

Production No. 859 (Paris)
April 6, 1956

(1st European Film)

(Revised May 21, 1956)

"As Telecast"

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

"THE JACK BENNY TELEVISION PROGRAM"

(Maurice Chevalier)

TELECAST DATE: 3-24-57

#56-14

ATX01 0337767

Prod. #859

(Paris Film)

FADE IN from Black

(MUSIC HITS ON BLACK.)

Card #1

WILSON

THE JACK BENNY PROGRAM
(with caricature)

The Jack Benny Program, presented by
LUCKY STRIKE.

PRODUCED AT SHEPPERTON
STUDIOS ENGLAND AND
PARIS, FRANCE

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DISSOLVE:

Card #2

Presented by LUCKY STRIKE
(pack & bull's eye)

DISSOLVE:

Card #3

"Be Happy, Go Lucky"
(pack & bull's eye)

FADE TO BLACK:

FADE IN OPENING COMMERCIAL

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

CLOSE SHOT OF CLOCK
RESEMBLING TIFFANY
CLOCK ON FIFTH AVENUE.

(SOUND: TICK TOCK - TICK TOCK)

CAMERA TRUCKS BACK AS
HORSE-DRAWN BROUGHAM
ENTERS SCENE.

(SOUND: CLIP CLOP - CLIP CLOP)

HORSE LOOKS AT CLOCK
IN PASSING.

(SOUND: CLIP CLOP - CLIP CLOP)

CAMERA CUT TO CLOSER
SHOT OF HORSE AS HE
SINGS OPENING LINES.

HORSE (SINGS)

Light up a Lucky

It's Light Up Time.

DRIVER (SINGS)

CAMERA CUTS BACK TO
CLOSE SHOT OF DRIVER.

Be Happy Go Lucky

It's Light Up Time.

SCOOP (SINGS)

CAMERA PANS BACK.
SCOOP LEANS OUT FROM
INSIDE BROUGHAM.
SCOOP OFFERS DRIVERS
LUCKIES.

For the taste that you like,

Light up a Lucky Strike.

GIRL (SINGS)

TOP COLLAPSES, GIRL
IS SHOWN SEATED NEXT
TO SCOOP. SHE PUTS
HER ARMS AROUND SCOOP.

Relax

CAMERA PANS TO OTHER
CLOCK ON STREET.
(11:05)

GROUP (SINGS)

It's Light Up Time.

DOLLY INTO CLOSE SHOT
CLOCK.

(MORE)

ANNOUNCER

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

PACKAGE STARTS INTO
DISSOLVE.

LUCKY STRIKE BULLSEYE
DISSOLVE INTO SUN.

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

EVERYTHING DISSOLVES
OUT EXCEPT HUGE SPLASH.

SPLASH HOLDS ON SCREEN
SCENE BECOMES "OLD
FAITHFUL" GEYSER AT
YELLOWSTONE PARK. SHOT
OF SCOOP AND GIRL
WATCHING GEYSER. HE
OFFERS HER A CIGARETTE.
CUT TO CLOSER SHOT AS
HE LIGHTS HIS AND GIRL'S
CIGARETTES. SCOOP AND
GIRL BLOW SMOKE TO UPPER
HALF OF SCREEN.

SMOKE FORMS INTO
LETTERING "LUCKIES
TASTE BETTER" ON TOP
OF SCREEN AS SCOOP AND
GIRL LOOK UP AT
LETTERING. PACKAGE
COMES TO FULL SCREEN
AS REST OF SCENE FADES
OFF.

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

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

... you want to enjoy a great
cigarette.

And the right place for a Lucky ...

... is wherever ...

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

You'll always enjoy Luckies --
because --

Luckies taste better.

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

that's toasted to taste better.

(MORE)

ANNOUNCER (CONT'D)

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

Cleaner -

Fresher -

LETTERING "SMOOTHER"
ZOOMS UP TOWARD
CAMERA, ONE "O" IN
"SMOOTHER" REMAINS
ON SCREEN. REST OF
SCENE FADES OFF. "O"
BECOMES CLOCK.
PACKAGE FADES OUT.

Smoother -

SCOOP

And that's why Luckies taste better .
... every time.

ANNOUNCER

DISSOLVE TO SCOOP AND
GIRL ON SEAT. DIS. IN
REST OF BROUGHAN AND
BACKGROUND SIMILAR TO
OPENING SCENE. CAMERA
TRUCKS TO CLOSER SHOT
OF GIRL AND SCOOP.

So make your next pack of cigarettes
... Lucky Strike.

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

You'll find ...

... it's the best-tasting cigarette
you ever smoked!

THE JACK BENNY TELEVISION PROGRAM

(Paris - Maurice Chevalier)

AFTER OPENING COMMERCIAL

FADE IN

ESTABLISHING SHOTS OF THE CITY OF PARIS - DAY.

