

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

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(AS TELECAST)

AS FILMED

"THE JACK BENNY TELEVISION PROGRAM"

(JACK GOES TO THE RACES)

AIRED: 2/9/58  
57-11

ATX01 0338778

VIDEO

AUDIO

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."

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! A light smoke!

(MUSIC: PUNCTUATES)

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.

(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:)

ANNOUNCER (V.O.)

... you ever smoked!

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

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

INTO 30-SECOND OPENING COMMERCIAL:

#173 - MATTHEW ALLEY

VIDEO

OPEN ON LUCKY STRIKE  
3-SHEET ON BRICK  
EXTERIOR OF A THEATRE  
WALL. IT IS NIGHT BUT  
THE POSTER IS BRIGHTLY  
LIGHTED.

AS THE CAMERA PULLS BACK  
TO A WIDER SHOT THE STAGE  
DOOR SUDDENLY IS THROWN  
WIDE OPEN CONCEALING THE  
LUCKY STRIKE POSTER.  
EMERGING IN THE BRIGHT  
LIGHT THAT SPILLS  
THROUGH THE OPEN DOORWAY  
IS ANDRE BARUCH WEARING  
SLACKS AND A SPORT COAT.

BARUCH STANDS FOR A  
MOMENT APPRAISING THE  
WEATHER. HE HAS STEPPED  
OUT FOR A SMOKE. PRODUCING  
A PACK OF LUCKIES, HE  
LIGHTS UP AND PUFFS  
THOUGHTFULLY, CONTENTEDLY.  
HE IS IN NO HURRY.

AT THIS POINT THE OLD  
STAGE DOOR MAN COMES  
OUT IN THE B.G. AND  
CLOSES THE DOOR, ONCE  
AGAIN REVEALING THE  
LUCKY POSTER. THE  
CAMERA MOVES IN ON  
BARUCH.

AFTER THE LAST OF  
THE SONG, THE DOOR  
CLOSES AND BARUCH  
ADDRESSES US MATTER  
OF FACTLY.

AUDIO

(MUSIC: SMALL BAND INTRO TO SOLO  
VERSION OF "LIGHT-UP TIME"  
SONG -- MUFFLED AS THOUGH  
COMING FROM INSIDE)

SOLO

Light up a light smoke,

A Lucky Strike.

(SOUND: DOOR OPENING, FOOTSTEPS OF  
BARUCH)

(MUSIC: AS DOOR OPENS IT COMES UP  
TO FULL VOLUME)

The right smoke's a light smoke,

A Lucky Strike.

For the taste that you like,

Light up a Lucky Strike.

(MUSIC: GLISS)

(SOUND: MATCH LIGHTING)

GRACE BROWN

(SPEAKING-OVER)

Light up a light smoke.

(SINGING AGAIN)

A lucky Strike.

(SOUND: DOOR CLOSING)

(MUSIC: OUT)

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE

-C-

#171 - THEATRE ALLEY (CONF'D)

VIDEO

AUDIO

BARUCH

(SPEAKING-ON CAMERA)

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

CUT TO CLOSEUP OF POSTER,  
LOSING BARUCH. GRACE  
TURNS TO US AND SPEAKS.  
RUSS REACTS APPROPRIATELY.

GRACE (ON CAMERA)

Buy yourself a carton of Luckies!

RTX01 0338781

(JACK GOES TO THE RACES)

FADE IN

1 SECTION OF JACK'S BEDROOM

Jack is in a square steam cabinet with just his head sticking out.

JACK

Rochester.

ROCHESTER

Yes, sir.

Rochester enters.

JACK

I can stand it a little hotter.  
Turn up the steam, will you?

ROCHESTER

Yes, sir.

Rochester turns up the steam.

JACK

Not too hot now...Be careful.  
Gee, I'm glad I bought this  
cabinet...How long have I been  
in here?

ROCHESTER

About ten minutes...I hope you're  
not taking too much.

JACK

Well, what do the instructions  
say?

ROCHESTER

(picking up booklet)

Let's see.

(reads)

"Men up to twenty years old stay  
in cabinet not more than a half  
hour."

JACK

A half hour.

ROCHESTER

"Men up to twenty-five years,  
no more than twenty minutes."

JACK

Twenty minutes.

CONTINUED

1 CONTINUED

1

ROCHESTER

"Men up to thirty years of age,  
no more than fifteen minutes."

