

REVUE PRODUCTIONS, INC.
4024 RADFORD AVENUE
NORTH HOLLYWOOD, CALIFORNIA

PROD. #863
NOVEMBER 8, 1956
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REV. 12-11-56
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AS FILMED

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

"THE JACK BENNY TELEVISION PROGRAM"

(GUEST: GINGER ROGERS)

AIR DATE: NOV. 3, 1957

PROPERTY OF:

REVUE PRODUCTIONS, INC.

PLEASE RETURN

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PROD. #863
NOVEMBER 8, 1956

"THE JACK BENNY TELEVISION PROGRAM"

(GUEST: GINGER ROGERS)

CAST

JACK BENNY

GINGER ROGERS

ROCHESTER

POLLY

JOE

CHARLIE

HANK

STEVE

IRIS ADRIAN

MAID

EXTRAS

FILM #863
AIR: 11-3-57

-A-

VIDEO

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 TOP CARD GOES OFF

CARD ON EASEL NOW READS: "PRESENTED BY."

TOP CARD GOES OFF.

CARD ON EASEL NOW READS: "LUCKY STRIKE."

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

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

LUCKY STRIKE PACK IS FORMED AND HOLDS.

AUDIO

ANNCR (V.O.)

The Jack Benny Program! With Jack's special guest Ginger Rogers!

ANNCR (V.O.)

Presented by...

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

ANNCR (V.O.)

Lucky Strike! A light smoke!

(MUSIC: PUNCTUATES)

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

ANNCR (V.O.)

The best-tasting cigarette...

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

ANNCR (V.O.)

...you ever smoked!

(MORE)

FILM #863 -B-
AIR: 11-3-57

VIDEO

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

AUDIO

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

INTO 30-SECOND OPENING
COMMERCIAL:

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

FILM #863 -C-
AIR: 11-3-57

TV FILM COMMERCIAL #148
HAPPY JOE LUCKY COWBOY
(:30)

VIDEO

OPEN ON FULL MOON RIDING
JUST A FEW DEGREES ABOVE THE
HORIZON. FILMY CLOUDS
DRIFT LAZILY PAST THE
MOON. IN THE FOREGROUND IS
A GENTLE HILL SHARPLY
DEFINED IN THE MOONLIGHT.
IN THE MOONLIGHT WE CATCH
SIGHT OF WESTERN FLORA.

OVER THE CREST OF THE
HILL, SCREEN RIGHT, SLOWLY
APPEARS THE FIGURE OF A
COWBOY ASTRIDE A HORSE.
FIRST HIS TIRED HAT IS
SILHOUETTED AGAINST THE
MOON, THEN HIS BODY, THEN
THE DARK BULK OF THE
HORSE. BOTH MAN AND
BEAST SEEM TRAIL-WORN.

CUT TO CLOSEUP OF COWBOY.
WE SEE IT IS HAPPY JOE
LUCKY. HE HOLDS A GUITAR
AND IS STRUMMING IT. HE
BREAKS INTO SONG.
"EASY" IS BRANDED
ACROSS GUITAR.

HAPPY JOE'S HANDS LEAVE
THE GUITAR. THE STRINGS
STILL FLEX, PLAYING THE
SONG, AS HE CONTINUES TO
SING. HE REACHES INTO
HIS SHIRT POCKET, EXTRACTS
A PACK OF LUCKIES, HOLDS
IT UP.

AUDIO

(MUSIC: DISTANT GUITAR STRUMMING
OPENING TO LUCKY STRIKE SONG)

(SOUND: THE CLOP-CLOP-CLOP OF A
SLOWLY WALKING, TIRED COW PONY)

(SOUND: DISTANT, GENTLE MOOING OF
CATTLE BEDDED DOWN FOR THE NIGHT)

(MUSIC: LOUDER STRUMMING OF GUITAR
AS IT CONTINUES WITH SONG)

(SOUND: LOUDER CLOP-CLOP-CLOP OF
WALKING COW PONY)

HAPPY JOE (ON CAMERA)

(SINGING)

Light up a light smoke,

A Lucky Strike.

The right smoke's a light smoke,

A Lucky Strike.

For the taste that you like

Light up a Lucky Strike.

(MUSIC: GLISS)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

FILM #863 -D-
AIR: 11-3-57

HAPPY JOE LUCKY COWBOY (CONT'D)

VIDEO

AS HAPPY JOE TAKES A WOODEN
MATCH FROM HIS HAT-BAND,
SCRATCHES IT ACROSS HIS
CHAPS, LIGHTS UP HIS
CIGARETTE, HORSE TURNS AND
SPEAKS TO CAMERA.