DISSOLVE TO:

CLOSE SHOT - A SIGN IDENTIFYING THE GEORGE V HOTEL

DISSOLVE TO:

MED. SHOT - INT. JACK'S ROOM AT THE GEORGE V HOTEL -
DAY - JACK & WAITER

Jack is sitting dressed in a bathrobe. On a coffee table nearby is a tray with the remains of his breakfast. Sitting opposite Jack is a Frenchman who is assisting Jack with the language. He is in his shirt sleeves and wears a sleeveless vest-type sweater. For a moment Jack studies a book which he holds in his hand.

2-SHOT - JACK & FRENCHMAN

JACK

OK I'm ready.

MAN

And now, Monsieur Benny, if you will close the book, we will find out how many French words you have learned. I will first say a word in English and you will tell me what the word is in French. Do you understand?

JACK

Oui.

Jack closes the book.

MAN

(looking at objects in the room)
Er....the table.

JACK

La table.

CONTINUED

CONTINUED

MAN
The chair.

JACK
La chaise.

MAN
The wall.

JACK
Le mur.

MAN
The sidewalk restaurant.

JACK
Le cafe terrace.

MAN
The dinner.

JACK
Le diner.

ONE SHOT - JACK

MAN
The check.

Jack's eyes take on a far away look and he is off in a dream.

TWO SHOT - JACK AND FRENCHMAN

MAN
Monsieur Benny...
(snapping fingers)
Monsieur Benny...the check.. the
check.

JACK
Huh?

MAN
(losing patience)
I have told you a thousand times..
The word for check is l'addition,
l'addition. That is a very simple
word in French.

CONTINUED

CONTINUED

JACK
I had trouble with it in Italian
too.

MAN
(getting up)
Monsieur Benny, I must go now.
Perhaps I will find more time to
spend with you tomorrow.

ONE SHOT - THE FRENCHMAN

He puts on a white jacket, picks up the tray of dishes
and turns to exit.

WAITER
Will that be all sir?

TWO SHOT - JACK & FRENCHMAN

JACK
Yes....that'sOh, waiter...

MAN
Oui? Monsieur?

JACK
You know I'll undoubtedly meet
a lot of people in Paris..and...so
There's something else I would
like to know.

MAN
What is that, Monsieur?

JACK
How would I say "Star of stage,
screen and television" in French?

MAN
Star of stage, screen and television?

JACK
Yes.

MAN
You expect to meet one?

CONTINUED

CONTINUED

JACK

I was referring to myself. You see back home in America I'm known as one of the most suave, sophisticated comedians in the entertainment industry. As a matter of fact, just a few years ago, in front of Hollywood's most famous theatre, they put my feet in cement.

MAN

Only your feet?

JACK

Oui. Now, if I meet somebody how will I say in French that I'm Jack Benny, a star of stage, screen and television.

MAN

Monsieur Benny, that is easy. Just say, "Je suis Jack Benny. Je conduis un camion a ordures."

JACK

Now let's see if I've got that? Je suis Jack Benny. Je conduis un camion a ordures?

MAN

That is right.

JACK

Thank you. Thank you very much.

MAN

You are welcome.

Jack

Je suis Jack Benny. Je conduis.

He exits.

MED. SHOT - CORRIDOR - INT.

2nd WAITER

(in French)

Ah. Robert, that is very funny.

The waiters laugh.

WIDER SHOT INCLUDING AMERICAN

As he comes down corridor, starts to unlock his door,
and is struck by their laughter.

1st WAITER

Oh, pardon, Monsieur, but there
is a man in the next room who asked
me how to say, "I am a star of stage,
screen, and television."

2nd WAITER

And Robert told him to say, "Je
conduis un camion a ordures," ..
which means "I drive a garbage
truck."

AMERICAN

That is funny.

He laughs and goes into his room, and as waiters start
walking down the corridor, we

CUT

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

Jack steps over to phone and dials.

JACK

Operator give me Elysee 24-68.

CLOSE SHOT - INT. MARY'S APARTMENT - TELEPHONE RINGING

A hand reaches in, lifts receiver.

CAMERA PULLS BACK to

WIDER SHOT TO INCLUDE FRENCH MAID^D ON PHONE

MAID

Hello. Mademoiselle Livingstone?
One moment, please.

CAMERA PULLS BACK to

WIDER SHOT TO INCLUDE BALCONY OUTSIDE FRENCH DOORS

We see Mary with back to camera sitting at small table
drinking coffee.

CONTINUED

CONTINUED

MAID

Pardon, Mademoiselle, you are
wanted on the telephone.

Mary puts down coffee, rises, comes toward CAMERA and
telephone to applause.

MARY

Thank you, Colette.
(into phone)
Hello.