JACK

Fifteen.

ROCHESTER

"Men up to --" ...Umm umm.

JACK

What are you umm umm-ing about?

ROCHESTER

According to this chart, I shoulda  
just dipped you in like a tea bag.

JACK

Oh, stop...Gee, I think I've had  
enough...I think I'll get out.

ROCHESTER

I better not open it for a couple  
of minutes.

JACK

Why, haven't I had enough?

ROCHESTER

Yes, but the potatoes aren't done  
yet.

JACK

Oh...darn it.

ROCHESTER

Don't blame me, it was your own  
idea..As long as we had this meat,  
you didn't want to waste it.

JACK

Well...

ROCHESTER

What a job I had talking you out  
of holding that leg of lamb on your  
lap.

JACK

I was just trying to economize...  
Oh, by the way, I meant to ask you  
something. Do you know where I put  
my binoculars?

CONTINUED

1 CONTINUED

1

ROCHESTER  
Your binoculars?

JACK  
Yes, later on I'm going to take  
Miss Livingstone to the races.

We HEAR a clink.

ROCHESTER  
Oh - oh.

JACK  
What was that?

ROCHESTER  
The potatoes are done.

JACK  
Oh...well, take them out.

Rochester opens a little door near the bottom of the  
cabinet, then with a pair of tongs takes out a large potato.

ROCHESTER  
One for you.  
(taking out a smaller  
potato)  
And one for me.

JACK  
Rochester, I think I've had enough  
time in here. Hand me a towel,  
will you?

ROCHESTER  
Yes, sir.  
(handing him a towel)  
I sure hate to see you get out of  
there, boss.

JACK  
Why?

ROCHESTER  
Well, I've been with you for 22  
years and this is the first time  
you look like you have shoulders.

JACK  
Don't be funny.

We HEAR the front door bell.

CONTINUED

1 CONTINUED

1

JACK (CONT'D)  
If that's Miss Livingstone, tell  
her I'll be down in a few minutes.

ROCHESTER  
Yes, sir.

Rochester leaves room.

2 INT: HALL

2

As Rochester comes down stairs and opens the door.  
Mary is there.

ROCHESTER  
Oh hello, Miss Livingstone...  
Come on in.

MARY  
Hello, Rochester.

ROCHESTER  
Mr. Benny will be down in a few  
minutes.

MARY  
Thank you.

3 INT. LIVING ROOM

3

As Mary and Rochester enter from hall. Rochester picks  
up several cleaning implements, such as a leather duster,  
a dust rag and bottle of polish, a broom, a bucket and  
mop, vacuum cleaner.

ROCHESTER  
(while gathering up tools)  
I sure hope you have a nice time  
at the races.

MARY  
I do too, Rochester. I don't know  
too much about the horses, but Mr.  
Benny says he has a tip.

ROCHESTER  
Miss Livingstone, if you don't mind,  
I can tell you something about horses  
that very few people know.

MARY  
What's that?

CONTINUED



3 CONTINUED

3

ROCHESTER

Well, the race really starts in the paddock. If the horse is worried about something, that's a very important element, because that's where the horse makes up his mind whether he has the incentive to go out there and win the race or whether he doesn't care. It's the horse's mental attitude before the race begins.

MARY

Rochester, how do you know so much about horses?

ROCHESTER

Miss Livingstone, when you work like one, you think like one.

MARY

I know what you mean. You do work awfully hard.

ROCHESTER

You know, Miss Livingstone, I'm thinking about asking Mr. Benny for a vacation because every once in awhile you've got to get away from it all.

MARY

You're absolutely right. You know, last season I got to the point where I just couldn't take any more. I told Mr. Benny that if I didn't get a change of scenery, I'd go out of my mind.

ROCHESTER

Change of scenery? Where did he send you?

MARY

No place. He put a palm tree in my dressing room.

ROCHESTER

Yep, that's our boss. Well, I better put these things away.

Rochester carries his armload of tools into the kitchen.  
Mary goes over to the stairs.

CONTINUED

3 CONTINUED

3

MARY  
(calling)  
Oh Jack.

JACK'S VOICE  
Coming.

Jack enters down the stairs. He carries his coat and his tie is loose.

JACK  
Hello, Mary.

MARY  
Hi.

JACK  
I'm sorry I kept you waiting.  
What did you do -- walk over?

