREEN.
BACKGROUND IS OLD-
FASHIONED OLIO WITH LUCKY
STRIKE SIGNS ALL OVER IT.
HAPPY JOE LUCKY COMES
CAKE-WALKING JAUNTILY OUT
BEFORE THE FOOTLIGHTS,
STRUMMING HIS BANJO WITH
A MASTERFUL, PROFESSIONAL
AIR.

HAPPY JOE LUCKY

(SINGING)

Lucky Strike, Lucky Strike
Better-tasting Lucky Strike

CUT TO CLOSEUP.

Lucky Strike, Lucky Strike,

"IT'S TOASTED" for the taste you like.

BACKDROP COMES DOWN
BEHIND HAPPY JOE. IN
IT IS PAINTED INTERIOR
SUPER MARKET SCENE.

(SOUND: BACKDROP HITTING STAGE.)

MOVE IN, LOSING HAPPY JOE
TO FEATURE SUPERMARKET
SCENE. WOMAN AT CHECKOUT
COUNTER WITH CARTONS OF
LUCKY STRIKE. CLOT OF
PEOPLE MOVE ON FROM SCREEN
LEFT. AS PEOPLE COME ON
THEY TAKE CARTONS OF
LUCKIES AND MOVE OFF
SCREEN RIGHT AS MAN SERVES
THEM IN MECHANICAL FASHION
IN RHYTHM WITH SONG.

GROUP

(SINGING)

Every day, more people say
That Luckies do taste better.
So hurry on down to the shop you like
And buy a carton of Lucky Strike.

(MORE)

HAPPY JOE ENTERS SCENE
HAPPILY HOLDING A LUCKY
AND TWIRLING HIS BANJO
AND SINGING. BANJO
ACCOMPANIMENT CONTINUES.

GROUP (CONT'D)

(SINGING)

Lucky Strike, Lucky Strike,
There's nothing quite like Lucky Strike.

GAL

(SINGING)

Lucky Strike, Lucky Strike.
"IT'S TOASTED" for the taste you like,
You will find that Luckies taste
Cleaner, fresher, smoother.

BACKDROP RISES BEHIND
HAPPY JOE REVEALING
ANOTHER BACKDROP. ON
IT IS PAINTED A
CIGARETTE VENDING
MACHINE. A YOUNG LADY
ENTERS. WE CUT IN,
LOSING HAPPY JOE, TO
TAKE IN ACTION AS SHE
SINGS HER LINES AND
DROPS A COIN IN
MACHINE, PULLS PLUNGER
AND TAKES OUT A PACK
OF LUCKIES.

HAPPY JOE AND GAL

(SINGING)

So if it's better taste you like
Better taste a Lucky Strike!

HAPPY JOE ENTERS AS GAL
TAKES PACK OF LUCKIES
FROM MACHINE AND TAKES
ONE OUT. SHE AND HAPPY
JOE SING DUET, AND DANCE
OFF STAGE TOGETHER.

(SOUND: BACKDROP HITTING STAGE.)

STAGEHAND PULLS OUT NEW
BACKDROP WHICH HAS A
CIGARETTE COUNTER SCENE
PAINTED ON IT. CARTON
DISPLAY OF LUCKIES STANDS
ON COUNTER. DOLLY IN AS
FRIENDLY LITTLE STORE-
KEEPER GREETES A CLOT OF
CUSTOMERS WHO COME ON
FROM SCREEN LEFT.
CUSTOMERS ARE SINGING.

GROUP

(SINGING)

Lucky Strike, Lucky Strike,
Better-tasting Lucky Strike.

CLOT OF CUSTOMERS MOVES
PAST COUNTER BLOCKING
LITTLE MAN AND CARTON
DISPLAY FROM VIEW.
CARTONS OF LUCKIES KEEP
APPEARING ALL OVER THE
CLOT IN THE ARMS OF THE
CUSTOMERS AND THEY MOVE
OFF SCREEN RIGHT LEAVING
COUNTER ABSOLUTELY EMPTY
OF LUCKY CARTONS.

Lucky Strike, Lucky Strike,
"IT'S TOASTED" for the taste you like.

(MORE)

HAPPY JOE

(SINGING)

HAPPY JOE SUDDENLY POPS
UP FROM BEHIND COUNTER
WITH HIS BANJO. HE IS
SINGING AND STRUMMING.
HE JUMPS UP ON COUNTER.

CUT TO TIGHT CLOSEUP
OF HAPPY JOE. GUITAR
BECOMES CARTON OF
CIGARETTES.

Every day more people say
That Luckies do taste better.
So hurry on down to the shop you like
And buy a carton of Lucky Strike.
(NOW SPEAKING) You'll say it's the
best tasting cigarette you ever
smoked.

DIS OUT JOE AND ZOOM
UP CARTON. PACK OF
LUCKIES ZOOMS UP FULL
SCREEN FROM BULLSEYE
ON CARTON.

MED. SHOT - CAFE SORRENTO - AMERICAN & BARTENDER

AMERICAN

And if I had known I'd run into
him today, I'd still be swimming.

MED. SHOT - JACK & MARY AT TABLE

They have finished their lunch. The waiter is just
being paid.

JACK

You know, Mary...I can't understand
why he didn't have a drink with us.

MARY

Well, after what happened yesterday,
I don't blame him. I think you
ought to go over and apologize.

JACK

I guess you're right.

Jack and Mary get up and walk to the bar.

FOUR SHOT - JACK, MARY, AMERICAN & BARTENDER AT BAR

JACK

(to American)

Before we leave, I want to say
that I'm terribly sorry about what
happened yesterday...Incidentally,
I was too modest to mention it
before, but I happen to be Jack
Benny, star of stage, screen, and
...and...

(starts to sneeze)

...and...

(sneezes)

BARTENDER

Rompita una zampa!

JACK

Thank you.

AMERICAN

He said, "Break a leg."

JACK

Gee, it sounds so nice in Italian
...Come on, Mary, let's get out
of here.

As they start off, we

FADE OUT

CLOSING CREDITS

-40-

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RALPH LEVY
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- 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 With
Edward Evans
Victor Rietti
Robert Rietty
Ronan O'Casey
Umberto Spadaro
Emilio Busetti
and
Thundercloud Marques
DISSOLVE
- Card #7 Director of Photography -- Stanley Pavey
Art Director -- Norman Arnold
Editorial Supervisor -- Richard G. Wray, A.C.E.
Film Editor -- Stanley Rabjohn
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Card #10 ANN SOTHERN MEMO

WILSON

Be sure and watch Ann Sothern in
PRIVATE SECRETARY on most of these
same stations next week.

TO HITCHHIKE

THE AMERICAN TOBACCO COMPANY
FILTER TIP TAREYTON
APPROVED SOUND TRACK FOR
FILTER TIP TAREYTON.
HITCHHIKE #338

-42-

VOICE (OVER)

If you're a filter tip smoker
-- you'll get more enjoyment
out of Filter Tip Tareytons!
Mildness makes the difference.
Yes, Tareyton mildness makes a
wonderful difference in your
smoking! Pack after pack,
your taste stays clean, fresh,
wide-awake -- you get a filter
that really filters -- you get
the flavor, the satisfaction
you want. Yes, in Filter Tip
Tareyton mildness makes the
difference ... try them --
you'll see.

ATX01 0337765

FADE IN:

JACK BENNY PROGRAM CARD

WILSON

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.

Jack Benny's next television show will be in two weeks. This is Don Wilson saying good night.

CUT TO CBS SYSTEM