CLOSE SHOT - JACK ON PHONE.

JACK

Hello, Mary, this is Jack.

CLOSE SHOT - MARY ON PHONE

MARY

Jack, where are you? I've been
waiting for you. You said you
were going to take me to the
Eiffel Tower.

JACK'S VOICE

I was just getting ready to leave.

MARY

Well, hurry over. I understand
the view from there is really
wonderful.

CLOSE SHOT - JACK ON PHONE

JACK

OK, Mary, wait in front of your
hotel, I'll be over in a few
minutes.

DISSOLVE

CLOSE SHOT - JACK & MARY RIDING IN A TAXI - DAY (PROCESS)

JACK

You know I think everybody should
at some time get away from their
regular routine and do something
different.

MARY

I think so, too.

CONTINUED

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CONTINUED

JACK

I told the same thing to Rochester.
He's been cooped up in the house..
for years and years cooking my
meals, doing the dishes, scrubbing
the floors but now that we're
gone, he's out in the air and
getting the sun.

MARY

Oh that's wonderful. What is he
doing?

JACK

Re-shingling the roof.

MARY

That's a fine vacation.

JACK

Yeah. Well, here we are at the
Effel Tower.

LONG SHOT - AREA OF EIFFEL TOWER - EXT. - DAY

MED. SHOT, ANGLED TO THEIR POINT OF VIEW, LOOKING UP
TO THE TOP OF THE EIFFEL TOWER.

CUT TO

MED. SHOT - ELEVATOR

The elevator doors close, and we see the elevator go up
through the grill work.

CUT TO

TWO SHOT - INT. ELEVATOR - JACK & MARY

We HEAR the people in the elevator happily talking in
French, and laughing etc.

CONTINUED

CONTINUED

JACK
(getting an idea)
Hey, Mary, I was learning French
from a waiter at my hotel today.

MARY
Really?

JACK
Yeah. And he taught me to say
something that's very important.
Get a load of this.
(very big and loud)
Je suis Jacque Bennaay. Je conduis
un camion a ordures.

WIDER SHOT INCLUDING PEOPLE IN ELEVATOR.

They look at Jack, frown, then crowd as tight as they can to the other side, giving Jack a wide berth.

MARY
I don't know what you said, Jack,
but you really impressed them.
Look at all the room they gave you.

JACK
(pleased with himself)
Yeah.

CUT

MED. SHOT - ELEVATOR DOOR AT UPPER LEVEL - JACK, MARY & GROUP

The elevator doors open. Jack and Mary, still separated from the crowd, step out and walk to the left, out of scene. The remainder of the people then step out, turn right and walk out of scene.

MED. SHOT - A SECTION ON TOP OF TOWER - EXT. - DAY - JACK & MARY AT RAILING, SKY B.G., FRENCHMAN AT TELESCOPE

They stand near a telescope, looking over the city.

JACK
Gosh, this is beautiful. What
a view!

MARY
I've never seen anything like it.

JACK
Mary, look. There's my hotel I'm
staying at - The Geroge Cinq...And
there's the Louvre Museum...right
off the Place de la Concorde..And
way up in the hills is Montmatre.

During the above speech, a Frenchman approaches and drops a coin into the telescope and looks through it.

JACK
(pointing)
And, Mary, there's the Arc de
Triomphe.

The man turns the telescope in the direction that Jack is pointing.

JACK
And there's the Cathedral of Notre
Dame.

CONTINUED

CONTINUED

The man turns the telescope in that direction, too.

JACK
(drinking in the
magnificent view
with a deep breath)
Gosh, this is just beautiful.
(putting on his glasses)
The view from up here is sensational.
(excitedly)
Look, there's the Palace of Versailles.

MARY
(questioningly)
Versailles? That's over 15 miles
away.

JACK
I can't help it. I see it. Oh,
for heaven's sakes.

ONE SHOT - MAN AT TELESCOPE

The man at the telescope is straining to see what Jack says he sees; he even wipes the lens with his handkerchief, and when he puts his eyes to it again, is annoyed that he isn't having any luck.

THREE SHOT - JACK, MARY & FRENCHMAN AT TELESCOPE

JACK
Mary, there's Normandy. The beach
where the Allied armies landed.

MARY
(amazed)
Jack, Normandy's over a hundred
miles away.

CLOSE SHOT - FRENCHMAN AT TELESCOPE

The man at the telescope is going nuts. He starts slapping it in an effort to get it to work properly.

JACK'S VOICE (O.S.)
I don't care and there's the
Riviera.

MARY'S VOICE (O.S.)
The Riviera that's over two hundred
miles from here.

THREE SHOT - TO INCLUDE JACK & MARY

The man is disgusted with his telescope. He steps over to Jack, takes a coin out of his pocket and hands it to Jack; then, without a word, takes off Jack's glasses and adjusts them over his own eyes and looks out.