MARY  
No. I took a cab.

JACK  
A cab for only five blocks? Gee,  
if I were going to your house, I  
certainly wouldn't call for a cab.

MARY  
You wouldn't call for help if it  
had a meter on it.

JACK  
Meter on it, meter on it. Mary,  
you keep that up and on your next  
vacation you're not getting a palm  
tree...And another thing ---

MARY  
Jack, are we going to the races,  
or not?

JACK  
Well, of course we're going...and  
you know that tip I told you about...  
It's in the sixth race...Speedy Girl.

MARY  
Speedy Girl?

JACK  
Yeah, and that's the one I'm betting on.

4 ANOTHER ANGLE - TO INCLUDE ROCHESTER

4

As he comes in with the binoculars.

ROCHESTER  
Here are your binoculars, boss.

5 CONTINUED

5

JACK  
Thanks..Rochester, Miss Livingstone  
and I will have a sandwich before we  
go to the races.

ROCHESTER  
Yes, sir.

MARY  
Oh, Jack, why don't we go to  
the track and have lunch there?

JACK  
Okay...Rochester, never mind  
the sandwich. Just get my  
car out.

ROCHESTER  
Yes sir.

Rochester leaves.

JACK  
I'll get my coat and we'll ---  
We HEAR the front door buzzer.

JACK (CONT'D)  
Now who can that be?

MARY  
It must be Dennis.

JACK  
Dennis Day!

MARY  
I ran into him yesterday and  
he had nothing to do, so I  
asked him to go to the races  
with us.

JACK  
You asked..Oh, Mary, you know  
how that kid drives me nuts.

MARY  
Oh, Jack, you haven't seen him  
in quite awhile and he's very  
anxious to see you, too.

CONTINUED

5 CONTINUED

5

We HEAR the door buzzer again.

MARY (CONT'D)  
Answer the door.

JACK  
Oh.

Jack goes toward front hall.

6 INT. HALL - MED. SHOT

6

As Jack comes in from living room and opens the door to admit Dennis.

JACK  
Hello, Dennis.

DENNIS  
Hello, Mr. Benny.

(Applause)

JACK  
Come on in..Come on in, kid.

DENNIS  
Thanks.

Dennis comes in.

7 LIVING ROOM

7

As Dennis and Jack enter.

DENNIS  
How do you feel?

JACK  
Fine.

DENNIS  
How's everything going?

JACK  
Good, good.

DENNIS  
Hi, Mary....I'm glad you asked me to go to the races because otherwise I wouldn't have had a chance to tell him.

CONTINUED

7 CONTINUED

7

JACK  
Tell me what?

DENNIS  
That I'm suing you for fifty  
thousand dollars.

JACK  
What?

MARY  
Dennis, what is this all about?  
Why are you suing Mr. Benny?

DENNIS  
Well, every time he talks to  
people about me, he says I'm  
stupid.

CONTINUED

7 CONTINUED

7

JACK

Well, Dennis, if you felt that way all these years, why are you suing me now?

DENNIS

Because I've had enough. From now on I want to be addressed with dignity. My name is Dennis S. Day.

JACK

What does the "S" stand for?

DENNIS

If I told you, I'd lose my case.

JACK

I thought so.

DENNIS

Well, anyway, after I collect the fifty thousand from you I'm suing someone else who called me stupid.

JACK

Who's that?

DENNIS

My lawyer.

JACK

We had to ask him, yet. Mary, you invited Dennis Stupid Day to go to the track with us so you talk to him. I'm going upstairs and get my hat and coat and then we're off to the races.

Jack leaves.

DENNIS

Mary, while we're waiting for the defendant to come back, would you like to hear a song I just recorded?

MARY

I'd love to.

Dennis goes to the piano.

CONTINUED

7 CONTINUED

7

MARY (CONT'D)

What are you going to sing, Dennis?

DENNIS

It's "If I Loved You."

Dennis sings his song. APPLAUSE. Jack comes into the room.

MARY

That was beautiful.

DENNIS

Thank you, Mary.

Jack enters.

JACK

Well, I'm all set, kids.

MARY

I was ready an hour ago.

DENNIS

Oh, Mr. Benny, since we're going to the races, would you lend me a thousand dollars?

JACK

Lend you a -- Dennis, if I lent you a thousand dollars, how would you pay it back?