HAPPY JOE SWINGS AROUND
IN THE SADDLE AND STRETCHES
OUT COMFORTABLY ON THE BACK
OF THE HORSE. HE RESTS HIS
RIGHT ELBOW ON THE POMMEL,
HOLDS OUT PACK. HE RIDES
PAST SIGN-POST WHICH READS:
"IT'S TOASTED."

CUT TO TIGHT SHOT OF
HAPPY-JOE'S VEST. HIS
RANGER BADGE IS ACTUALLY
THE LUCKY STRIKE BULLSEYE.
IT ZOOMS UP TO FULL SCREEN
AND HOLDS.

BACKGROUND DISSOLVES OUT.
LUCKY STRIKE PACK FORMS
AROUND BULLSEYE.

PACK HOLDS. ADD WORDS
"THE BEST-TASTING
CIGARETTE YOU EVER
SMOKED."

AUDIO

HORSE (ON CAMERA)

(SPEAKING IN MILD DRAWL)

Light up a light smoke...

HAPPY JOE (ON CAMERA)

(SINGING AGAIN)

A Lucky Strike.

(SOUND: WHOOSH OF BULLSEYE AS IT
ZOOMS TO CLOSEUP)

ANDRE BARUCH (OVER)

You'll say it's...

...the best-tasting cigarette you
ever smoked!

PROD. #863
NOVEMBER 8, 1956

"THE JACK BENNY TELEVISION PROGRAM"

(GUEST: GINGER ROGERS)

FADE IN:

1. INT. KITCHEN OF JACK'S HOUSE

1.

ROCHESTER is busy at a sink full of dishes. As he finishes one, he hands the wet dish out of FRAME, then starts washing another.

ROCHESTER
Second shelf...second shelf...

We can SEE the top of a dish towel flip in and out of FRAME as the drier of the dishes manipulates the dish towel. As each dish is dried, we HEAR the light CLATTER of the dish being placed in the cupboard.

ROCHESTER
These plates go on the top shelf.

After Rochester hands the fourth dish to his helper, who is still out of FRAME, we HEAR the CRASH as the dish hits the floor. Rochester reacts, then frowns as he looks down at the floor and then up at the drier of the dishes, who is still out of FRAME.

ROCHESTER
(fuming)
Now look what you've done!
That's the third dish you've
dropped this week!..

The CAMERA PULLS BACK and we SEE Polly on a perch formerly clutching a dish towel in her claw.

ROCHESTER
(continuing his tirade)
You are without a doubt the
clumsiest --

Rochester is interrupted by Jack's voice.

JACK'S VOICE (O.S.)
Oh, Rochester --

ROCHESTER
(to Polly)
Oh -- oh. Are you going to get
it now.

2. MEDIUM SHOT - KITCHEN - ANGLING ON DOOR 2.
as Jack enters.

JACK
Rochester, have you seen the
second section of --

Jack reacts as he looks down at the floor.

3. CLOSE SHOT - THE FLOOR 3.
We SEE the many pieces of the shattered dish.
4. CLOSE SHOT - JACK 4.
As his eyes slowly gaze from the floor up to Polly.
5. CLOSE SHOT - POLLY 5.
As she turns her head in shame.
6. MED. SHOT - TO INCLUDE ALL THREE 6.

JACK
Well, I don't blame you for not
being able to face me.

ROCHESTER
Boss, why don't you give up
trying to teach her to help with
the dishes?

JACK
She's got to do something to
earn her keep.

ROCHESTER
You taught her how to scratch
your back, that ought to be
enough.

7. CLOSE SHOT - POLLY 7.
As she lifts her claw up and down in the air.
8. MED. SHOT - ALL THREE 8.
We HEAR the doorbell.

ROCHESTER
I'll get it.

CONTINUED

8. CONTINUED

8.

Rochester exits. Jack opens the paper.

JACK
Overhill Locomotive, thirty-seven
and a quarter...Atlas Cotton,
eighteen and seven-eighths...
National Needle-works twenty-two
and a half...Addison Builders,
fifteen and an eighth...Hm...
fifteen and an eighth...that sounds
pretty high. I wonder what the
price was yesterday.

POLLY
Fourteen and a quarter.
(squawk and whistle)

JACK
(amazed)
Polly, how would you know?
(remembering)
Oh, yes, I put yesterday's paper
in the bottom of your cage.
(back to the paper)
Openair Mining, up two and a
half...Pittsburgh Gravel, down
one and an --

9. ANOTHER ANGLE - TO INCLUDE THE DOOR

9.