CONTINUED

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CONTINUED

MAN
(elated)
Oui! Oui! Ze gentleman is right!
Compiègne! Normandy! The
Riviera! Oh!
(returning the glasses to
Jack)
Merci, Monsieur, merci.

TWO SHOT - JACK & MARY

JACK
You see, Mary, you see?

MARY
(taking Jack's glasses)
Jack, let me see those glasses.

Mary puts the glasses on and looks out.

MARY
(pleased at what she sees)
Well, I'll be darned.
(she strains a little as
she looks out farther)
Oh oh.

JACK
What is it? What do you see, what
do you see?

MARY
(still looking out)
Well, promise you won't get mad,
Jack?

JACK
No.

MARY
Well, your roof is only half shingled
and Rochester fell asleep.

JACK
Fell asleep! Why, I'll---Now cut
that out! And give me my glasses.

Mary returns the glasses and Jack puts them in his pocket.

JACK
Now, come on, let's look somewhere
else.

MARY
Okay.

Jack and Mary walk out of scene.

WIDE SHOT - AREA OF ELEVATOR - OPERATOR & GARBAGEMAN

The doors are open and the elevator stands at his post. Nearby a garbageman is emptying some small cans of refuse into a large container. The elevator operator calls to the people.

ELEVATOR OPERATOR

Monsieurs et Mesdames, the elevator is ready to descend now.

(calls off in direction of

Jack and Mary)

Oh, Monsieur, if you wish to leave, we are about to descend.

(to garbageman, pointing toward Jack)

Ces't homme la...Il conduit un camion a ordures.

GARBAGEMAN

C'a alors.

The garbageman perks up.

ANOTHER ANGLE TO INCLUDE JACK AND MARY

As they come back to the elevator area. The garbageman steps up to Jack, excited.

GARBAGEMAN

Pardon, Monsieur, mais le liftier m'a dit que vous conduisiez un camion a ordures.

JACK

(proudly)

Oui, oui.

GARBAGEMAN

Ah, it is an honor to meet you.

With that, he enthusiastically kisses Jack on both cheeks, then leaves the scene as proud as Punch. Some mementos of this distinguished trade have been transferred to Jack's clothing and face. For a moment, Jack stands there looking off scene; then starts to brush himself off with his hands. Mary laughs.

JACK

What are you laughing at? Can I help it if I've got fans all over the world?

MARY

Come on, Jack, the elevator is waiting.

CONTINUED

CONTINUED

JACK

All right, let's go and I'll drop
these films off. I can't wait
'til I see what I got.

They walk into the elevator, as we

DISSOLVE TO:

MONTAGE SHOTS OF JACK AND MARY WALKING DOWN STREETS OF
PARIS...IN EACH SHOT JACK BECOMES LOADED DOWN WITH MORE
PACKAGES...IN LAST SHOT HE BUYS BOOK FROM SIDEWALK BOOK
STALL..

MED. TWO SHOT - INT. OBJETS D'ART SHOP - DAY - JACK, MARY
AND CLERK.

MARY

Oh, I see something over there
I think that's very nice.

A clerk steps up behind the counter.

CLERK

Comment allez-vous, Monsieur et
Mademoiselle. Puis-je vous aider?
Mais out ca c'est voi mois malgre
de capudor.

MARY

I'd like to know what this is.

CLERK

Er..Pardon, Mademoiselle?

MARY

I..would like..to know..what this is.

CLERK

Je ne comprends pas.

JACK

Wait a minute, Mary, I'll find
somebody who speaks English.

MED. WIDE SHOT - ANOTHER ANGLE TO INCLUDE GROUP OF FOUR MEN

They are discussing something quietly.

JACK

Pardon me, do any of you gentlemen
speak English?

MED. CLOSE SHOT - THE FOUR MEN, INCLUDING MAURICE CHEVALIER

One of them turns around in response to Jack's question.
It is Maurice Chevalier.

CLOSE UP - CHEVALIER

CHEVALIER
(recognizing Jack)
Jack!

(APPLAUSE)

TWO SHOT - JACK & CHEVALIER

JACK
(with open arms)
Maurice...Maurice Chevalier!

MED. THREE SHOT - TO INCLUDE MARY

As Chevalier walks into scene.

CHEVALIER
Bonjour. And Mary..it is so nice
to see you. I did not know that
you were in Paris.

MARY
We've been here three days.

CHEVALIER
How wonderful. Wonderful. I
hope you are having a good time.

JACK
Oh, we are, we are. In fact, we
just saw all of Paris from the top
of the Eiffel Tower.