DENNIS

I'll let you deduct it from what you'll owe me after the trial.

JACK

Come on, let's go.

As they exit, we:

DISSOLVE

- 8 STOCK SHOT - AERIAL VIEW OF RACE TRACK 8
  - 9 FULL SHOT - GRAND STAND 9
  - 10 FILM CLIP - HORSE RACE 10
- As the horses turn into the home stretch.

11 ENT. MED. SHOT - JACK, MARY AND DENNIS

11

They are watching the race. Jack and Mary are using their binoculars and Dennis, in his excitement, keeps hitting Jack over the head with his program while yelling.

DENNIS

Come on...come on...come on.

Dennis grabs the binoculars from Jack and puts them to his own eyes. Jack grabs them back. Dennis grabs them again, just as the race ends.

JACK

(to Dennis)

Well, all right...who won?

DENNIS

My uncle.

JACK

Your uncle is a jockey?

DENNIS

No, the horse.

JACK

Mary, why did you -- Dennis, will you stop making up those silly things? Now sit down and be quiet.

MAN'S VOICE (P.A.)

Ladies and gentlemen, the fifth race was a photo finish. We will have the results in a moment. It is between Gallant Lad and Joseph Day.

JACK

How do you like that...Even a coincidence has to be on his side. Dennis, just sit there and be quiet, and let me enjoy myself.

MARY

Enjoy yourself? You've been here for five races and you haven't bet on a horse yet.

JACK

I told you, I'm waiting for the sixth race. Speedy Girl can't lose.

MARY

Well, we've got a half hour. Why don't we go to lunch?

CONTINUED



11 CONTINUED

11

JACK  
Okay...come on, Mary...  
(loudly)  
I'll buy you some lunch.

People look at Jack.

MARY  
Dennis, would you like to have  
lunch with us?

DENNIS  
No, thanks. I'm too excited to  
eat.

JACK  
Good....good.

They take a few steps and the Tout comes up to Jack.

TOUF  
Hey, bud...bud...

JACK  
Huh?

TOUF  
Long time no see.

JACK  
Yes, yes...Come on, let's get  
away from here, Mary. I finally  
ran into that Tout at a race track.

As they start off, we:

DISSOLVE

12 INT. RESTAURANT - MED. SHOT

12

Jack and Mary are standing waiting for a table.

JACK  
(impatiently)  
Why don't we get any service.  
Where are the waiters, anyway?

MARY  
Jack, we just got here.

JACK  
Just got here! That's the trouble  
with you, Mary...You let everybody  
push you around. Well, I'm not  
going to.  
(calls)  
Oh, waiter...waiter.

Waiter turns around.

WAITER  
I'm coming, I'm coming. Don't rush  
me. Don't be so impatient. You're  
not the only one who's waiting, you  
know. The lady is waiting, too.

JACK  
She's with me.

WAITER  
No!

JACK  
Now don't be funny. We'd like a  
table by the window.

WAITER  
Well, there aren't any at the  
moment, but Number One will be  
ready when it's cleared off.

JACK  
Good, I'm in a hurry...While we're  
waiting, you can take our order.  
Now what would you suggest?

WAITER  
Another waiter. You make me so  
nervous.

JACK  
I don't care whether I make you  
nervous or not...Now what can we  
get in a hurry?

CONTINUED

12 CONTINUED

12

WAITER

Well, we have roast pork, corned beef, leg of lamb, sirloin tips, and bacon and eggs.

JACK

Hmmm...Bacon and eggs sound good... Are the eggs fresh?

WAITER

Of course they are.

JACK

Mary...would you like bacon and eggs?

MARY

Of course I would.

JACK

I don't know...I don't feel like having eggs.

WAITER

How about some hamburger?

JACK

Well, is the hamburger fresh?

WAITER

Fresh!? It was in the first race!

JACK

Now cut that out...Just bring us the bacon and eggs.

WAITER

Yes, sir.

The waiter goes off.

MAN'S VOICE (P.A.)

Ladies and gentlemen...As you all know, the last race was a photo finish...But you won't know the results 'til tomorrow.

JACK

Gee, that's strange.

MAN'S VOICE (P.A.)

The picture turned out so good that we've decided to show it at your neighborhood theater.

CONTINUED

12 CONTINUED

12

JACK  
(looking off)  
Come on, Mary, our table is ready.