As it opens and Rochester re-enters.

ROCHESTER
Boss, it's your producer.

Rochester is practically pushed aside by a man.

JACK
Oh hello, Joe! Come on in.
Sit down....have some coffee...

CONTINUED

9. CONTINUED

9.

JOE

No thanks. Boy, have we got problems.

(clapping hand to head)

Why did I ever get into show business, anyway?

JACK

What are you worried about? We've rehearsed this week's program and everything's great.

JOE

That's what you think. The sponsor just called and said he doesn't like the script. So we'll have to find a new one.

JACK

But, Joe, we can't find a new show at this late date. We'd have to start all over again..Anyway with a live show you have to be right on schedule. You know four days for production...three days for rehearsals...

ROCHESTER

And two days to mix the batter for your make-up.

JACK

Certainly.

JOE

Jack, let's not waste time. Where are the scripts we've been saving for future shows?

JACK

In the den.

JOE

Well, come on, let's go and look at them.

JACK

Okay.

They exit from scene.

9A. OMIT (omitted) 9A.
10. DESK IN JACK'S DEN 10.

As Jack and Joe walk in. Jack takes some scripts from the shelf and both sit down.

11.)
thru) OMIT (omitted) { 11.
10) { 10.

17. TWO SHOT - JACK AND JOE 17.

As Jack opens the script, Joe takes one off the stack and also starts reading.

JACK
(looking at the
script)
I don't know.
(he fidgets around
in chair)
Ouch...Gee, I'll have to cut
Polly's nails.

They start reading scripts.

JACK
Gee, I don't know what to do.

JOE
Wait a minute..hold it...
I think I found one...
beautiful background. It's
a musical. Something you've
never done before.

JACK
A musical?

JOE
And what a story. I remember
the whole thing, Jack. You're
a theatrical agent. You've
only got two clients who are
dancers -- a boy and a girl --
but they aren't getting anywhere,
so you team them up...and from
that moment on, the three of you
make a fortune.

JACK
(impressed)
Say...that does sound pretty
good...And a musical on my
television show would be
different.

CONTINUED

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17. CONTINUED

17.

Jack looks at the script.

JOE

You can't miss with this. I remember Ginger Rogers and Fred Astaire once did a movie with practically the same background.

JACK

Well, then we've got -- Hey.. wait a minute...you just said something.

JOE

What did I say? What?

JACK

That's who we'll get...Ginger Rogers and Fred Astaire. The public would love to see them back together again.

JOE

That's a great idea.

CONTINUED

17. CONTINUED

17.

JOE
(picking up phone)
I'll call right now and --

JACK
Wait a minute ... You don't call
people like that on the phone.
I'll go over and talk to Ginger
Rogers personally. She's a very,
very good friend of mine.

JOE
Okay ... and while you're talking
to Ginger, I'll try to get hold
of Fred Astaire. I've got his
address here somewhere.

JACK
Fine ... let's go.

DISSOLVE:

18.
thru OMITTED
25

18
thru
25

26. INT. LIVING ROOM OF GINGER ROGERS' HOUSE

26.

We HEAR the door chime. A MAID enters the room, walks
to the front door, opens it.

JACK
How do you do. I'm Jack Benny.
I'd like to speak to Miss Ginger
Rogers.

MAID
Yes, sir, but she's busy right
now.

JACK
Well, it's quite important that I
talk to her. Do you mind if
I wait?

MAID
Not at all ... come in.

JACK
Thank you.

Jack walks into the room.

MAID
Make yourself comfortable, sir.
I'll tell Miss Rogers you're here.

CONTINUED

26. CONTINUED

26.

The Maid goes out. Jack goes over to the coffee table where there are some magazines and a candy dish. Jack lifts the lid off the candy dish. It is empty.

JACK

Hm ... magazines ... no candy ...
Magazines I can get in my
doctor's office.

27. INT. BEDROOM - MED SHOT

27.

As Maid enters.

28. MED. CLOSE SHOT - GINGER ROGERS SITTING AT DRESSING
TABLE

28.

GINGER

(turning)

Yes, Irma ...

(APPLAUSE)

GINGER

I just can't make up my mind what
to wear tonight.

29. MED. SHOT - MAID AND GINGER

29.

As Maid walks over to Ginger Rogers.

MAID

Miss Rogers, Mr. Jack Benny is
here to see you.

GINGER

(quickly)

Jack Benny? Did he say what
he wanted?

MAID

No, Ma'am ... but he seemed
quite determined to see you.