CHEVALIER
Well, that is all right. But to
let you see how the real Frenchman
lives, I would like to take you to
little towns..like Evreux, Villefranche,
and Cabalaire. In that way I will
be repaying you for that wonderful
sightseeing trip you took me on when
I was in America.

MARY
Where did he take you?

CHEVALIER
To Anaheim, Azusa and Cucamonga.

JACK
Yeah. In Azusa, we had a ball.

CHEVALIER
Ball? I thought that was a
grapefruit.

CONTINUED

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CONTINUED

JACK
No, no, that's just an expression,
meaning we had a good time.

CHEVALIER
Oh.

MED. WIDE, CHANGE OF ANGLE AS ONE OF THE MEN IN THE GROUP
PASSES BY.

ANDRE
I will see you later, Maurice.

FOUR SHOT - CHEVALIER, ANDRE, MARY & JACK

CHEVALIER
Oh, Andre, before you leave, I would
like you to meet two very dear friends
of mine. This is Miss Livingstone,
one of America's cleverest comediennes
in television.

ANDRE
(bowing curtly)
Mam'selle.

CHEVALIER
And this is...

JACK
Wait a minute, wait a minute...
Let me tell him.
(to Andre)
Je suis Jacques Bennaay, je conduis
un camion à ordures.

Chevalier reacts, studying Jack curiously.

TWO SHOT - ANDRE & CHEVALIER

ANDRE
(aside)
What you said about America being
very democratic must be true.
Where else would a girl who is a
big star go around with a man who
drives a garbage truck?

MED. WIDE SHOT - TO INCLUDE JACK & MARY

JACK
Wait a minute. I heard that.
What did he mean?

CONTINUED

CONTINUED

CHEVALIER

But, it is just..that is what
you said in French. You said,
"I am Jack Benny. I drive a
garbage truck."

JACK

I said that? Gee, I thought I was
saying, "I'm Jack Benny, star of
stage, screen, and television."

CHEVALIER

Well, maybe with a Waukegan accent
it loses something.

JACK

I guess so.

MARY

Jack, how much did you tip the
waiter to teach you French?

JACK

Nothing.

MARY

Serves you right.

ANDRE

I must run along now.
(to Jack and Mary)
It was a pleasure to meet you.

CHEVALIER

I will go with you. Andre, you
get a taxi, I will join you.

ANDRE

Oui.

Andre exits.

CHEVALIER

Jack...Mary...I have a wonderful
idea.

(to Jack)

What hotel are you stopping at?

JACK

I'm at the George Cinq.

CHEVALIER

All right, tonight I will pick up
you and Mary and I will take you
to some of the Parisian night clubs.

CONTINUED

ATX01 0337787

CONTINUED

JACK
Be wonderful.

CHEVALIER
Then it is a date. I will see
you at eight o'clock.

JACK
Yes, sir...we'll really see Gay
Paree. Let's go.

DISSOLVE

MED. CLOSE SHOT - DON WILSON ON FRENCH CORNER, LEANING
ON KIOSK

Don is dressed as a typical French Apache Dancer. He has
a package under his arm wrapped for mailing.

DON

(heavy French accent)

Good evening, ladees and gentlemen..
Permit me to introduce myself. I am
Pierre Wilson. Pairhaps you know my
brothair in America, Donald Wilson.
He is the announcair on the Jack Bennay
program. Monsieur Bennay must not pay
heem very much because every week I
must send my brothair money to live on.
And in return he sends me Lucky Strike
cigarettes. And this makes me very
happee because it is a wonderful
cigarette. It is so round, so firm,
so fully packed...so free and easee on
zee draw. Oui...L S M F T...Lucky Strike
Means Fine Tobacco. They are toasted
to taste bettair..cleaner..fresher..
smoother. Well, if you weel please
excuse me, I must go to the post office
and mail thees package because soon it
will be my brothair's birthday. Ooh,
la la...I hope zee bread stays as fresh
as the Lucky Strikes.

DISSOLVE

MONTAGE - NIGHT - SEVERAL MARQUEES OF FAMOUS PARIS NIGHT
CLUBS

DISSOLVE

MED. SHOT - INT. NIGHT CLUB - NIGHT - JACK, MARY & CHEVALIER.

Jack, Mary and Chevalier are seated at a table. We can HEAR music in the background.

CHEVALIER
(to Mary)
Mary. Are you enjoying yourself?

MARY
Oh, yes, I'm having a wonderful time.

JACK
Yes sir. We've been to four nightclubs already ... and Maurice, you picked up the check in everyone of them. Now, this one is going to be on me.

CHEVALIER
Oh, Jack, that is not necessary.

JACK
But I insist. Let's have some wine. I'll call the waiter.

CLOSE SHOT - JACK

As he turns and looks off scene.

JACK
Oh, Gendarme! Gendarme!

MARY'S VOICE
Jack!