They start off, but before they've taken many steps, the tout comes up to Jack.

TOUT  
Hey, bud...bud.

JACK  
Huh?

TOUT  
Come here a minute.

JACK  
Who, me?

TOUT  
Yeah.

Jack goes over to him.

JACK  
What is it?

TOUT  
You eating here?

JACK  
Yeah.

TOUT  
What table?

JACK  
Table Number One.

TOUT  
Uh, uh. Take table Number Nine.

JACK  
Well, I'm very happy with Number One.

TOUT  
Think it over, Bud. Table Number one  
is a card table.

JACK  
So what?

TOUT  
If it carries too much weight, its  
legs will fold.

CONTINUED

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12 CONTINUED

12

JACK  
Gee, I never thought of that.  
Why should I take table Number  
Nine?

TOUT  
Well, just think of the breeding.

JACK  
The breeding?

TOUT  
It's by Birdseye Maple out of  
Grand Rapids.

JACK  
Gee, I didn't even think they knew  
each other.

TOUT  
Get wise, Bud...Think it over.

JACK  
Why don't you give me a tip on a  
horse?

TOUT  
Who knows anything about horses?

JACK  
What?

TOUT  
So long, sucker.

He walks away.

JACK  
Hmmm.  
(walks back to Mary)  
I wish he'd leave me alone.

Waiter comes over to them.

WAITER  
Here's your bacon and eggs already...  
Table Number One.

JACK  
Table Number One?! Do you think  
I'm a sucker...We're not going to  
eat here.

MARY  
What difference does it make what  
table we eat at?

CONTINUED

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12 CONTINUED

12

JACK  
It makes a lot of difference. Now  
put us at Table Nine.

WAITER  
Table Nine? The Birdseye Maple one?

JACK  
Yes.

WAITER  
I'm sorry, but you can't eat at  
that table.

JACK  
Why not?

WAITER  
It was scratched.

JACK  
Stop with those jokes...just put  
us at Number Nine.

WAITER  
Oh, all right, all right. I'll  
change it.

He goes over to table Number One, puts the four corners  
of the tablecloth into the center, lifts the whole thing  
like a bag of laundry -- plates, glasses, etc., forming  
a wet, lumpy bundle. He starts toward the other table  
with the bundle over his shoulder.

WAITER  
(looking back at Jack)  
Well, are you coming?

JACK  
Mary, let's go... We'll eat later.

MARY  
Eat later, eat later...Eating with  
you is the best diet I know.

JACK  
Never mind.

They exit.

13 OMITTED

13

14 OMITTED

14

15 MED. SHOT - DON WILSON STANDING BY WALL

15

As the tout comes past him, Don stops him.

DON  
Hey, bud...bud...

TOUT  
Huh?

DON  
Where you going?

TOUT  
Over to the machine to get some  
cigarettes.

DON  
What kind?

TOUT  
I don't know...any kind.

DON  
Uh-uh.

TOUT  
Huh?

DON  
Get a pack of Lucky Strike.

TOUT  
Lucky Strike? You mean you know  
something?

DON  
I certainly do...A Lucky Strike is  
all cigarette...every inch a cigarette  
...It's made of fine, light, naturally  
good-tasting tobacco.

TOUT  
Lucky Strike...Sounds like a winner.

DON  
Certainly...can't lose. It's toasted  
so taste even better...cleaner, fresher,  
smoother. Take my advice and get a  
package of Lucky Strike.

TOUT  
You kidding? I'm going for the works.  
I'm gonna buy a carton.

DON  
Smart boy.

16 OMITTED

16

17 MED. SHOT - MARY & DENNIS AT RAIL

17

DENNIS

Gee, the sixth race should be starting soon.

MARY

Yeah...I wonder what's keeping Jack.

(looking off)

Oh, there he is.

(calls)

Oh, Jack...Jack...

18. ANOTHER ANGLE - TO INCLUDE JACK

18

as he joins Mary and Dennis at the rail.

MARY

Did you get the information you wanted?

JACK

No, but I came to the track to bet on Speedy Girl and that's what I'm going to do... And Dennis --

DENNIS

Yeah?

JACK

This is your first time at the races, so take a tip from me. Put your money on Speedy Girl.

DENNIS

(looking at program)

Speedy Girl? ... Let me see...

That's number eight.