GINGER

Oh ... well, I wonder what --
(alarmed)

Oh, my goodness. Do you suppose
he's heard about the party I'm
giving tonight.

MAID

You mean he hasn't been invited?

GINGER

No ... Oh, he's nice enough ... it's
just that when other men come to
parties, they bring their wives or
their girl friends ... but he always
brings his violin.

CONTINUED

GINGER

And the last time I invited him here he insisted on playing the violin and everybody left before the party even got started.

MAID

All that food going to waste.

GINGER

It didn't go to waste. He stayed and ate it.

MAID

Oh yes. I remember.

GINGER

But maybe I'm jumping to conclusions. There is a chance that he hasn't found out about my party tonight.
(getting up)
I think I better go out and see what he wants.

She walks out of the bedroom.

30. INT. LIVING ROOM

30.

As Ginger enters and goes over to Jack.

GINGER

Jack!

JACK

Ginger!

GINGER

Jack, this is an unexpected pleasure.

JACK

Thank you.

GINGER

(hopefully)
You were ... you were in the neighborhood and you just dropped in, eh?

JACK

Oh no, no, Ginger. I made a special trip to see you.

(MORE)

CONTINUED

30. CONTINUED

30.

JACK (CONT'D)

I had to see you before tonight.

GINGER

Tonight?

JACK

Yes ... this is about something
that's very important to me.
You see, I can't understand why --

GINGER

Jack, may I fix you a drink?

JACK

No, thanks ... Ginger, we've been
close friends for a long time,
so let's get right to the
point. I can't understand why --

GINGER

(opening the top of pile
of magazines which is a
candy box)

Have some candy.

31. CLOSE UP - JACK

31.

JACK

That's a sneaky way to hide it.

32. MED. SHOT - JACK AND GINGER

32.

GINGER

Go ahead, Jack ... have some.

JACK

Thanks, Ginger ... but really I'm
too excited. You see, the reason
I came over here is that I can't
understand why you and I have
never appeared together on
television.

GINGER

Is that what you came to see me for?

CONTINUED

32. CONTINUED

32.

JACK

Certainly. What did you think I wanted?

GINGER

Well, I thought ... Well, you see ... Come on, Jack ... sit down Now what is it you wanted me to do?

JACK

I wanted you to be a guest star on my television show. And I have a script. It's the most wonderful for you and Fred Astaire.

GINGER

Say, that does sound interesting. You know, Fred and I haven't worked together for a long time.

JACK

That's the whole idea. And Ginger, because we're pressed for time, we're going to start rehearsing tomorrow morning at eight o'clock.

GINGER

Eight o'clock in the morning?

JACK

Yes. You can get to bed early and be all set to go. You haven't anything to do this evening, have you?

GINGER

... Er ... no, no.

JACK

Good. Now look, Ginger, let me give you an idea of the story ... It's absolutely wonderful.

We HEAR a doorbell. The Maid comes through to answer it over Jack's following speech.

JACK (CONT'D)

Now, I play the part of a broken down theatrical agent. I don't even have enough money to pay my office rent. Now I have only two clients and they're both dancers and they don't know each other.

33.

33. DOORWAY - MAID

As she opens the door to admit two men in caterer's outfits. Their speeches and Jack's in background go on at the same time.

MAN

How do you do. We're from the Haynes Catering Service. We have the food for Miss Rogers' party tonight.

JACK'S VOICE

Now these two dancers don't know each other. You play the girl and Fred plays the boy. Now I get you little jobs, but they don't amount to anything.

MAID

Oh yes, yes ... come right in.

34

34. WIDE SHOT - LIVING ROOM

As the men with "Haynes Catering Service" on the backs of their jackets, come in carrying big trays of food, and walk through to the kitchen.

JACK

I introduce the two of you and as soon as I do you become a great big success. I find out that --
(notices the men going through with the trays;
he stops and looks at Ginger.

GINGER

Jack, I'm expecting a couple of relatives from the East for dinner ... My Aunt Virginia and her husband.

JACK

Oh ... And then, after you and Fred become a big success as a dancing team, you almost break up because ---

CONTINUED

34. CONTINUED:

34.

Two other men walk in from the outside door carrying a large tray on which is a suckling pig with appropriate garnish. Jack looks at Ginger.

GINGER
Aunt Virginia is a big eater.

JACK
Oh...oh... Well, anyway, Ginger...
get the wonderful way we start
the show. We open with a
sensational dance number by you
at the height of your career...
and from there we flash back to
tell the story of how it all
happened.

Another man comes in carrying a big pile of plates and goes to kitchen. Jack looks at Ginger.