MED. SHOT - OTHER TABLES WITH PEOPLE AT THEM

As the people turn and look at Jack and frown.

TWO SHOT - JACK AND CHEVALIER

As Jack turns back after shouting for the waiter. Chevalier has his face buried in a large menu.

JACK
What's the matter...
(noticing the menu flush
up against Chevalier's
face)
Maurice, are you near-sighted?

CONTINUED

CONTINUED

MAURICE

No, but sometimes I wish I were
hard of hearing.

JACK

Yes, the band is a little loud,
isn't it?

THREE SHOT - JACK, CHEVALIER, AND MARY

MARY

He's embarrassed. Imagine
calling a waiter Gendarme.

MAURICE

Jack, waiter is garcon. Gendarme
is a policeman.

JACK

Oh.

MARY

Well, Jack's right after all,
..when the garcon brings the
check, the'll need a gendarme.

MED. WIDE SHOT - JACK, MARY, CHEVALIER & WAITER

As the waiter steps up to the table, with a champagne
cart.

WAITER

Monsieur would like a bottle of
champagne?

CHEVALIER

Oui.

JACK

Wait a minute.

(to Waiter)

Is this champagne imported?

The Waiter reacts.

MARY

Jack, you never ask a question
like that in France.

JACK

Well, I want to know what we're
getting.

CONTINUED

CONTINUED

WAITER
(picks a bottle from the
cart and shows it to Jack)
I am positive you will be very
happy with the taste of this
champagne.

JACK
Well....how much is it?

WAITER
3,000 francs.

JACK
3,000 francs!

TWO SHOT - JACK & CHEVALIER

CHEVALIER
(to Waiter)
We will take it.

JACK
Maurice --

We HEAR the POP of the champagne cork.

CHEVALIER
What?

JACK
Never mind, it's too late.

We HEAR a drum roll and cymbal crash.

MED. SHOT - THE BANDSTAND - ORCHESTRA LEADER

The orchestra leader is talking into a microphone.

ORCHESTRA LEADER
(French accent)
Ladies and gentlemen, I notice
that we have as a guest in our
club tonight the most popular
singing star in all France..
Monsieur Maurice Chevalier.
The spotlight, please.

MED. SHOT - JACK'S TABLE AS THE SPOTLIGHT HITS

The spotlight hits only Chevalier, who stands up to take a bow. Jack keeps trying to get into the spotlight.

CLOSE SHOT - ORCHESTRA LEADER.

ORCHESTRA LEADER

I hope I am not imposing, but
it would be a great pleasure
if Monsieur Chevalier would
come up on the stage and honor
us with a song.

We HEAR applause again.

MED. SHOT - JACK'S TABLE - JACK, MARY & CHEVALIER

Chevalier is modestly reluctant.

JACK

Go ahead, Maurice, it's a great
opportunity.

CHEVALIER

Opportunity? For me?

MARY

No, for him. Jack figures that
if you sing, they won't charge
for the wine.

CHEVALIER

(getting up)
Up to now he's been doing very
well without my singing.

JACK

I wasn't thinking of that.
(applauds)
Go ahead, Maurice, they're calling
for you.

CHEVALIER

(to Mary)
Excuse me.

Chevalier walks toward the bandstand.

MED. SHOT - THE BANDSTAND & CABARET FLOOR - CHEVALIER

As the orchestra leader gives the band a downbeat, and they hit the introduction to Chevalier's number. Chevalier walks onto the dance floor and does his number. At the conclusion of the number there is an outburst of applause.

MED. CLOSE SHOT - JACK AND MARY

They, too, are applauding.

JACK
Maurice, that was wonderful.

MARY
He's wonderful.

WIDE SHOT TO INCLUDE CHEVALIER AS HE APPROACHES THE
TABLE - GIRL

CHEVALIER
(sitting down)
That is one of my favorite
songs. I always get a big thrill
when people --

A girl comes over to the table.

GIRL
Quelle surprise... Si ce n'est
pas Maurice Chevalier!

CONTINUED

Mary laughs.

CHEVALIER

Mary, before Jack comes back, I would like to ask you something. I know he tells everybody he's 39, but how old is he really?

MARY

Well..don't tell Jack I told you, but I think he's as old as you are.

CHEVALIER

I thought so.

MARY

How old are you?

CHEVALIER

Forty-one -- Come on, Mary..let us dance, too.

MARY

Okay.

DISSOLVE:

(COMMERCIAL)

(INSERT A)

MED. WIDE SHOT - EXT. NIGHT - NIGHT CLUB ENTRANCE--
JACK AND MARY

They are standing in front of the deserted night-club.

MARY

Jack, I told you we should've left with Maurice and Lorraine. But not you...you had to hang on til the last minute.

JACK

Well, I was having fun.

He looks around for a taxi.