JACK

That's right.

DENNIS

Oh, that's no good for me. I already bet on Number Twelve.

MARY

Number Twelve? What's the horse's name?

DENNIS

Who cares about his name, it's the number that's important. That's my system.

CONTINUED



MARY

Dennis, you've got a system?

DENNIS

Yeah, sure.

JACK

Well, Dennis, according to your system, why did you bet on Number Twelve?

DENNIS

Well...the horse is carrying a hundred and sixteen pounds...He's running in the sixth race...so I added six to a hundred and sixteen, which gave me a hundred and twenty-two...Now, the race starts at fourteen minutes after four. Fourteen and four are eighteen...and eighteen added to a hundred and twenty-two makes a hundred and forty...This is the fourth week of the month, so I divided four into a hundred and forty and that makes thirty-five.

JACK

Uh-huh.

DENNIS

Then I took my age, which is 25... and 26 from 51 leaves 9.

JACK

Uh-huh.

DENNIS

Then I added three to nine and bet on Number Twelve.

JACK

Wait a minute, Dennis...I followed you all the way down to nine...Why did you add three?

DENNIS

How else can you get to twelve?

JACK

Mary, did you --

MARY

I lost him at thirty-five.

CONTINUED

18 CONTINUED

18

JACK

Well, come on, let's go to the five dollar window and -- Hey, wait a minute...Mary...  
(pointing off)  
look...Isn't that my sponsor, Mr. Lewis?

MARY

Where?

JACK

Right over there.

19 MED. SHOT - SPONSOR SITTING IN BOX.

19

20 MED. SHOT - JACK AND MARY

20

MARY

Oh yes, it is.

JACK

Well, come on, let's go over and talk to him.

MARY

Jack, he came to the track to enjoy himself. Now leave him alone.

JACK

But Mary, he's my sponsor. If he knew I was here and didn't come over and say hello, he'd be heartbroken...

MARY

Oh, Jack...please --

JACK

Come on, Mary.

They walk out of scene, leaving Dennis behind.

21 STOCK SHOT - RACE TRACK

21

MAN'S VOICE (P.A.)

And now, going out on the track are the horses for the sixth race ...Riptide...Speedy Girl... Silverette...Flying Cloud...Wild Way...Pinky...Contraband...and Sir Echo.

As Jack and Mary go over to him.

JACK  
Hey, Mr. Lewis...

SPONSOR  
Huh?  
(turning and seeing Jack)  
Oh, hello, Mary...Hello, Jack.

MARY  
Hello, Mr. Lewis.

JACK  
Hi Mr. Lewis. Well, have you  
picked your horse yet for the  
next race?

SPONSOR  
Flying Cloud.

JACK  
Look, Mr. Lewis, forget all about  
Flying Cloud, and bet on Speedy  
Girl. She'll win by eight lengths.

SPONSOR  
Jack, my mind is made up. I'm  
going to play Flying Cloud.

JACK  
But, Mr. Lewis ---

MARY  
Let him bet the way he wants.

JACK  
Mary, it's silly to come out here  
and just bet on any thing. Now  
look, Mr. Lewis, I've been studying  
those horses all season and I know  
what I'm talking about.

MARY  
Jack, please.

JACK  
Mary...Speedy Girl can't lose.

SPONSOR  
Jack, I'm sorry, but I'm betting  
Flying Cloud.

CONTINUED

22 CONTINUED

22

JACK

Okay, it's your dough...but don't say I didn't tell you.

MAN'S VOICE (P.A.)

The horses are nearing the starting gate.

JACK

Well, I'm going up to the window and make my bet...Five dollars on the nose.

People look at Jack as he leaves scene.

SPONSOR

Say, Mary...

MARY

Yes, Mr. Lewis.

SPONSOR

I've been thinking...If Jack bets five dollars on a horse, he must know something.

MARY

Are you kidding? He read four books on American History before he bought a government bond.

SPONSOR

Well, ...I'm going to change my bet and put a hundred dollars on Speedy Girl.

MARY

(taking money out of purse and handing it to Sponsor)  
Mr. Lewis, would you do me a favor and bet two dollars for me.

SPONSOR

I'd be glad to, Mary.

23 FIED. SHOT - JACK IN CROWD

23.

MAN'S VOICE (P.A.)

The horses are at the starting gate.

JACK

Gee, I'm glad I got there in time.