GINGER
Jack ---

JACK
Don't tell me...Your uncle is
a juggler.

GINGER
Yes.

35. OMITTED

35.

36. MED. SHOT - JACK AND GINGER

36.

JACK
How about it, Ginger? Will you
do it?

GINGER
Well, it certainly sounds good
to me.

JACK
(taking out contract)
Fine. Then all you have to do
is sign this contract right here.
I spoke to your agent, and this is
your established salary. Everything
is okay. It's my standard contract.

She takes the contract, looks at it, and hesitates.

CONTINUED:

36. CONTINUED:

36.

JACK (CONT'D)
Is something wrong with it?

GINGER
I don't know...it's written in Latin.

JACK
My lawyer went to medical school.
No go ahead...sign it.

GINGER
All right, I'll take your word for it.

Ginger signs the contract.

JACK
There we are. Everything is all set... And I'll see you tomorrow morning at 8 for rehearsal.

GINGER
I'll be there.

Jack goes to the door. As he opens it, a couple of men come in carrying party paraphernalia -- horns, balloons, hats, etc. Jack turns and looks at Ginger quizzically.

JACK
Your Aunt Virginia and her husband?

GINGER
They're bringing their children.

JACK
Well, I'll see you in the morning.

GINGER
Good bye, Jack.

JACK
Goodbye.

DISSOLVE:

37. JACK'S DEN - AREA AROUND DESK

37.

Jack is pacing in front of the desk. Rochester enters.

ROCHESTER
Boss, you've been pacing the floor for fifteen minutes. Why don't you sit down and relax?

CONTINUED:

37. CONTINUED:

37.

JACK
How can I relax? I've got Ginger
Rogers all set and I don't hear
from Joe. If he doesn't have Fred
Astaire, I don't know what we'll do.

We HEAR the phone ring.

JACK
Oh, that must be Joe.

He picks up the phone.

38. CLOSE SHOT - JACK ON PHONE

38.

JACK
(into phone)
Hello.

DON'S VOICE
(filter)
Hello, Jack, this is Don.

JACK
Oh, for heaven's sakes...will
you call me later? I don't want
the phone to be tied up. Joe's
going to call me.

DON
But, Jack, I just want to check
the new commercials with you.
I want to see if they're all
right.

JACK
Well...okay...but make it fast.

39. ANOTHER ANGLE - TO INCLUDE JOE

39.

As he enters the room.

JOE
Jack.

JACK
(excitedly)
Joe! I'm here.

He puts the receiver down on the desk and the CAMERA
MOVES with Jack as he goes over to Joe.

CONTINUED:

39. CONTINUED:

39.

JACK

Joe, don't keep me in suspense.
Tell me...Did you get Fred Astaire?

JOE

Relax, relax...I got him.

JACK

Good. Did you tell him to be
at rehearsal at eight o'clock?

JOE

Well, no, Jack. He can't be at
rehearsal tomorrow. You see I
caught him just as he was leaving
for New York.

JACK

But, Joe, we do the show two days
from now.

JOE

You've got nothing to worry about.
Fred said he wanted to do the same
dance that he and Ginger did in
"Top Hat." If you'll do that
routine, there won't be any need
for rehearsing, and Fred'll be
back in time for the show.

JACK

Well, as long as he makes it.
You go down to the studio and
I'll meet you there in 15 minutes.

As they walk out of SCENE, the CAMERA PANS back to the
desk and MOVES IN to:

40. CLOSE SHOT OF PHONE RECEIVER ON DESK

40.

DON'S VOICE

Jack, are you listening?...Then I'm
going to say...the right smoke is a
light smoke. You're smoking specially
mild tobacco, naturally good-tasting
tobacco that's toasted...to bring out
the lightness...to make it taste even better
So when it's light-up time, light up
a light smoke, a Lucky Strike. It's
really great when you light up a
Lucky...take a deep puff like this--
(takes deep breath)...and then exhale
like this...(blows out)

Smoke comes out of the receiver as we:

DISSOLVE:

41. OMITTED

41.

42. GINGER ROGERS' DRESSING ROOM - MED. SHOT

42.

Ginger is at a dressing table making up. We HEAR a KNOCK on the door.

GINGER

Who is it? Come in.

JACK'S VOICE

Your agent.

GINGER

Oh, it's you, Jack.

Jack walks in dressed as a loud second-rate agent.

JACK

How do you like my tie? When I play a part, I throw myself into it.

Ginger smiles.

JACK

Well, I think it's going to be a great show. The last rehearsal went fine.

GINGER

It felt funny rehearsing without Fred. Is he here yet?