MARY

The streets are deserted. We'll never get a cab.

CONTINUED

CONTINUED

JACK

Oh, Mary, we'll get something.
(spying something off scene,
he smiles)

Hey, Mary, look. We're in luck.
(calls off scene)

Yoo hoo...yoo hoo..Over here..
over here.

ANOTHER ANGLE - WIDE SHOT - TO INCLUDE GARBAGE TRUCK

As the garbage truck pulls up in front of Jack and Mary.

(INSERT A)

-34-

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL (1:00)
#138
(UMBRELLAS)

OPEN ON HIGH BOOM SHOT
LOOKING DOWN ON A
DESERTED STREET CORNER
IN THE RAIN. A LARGE
MAN'S UMBRELLA IS SEEN
MOVING IMPATIENTLY BACK
AND FORTH ON THE SIDEWALK,
IT'S BEARER HIDDEN FROM
VIEW BENEATH IT.

(SOUND: RAIN -- OCCASIONAL TRAFFIC)

(SOUND: OUT)

A SMALLER, GAYER, FEMALE
UMBRELLA APPEARS. MALE
UMBRELLA STOPS, TURNS,
THEY COME TOGETHER.
FEMALE UMBRELLA CLOSES,
DISAPPEARS BENEATH LARGE
UMBRELLA.

(MUSIC: BIG BAND BEHIND)

SINGERS (OVER)

Light up a Lucky

WE BOOM DOWN AND AROUND
AND MOVE SWIFTLY IN TO
2-SHOT OF RUSS AND GRACE
STANDING BENEATH RUSS'
UMBRELLA. RUSS TAKES OUT
PACK OF LUCKIES AND THEY
BOTH LIGHT UP.

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 --

ZOOM TO TIGHT CLOSEUP OF
GRACE ENJOYING HER LUCKY.
HOLD.

(MUSIC: OUT)

WOMAN (SPEAKING OVER)

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

QUICK DISSOLVE TO
ANNOUNCER STANDING
UNDER AWNING OF A STORE.
HE WEARS NO RAINCOAT,
HAS NO UMBRELLA. HE
LOOKS TOWARD GRACE AND
SPEAKS.

ANNOUNCER (ON CAMERA)

There is something you can do about
the weather: light up a Lucky and
enjoy it.

(MORE)

ATX01 0337797

ANNOUNCER (CONT'D)

TAKES LUCKY PACK OUT
OF HIS POCKET, TAKES
A LUCKY AND REACHES
FOR A LIGHTER.

HE LIGHTS A LUCKY
AND EXHALES WITH
RICH ENJOYMENT.

QUICK DISSOLVE BACK
TO RUSS AND GRACE.
THEY ARE HAPPILY
SMOKING.

RUSS AND GRACE WALK
OFF SCREEN, REVEALING
A LUCKY STRIKE POSTER
ON WALL BEHIND THEM.
ZOOM TO TIGHT SHOT OF
POSTER: A LUCKY STRIKE
CARTON WITH WORDS:
"BEST TASTING CIGARETTE
YOU EVER SMOKED."

Indoors or out, rain or shine, there's
nothing like the taste of a Lucky
Strike. Sure, because a Lucky is
nothing but fine tobacco. Nothing but
naturally mild, good-tasting tobacco
that's TOASTED to taste even better.
Nothing but the best-tasting
cigarette you ever smoked!

(MUSIC: IN)

SINGERS (OVER)

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

(MUSIC: OUT)

WOMAN (SPEAKING - OVER)

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

(MUSIC: "LIGHT UP TIME" PLAYOFF)

Man gets into the truck. Jack into the back. They
drive off, as we

DISSOLVE.

CLOSING CREDITS

Card #1

THE JACK BENNY PROGRAM (with caricature)
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DISSOLVE

Card #2

Executive Producer and Director
RALPH LEVY

DISSOLVE

Card #3

Producer
HILLIARD MARKS

DISSOLVE

Card #4

Written by
SAM PERRIN
GEORGE BALZER
AL GORDON
HAL GOLDMAN

DISSOLVE

Card #5

Musical Director
MAHLON MERRICK
Associate Producer
RICHARD FISHER

DISSOLVE

Card #6

"HAPPY" sung by Mr. Chevalier
Music by Fred Freed
Lyrics by Bill Russell

DISSOLVE

Card #7

With
Tonia Berne
Martin Benson
Paul Whitsun-Jones
Guido Lorraine
John Serret
Victor Baring
Carl Duering
John Stirling
John Heller
Ernst Ulman
Susan Maryot

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Card #8

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 #9

Sound -- D. Ambler
Assistant Director -- William Lang
Wardrobe Supervisor -- Felix Evans
Make-Up -- Dorrie Hamilton

WESTERN ELECTRIC - IATSE Seal A.T.F.P.