CONTINUED:

42. CONTINUED

42.

JACK

Oh, he'll be here. I checked with the airport and his Flight Number 26 came in on time an hour ago. It's a forty minute drive to the studio, so he should be here any minute. How do you feel? Are you nervous?

GINGER

A little bit. After all, this is a live show and I'm used to films.

JACK

Well, don't let it bother you. You know there's an old tradition in the theatre that if you're not nervous, you're not a true artist.

GINGER

Really? How do you feel?

JACK

I'm a wreck....!

43. BACKSTAGE AREA - MED SHOT

43.

As Jack comes out dressing room door. There is general back-stage activity. Joe comes rushing up to Jack carrying an opened telegram.

JOE

Jack...I just got this telegram.

JACK

Oh.

JOE

It's from Fred Astaire. He's still in Chicago. His plane is grounded.

JACK

Oh, no! The show goes on in a few minutes. What are we going to do?

JOE

There's only one thing to do. Cut the dance number.

CONTINUED

43. CONTINUED

43.

JACK
(disappointed)
I guess that is the only thing
to do. I'll go tell Mr. Merrick,
the musical director...and tell
Ginger the dance is out.

CAMERA FOLLOWS Joe to Ginger Rogers' dressing room door.
He KNOCKS on door and then opens it.

44. INSIDE GINGER'S DRESSING ROOM.

44.

As Joe sticks his head inside.

JOE
Oh, Ginger...Ginger...Oh, where
is she?

He looks around. The dressing room is empty.

45. BACKSTAGE AREA

45.

As Joe comes back out. He stops a man passing by.

CONTINUED

45. CONTINUED

45.

JOE
Have you seen Ginger Rogers?

MAN
I thought she was in her dressing
room.

He walks off. Joe stops another man.

JOE
Have you seen Miss Rogers?

MAN
Yes, she was in that phone booth
a minute ago.

The man walks off. Jack comes hurrying by.

JACK
Did you tell Ginger Rogers?

JOE
No, I'm still looking for her.
You better help me find her.

JACK
I can't even find Mahlon.
(to man passing by)
Hey, where is Mahlon Merrick?

MAN
He's in the orchestra pit.

MAN'S VOICE
(o.s.)
Everybody on stage..Everybody on
stage.

JACK
(looking at his watch)
Oh, my goodness..we're on.

We HEAR the MUSIC start.

JACK (CONT'D)
For heaven's sakes..there's the
music!

46. ANOTHER ANGLE

46.

We see Ginger walking toward the wings.

JOE
(running after her
and calling)
Ginger...Ginger...

As he takes a few steps, several people come between him and Ginger.

47. STAGE - MED. SHOT

47.

As Ginger makes her entrance with four boys and four girls. Ginger goes into a vocal introductory story-line type of musical number to which the boys and girls do a dance. SHOT This vocal leads up to the Fred Astaire entrance. As Ginger, flanked by the boys and girls stands, with arms outstretched in the direction of the steps where Fred was supposed to make his entrance, there is an awkward few seconds as Ginger thinks Fred missed his cue. But then, in the nick of time to save Ginger embarrassment and the show, our little star appears in top hat, white tie, and tails.

47A. CLOSE SHOT - GINGER

47A.

As she blinks her eyes unbelievably.

47B. CLOSE SHOT - JOE IN WINGS

47B.

He is flabbergasted at seeing Jack filling in.

47C. DANCE

47C.

FILM #863 -25-
AIR: 11-3-57

REVISED 8-26-57

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
JACK BENNY CLOSING FORMAT

VIDEO

(CURTAIN)

AUDIO

(MUSIC & APPLAUSE)

DON

Jack will be back with his guest
in just a moment, but first here's
a word about a light smoke -- Lucky
Strike.

(CUT TO LUCKY STRIKE 1:00)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #151
HAPPY JOE LUCKY BANJO

-A-

VIDEO

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

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

FULL 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
FOOLIGHTS, STRUMMING HIS
BANJO WITH A MASTERFUL,
PROFESSIONAL AIR.

CUT TO CLOSEUP

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

MOVE IN, LOSING HAPPY JOE TO
FEATURE SUPER MARKET SCENE.
WOMAN AT CHECKOUT COUNTER
WITH CARTONS OF LUCKY STRIKE.
CROWD 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.

AUDIO

(MUSIC: DRUM ROLL UNDER:)

ANNCR (OVER)

Preeee-zenting --

-- 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.)

HAPPY JOE LUCKY

(SINGING)

Lucky Strike, Lucky Strike

It's a light smoke you will like

Lucky Strike, Lucky Strike,

Fine tobacco tastes so right.

(SOUND: BACKDROP HITTING STAGE)

GROUP (SINGING)

Light up time's a happy time.

When you light up a light smoke.

So hurry on down to the shop you like.

And get a light smoke, Lucky Strike.

(MORE)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

TV FILM COMMERCIAL #151

-B-

VIDEO

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

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

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
CAME IN FROM SCREEN LEFT.
CUSTOMERS ARE SINGING

AUDIO

GROUP (SINGING)

Lucky Strike, Lucky Strike,
It's a light smoke, Lucky Strike.

GAL (SINGING)

Lucky Strike, Lucky Strike,
IT'S TOASTED for the taste you like.
Everyday more people say that
Luckies do taste better.

HAPPY JOE & GAL (SINGING)

So if it's better taste you like,
Better taste a Lucky Strike!
(SOUND: BACKDROP HITTING STAGE)

GROUP (SINGING)

Lucky Strike, Lucky Strike.
It's a light smoke you will like,

(MORE)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

-C-

TV FILM COMMERCIAL #151

VIDEO

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.

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

AUDIO

GROUP (CONT'D)

(SINGING)

Lucky Strike, Lucky Strike,
Fine tobacco tastes so right

HAPPY JOE (SINGING)

Light-up time's a happy time
When you light up a light smoke.
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!

(MORE)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

FILM 863 -29-
AIR 11-3-57

TV FILM COMMERCIAL #151

-D-

VIDEO

DISSOLVE OUT JOE AND
ZOOM UP CARTON. PACK
OF LUCKIES ZOOMS UP
FULL SCREEN FROM
FULL SEYE ON CARTON.

AUDIO

GROUP (SINGING)

Lucky Strike!

(INTO TAG)

(CLOSING COMMERCIAL)

48. MED. SHOT - GOLD CURTAINED STAGE 48.

As Jack comes out to MUSIC and APPLAUSE.

JACK

Ladies and gentlemen, before I present my guest star again, I'd like to clear up something, because I don't like to fool anybody. Of course, I'm referring to the dance sequence that you just saw. Naturally, those intricate steps had to be done by an extremely good dancer...someone young, nimble and agile...so I'd like to have the man who doubled for me come out and take a bow.

49. MED. SHOT - SIDE OF STAGE 49.

As Jack comes out in white tie, and tails and takes a modest bow, to applause. He then exits doing his little skip as he leaves.

50. MED. SHOT - CENTER STAGE - JACK 50.

JACK

(looking off after Jack)

Big show off!...Now, may I present my guest star...Miss Ginger Rogers.

51. WIDE SHOT 51.

As Ginger Rogers comes in to applause.

52. MED. SHOT - JACK AND GINGER 52.

JACK

Ginger, I just want to tell you what a great pleasure it was having you on my show.

GINGER

Thank you, Jack, it's been a lot of fun.

CONTINUED

52. CONTINUED

52.

JACK

I enjoyed it too...you may not know this, but when I was younger I did quite a bit of dancing. As a matter of fact, I entered a contest and my partner and I won first prize. You wouldn't believe that, do you?

GINGER

Yes, I would, Jack. Mother still has the cup.

JACK

(to audience)

It's not what you think, folks. I sold it to her...But seriously, Ginger, it was a pleasure having you on the show tonight...

GINGER

Well, thanks, Jack...and...er... I have a little confession to make.

JACK

Confession? What's that?

GINGER

Well, you remember the day you came over to my house?

JACK

Yes.

GINGER

Well, I was giving a party that night and I didn't invite you.

JACK

Oh, well, that's all right. I wouldn't have come, anyway.

GINGER

You wouldn't?

JACK

No...you see, I make it a policy never to go to any parties that I cater.

GINGER

But Jack, my party was catered by Francois caterers. When I talked to them on the phone, I talked to Mr. Francois himself.

CONTINUED

BTX01 0338209

52. CONTINUED

52.

JACK

Oui, oui, I remember zee
conversation...Oh, Ginger, before
you leave may I ask you something?

GINGER

What is it, Jack?

JACK

Well, I was thinking now that the
show is over maybe we could have
dinner..you know, spend part of
the evening together.

GINGER

Oh, Jack, I'd love to, but I can't.

JACK

Why not?

GINGER

Well, you see, it just happens
I have a date with somebody else.
As a matter of fact, he's waiting
for me now.

JACK

Oh..well, it was just a thought.
You know..some other time.
Goodbye, Ginger.

GINGER

Goodbye, Jack.