(The characters and events depicted in this
photoplay are fictional. Any similarity to
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THE JACK BENNY PROGRAM (caricature)
was filmed in London, England and Paris,
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MCA Insignia

DISSOLVE

Card #11

Marge & Gower Champion

ANNOUNCER

Be sure and watch Marge & Gower
Champion on most of these same
stations next week.

TO HITCHHIKE

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

-39-

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 Tareyton's
mildness makes the difference ... try
them -- you'll see.

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

MED. WIDE - FOUR SHOT - GIRL, CHEVALIER, JACK, MARY &
WAITER

CHEVALIER
Well..Lorraine..Je suis enchante
de vous recontrer ici. Comment
allez-vous?

GIRL
Ah, je vais bien. Je voulais
vous dire quel plaisir j'ai en
a vous entendre.

CHEVALIER
Vous etes trop aimable!... Oh, I'm
sorry, Mary.. Lorraine, permettez-
moi presenter Miss Livingstone..
Mary, this is Lorraine Durand.

MARY
How do you do.

CHEVALIER
And this is Jack Benny.

GIRL
Enchante de faire votre connaissance.

JACK
Woo woo..I mean oui oui..that is,
I'm glad to meet me..you.

GIRL
Maurice, pardonnez-moi, je n'avais
pas l'intention de vous deranger
et jem'en vais.

CHEVALIER
No no, Lorraine, you are not
intruding.

JACK
Of course not, sit down, have a
glass of champagne.
(snapping his fingers)
Oh, waiter - Garcon!

The waiter steps up quickly.

WAITER
Oui, Monsieur!

CONTINUED

CONTINUED

JACK
Bring another chair and another
glass, please.

WAITER
Oui, Monsieur.

The waiter takes a glass from the cart and sets it in front
of the girl. Then he takes the bottle of champagne out of
the bucket and starts to pour.

JACK
(grabbing the waiter's
wrist)
Steady, boy, steady.

THREE SHOT - JACK, WAITER & CHEVALIER

WAITER
Please, Monsieur, my arm.

JACK
Never mind that Monsieur. The
last time you poured, you shook
the bottle.

WAITER
There is no harm in that.

JACK
There isn't, eh? That bottle is
costing me 3,000 francs, and when
you shake champagne, it
makes bubbles..bubbles are air.

CHEVALIER
And if he wants air, he can open
a window, eh?

JACK
Certainly.

TWO SHOT - JACK & MARY

MARY
Well, now I've heard everything.

JACK
What?

MARY
Jack, while the waiter is here,
can we order something to eat?

CONTINUED

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CONTINUED

JACK
Mary, we're going to go to a lot
of clubs. We can eat some place
else.

MARY
Well, can't we at least have one
dance?

JACK
Why not, mon cherie.

MED. WIDE - JACK AND MARY

Mary and Jack get up.

They walk out of scene.

TWO SHOT - CHEVALIER AND GIRL

CHEVALIER
Lorraine, partrons-nous a un
autre cabaret--

GIRL
Please, speak to me in English, like
that I learn.

CHEVALIER
Sure, sure, Lorraine, it's still
early and Mr. Benny would like to
go to some other night club.

GIRL
...Maurice, I would enjoy very
much going to another night club
with you, and I would enjoy very
much taking with us the young lady,
Miss Livingstone, .Mais cet homme,
Benny..Rendez-moi un petit service,
donnez lui up coup de pied dans
les pantalons.

CHEVALIER
But, I cannot do what you suggest.
I have known him for a long time.
I can not kick him in the pants.

GIRL
Si vous ne le faites pas, je vais
le faire.

CONTINUED

ATX01 0337806

CONTINUED

CHEVALIER
No no, you he would kick back....
Quiet, Lorraine, here he comes.

JACK
Did you watch us?

MED. WIDE FOUR SHOT - JACK, MARY, CHEVALIER & GIRL
Jack and Mary return to the table.

CHEVALIER
Jack, are you back so soon.

JACK
Well, I thought it would be a good
idea if I spread myself around and
danced with someone else.

MARY
That was my idea.

JACK
All right, sit down. Come on,
Lorraine, dance.

Lorraine gets up reluctantly and Jack and she go off to
the dance floor.

TWO SHOT - MARY AND CHEVALIER AT TABLE

CHEVALIER
You know, Mary, I have known Jack
for many years..and although
he is what you call in America cheap,
I still like him very much.

MARY
Well, let me tell you something,
Maurice. A lot of people do think
that Jack is stingy, but deep down
inside he's got a heart of gold.

CHEVALIER
Gold? He's got it inside, too!

MARY
Yes. (She laughs)

CHEVALIER
See, Mary, I make you laugh. I
am a comedian, too.

CONTINUED