Ginger walks out of frame.

53. MED. SHOT - SIDE OF STAGE

53.

As Jack in white tie and tails comes out, meets Ginger,
offers her his arm, and they walk off stage together.

54. MED. SHOT - CENTER STAGE - JACK

54.

JACK

(looking after them)
Hmm..what's he got that I haven't
got?..Oh well, goodnight, folks..
I'll see you soon.

APPLAUSE, MUSIC.

FADE OUT

THE END

ATX01 0338210

CREDITS

CARD #1

Executive Producer and Director
RALPH LEVY

CARD #2

Produced by
HILLIARD MARKS

CARD #3

Written by
SAM PERRIN
GEORGE BALZER
AL GORDON
HAL GOLDMAN

CARD #4

Music Conducted by
MAHLON MERRICK

CARD #5

Associate Producer
RICHARD FISHER
Special Lyrics by
MILTON PASCAL

CARD #6

Cast
RUSS CONWAY
LILLIAN KEMBLE-COOPER
ROBERT DARRIN
JACK GARGAN
PHYLLIS GEHRIG
BOB KENNEDY
JOE PAZ

CARD #7

MISS ROGERS AND MR. BENNY'S DANCE
NUMBER STAGE BY
PAUL GODKIN

CARD #8

Director of Photography
HERBERT J. KIRKPATRICK

CARD #9

Art Director.....John Meehan
Editorial Supervisor.....
Richard G. Wray, ACF
Film Editor.....Stanley Rabjohn
Set Decorator.....Perry Murdock

CARD #10

Assistant Director.....James Hogan
Sound.....Melvin M. Metcalfe, Sr.
Costume Supervisor....Vincent Dee
Makeup.....Leo Lotito, Jr.
Hair Stylist.....Florence Bush
RCA Sound Recording Emblem -IATSE
Seal-A.T.F.
(The characters and events depicted
in this photoplay are fictional.
Any similarity to actual persons
living or dead is purely
coincidental)

more

Revue Productions, Inc.,
863 - BENNY ROGERS SHOW

FILM 863
AIR 11-3-57

-31-

CARD #11

Note: NO CARTON

THE JACK BENNY PROGRAM (Caricature
of Jack)
is a

J & M PRODUCTION

Filmed in Hollywood At Revue
Productions, Inc.,

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Revue insignia MCA insignia

(FADE OUT OF INSIGNIA)

FADE IN #11
"BACHELOR FATHER"
CARD (NEW)

DON WILSON (VOICE OVER)
Remember, one week from tonight on
this same station, be sure and
view the "BACHELOR FATHER SHOW",
starring John Forsythe

DISSOLVE TO CARD #12
"TRACKDOWN"

And next Friday on most of these
stations watch the exciting new
series about the Texas Rangers
"TRACKDOWN".

DISSOLVE TO CARD
#13 Indian Head

Brought to you by LUCKY STRIKE,
product of the American Tobacco
Company...Tobacco is our middle
name.(BEAT)
And here's a word for filter tip
smokers.

FADE OUT OF INDIAN HEAD)
(GO TO BLACK)

THE AMERICAN TOBACCO COMPANY
FILTER TIP TAREYTON
TV HITCH-HIKE #341
(:30)

FILM 863 -32-
AIR 11-3-57

-A-

VIDEO

CIGARETTES SPIRAL THROUGH
FRAME

PACK ZOOMS FROM CENTER

SPIRAL-TYPE WIPE TO GIRL,
THREE OVERSIZED PACKS.

SHE PUFFS, REACTS.
SHE TAKES SECOND PUFF.

SPIRAL-TYPE WIPE TO PACK
SUPER: (SMOKE FILTER TIP
TAREYTONS).

LETTERS SCRAMBLE TO:
(MILDNESS MAKES THE
DIFFERENCE).

AUDIO

JINGLE

Mildness - mildness - mildness -
mildness --

Mildness makes the difference

ANNOUNCER (V.O.)

Yes, the special kind of mildness
in FILTER TIP TAREYTON makes a
wonderful difference in your
smoking.

You get the clean, fresh taste
of fine tobaccos ... a filter
that really filters ... more
smoking enjoyment! Try TAREYTONS,
you'll see!

JINGLE

Smoke FILTER TIP TAREYTON,

FILTER TIP TAREYTON --

Mildness makes the difference.

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
JACK BENNY CLOSING FORMAT

FILM 863
AIR 11-3-57

-33-

VIDEO

DISSOLVE TO CARD #14
JACK BENNY PROGRAM

AUDIO

DON (V.O.)

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