MAN'S VOICE (P.A.)

Now they're all in the gate...And there they go!

25 ANOTHER ANGLE - TO INCLUDE JACK

25

As he comes into the box.

MAN'S VOICE (P.A.)

Driving down the home stretch...  
it's Silverette in front...Wild  
Way is second...Speedy Girl is  
Third...and here comes Contraband  
and Flying Cloud. It's Silverette,  
Contraband, and Wild Way...and  
coming up fast on the outside is  
Flying Cloud...It's Silverette and  
Flying Cloud...it's Silverette and  
Flying Cloud...Now Flying Cloud is  
pounding hard...They cross the  
finish line and it's Flying Cloud  
the winner by half a length.

JACK

Mr. Lewis...Mr. Lewis...we won...  
we won!

SPONSOR

What do you mean, we won?

JACK

I bet on your horse...Flying Cloud.

SPONSOR

You what? Jack, do you mean to  
tell me that when you left here,  
you didn't bet on Speedy Girl?

JACK

No, you talked me out of it...what  
are you so unhappy about?

SPONSOR

Jack Benny, I bet on the horse  
you gave me.

JACK

You did? Gee, Mr. Lewis, how  
could you be so silly?

SPONSOR

How dare you call me silly.

JACK

Well, it isn't my fault if you're  
a sore loser.

28 MED. SHOT - DENNIS IN CROWD

29

DENNIS

Mr. Benny.

We HEAR a loud sock and body thud. Dennis walks into the area where Jack, Mary, and the sponsor are, and we SEE Jack on the ground, rubbing his jaw and groaning.

DENNIS

Mr. Benny...Mr. Benny...Mr. Lewis..  
how could you do such a thing?

MARY

He didn't do it...I did.

JACK

(looking up at Mary)  
Mary...Mary....

Jack rubs his jaw and groans as we:

FADE OUT

DON

Jack will be back in just a  
minute but first here's a word  
about a light smoke--Lucky Strike.

(INSERT COMMERCIAL)

HAPPY JOE LUCKY SOUTH OF THE BORDER

#161

OPEN ON A TIGHT SHOT OF  
A TYPICAL CRAZY, COLORFUL  
AZTEC DESIGN.

(SOUND: HUBBUB OF A BUSY LATIN  
MARKETPLACE)

PULL BACK SWIFTLY TO REVEAL  
THAT THE DESIGN IS ON A  
LARGE SOUTH AMERICAN  
CERAMIC WATER JUG.

(SOUND: HUBBUB OF BUSY LATIN  
MARKETPLACE)

A NATIVE WEARING A LARGE  
FLOPPY SOMBRERO, POPS UP  
OUT OF THE WATER JUG.

(SOUND: HUBBUB OF MARKETPLACE  
FADES AND IS HELD UNDER--)

NATIVE (ON CAMERA)

(SPANISH GIBBERISH SPOKEN  
EXCITEDLY AND VERY QUICKLY)

SUPER TITLE: "WELCOME" AS  
THE SHADOW OF A BUS PASSES  
OVER NATIVE.

(SOUND: THE SPUTTERING, COUGHING  
CLANKING OF A SOUTH-AMERICAN BUS  
ON ITS LAST LEGS)

ZIP PAN TO DILAPIDATED  
TOURIST BUS AND FOLLOW  
IT INTO THE MARKET PLACE.

(SOUND: SPUTTERING, CLANKING AND  
COUGHING OF DILAPIDATED BUS)

(SOUND: SQUEEK OF BRAKES AS BUS  
SKIDS TO A HALT, SPUTTERS, COUGHS  
AND DIES.)

CAMERA MOVES TO THE DOOR OF  
THE BUS AS HAPPY JOE LUCKY  
STEPS OUT. HE IS WEARING  
THE USUAL TOURIST  
PARAPHERNALIA INCLUDING A  
HALF DOZEN CAMERAS AND A  
SINGLE PAIR OF BERMUDA SHORTS.

(SOUND: CREAKING OF BUS AND THE  
CLANGING OF HAPPY JOE'S DANGLING  
PARAPHERNALIA AS HE ALIGHTS.)

AS THE NATIVE WITH THE FLOPPY  
SOMBRERO RUNS ONTO THE SCENE,  
HAPPY JOE WHIPS OUT HIS  
SPANISH DICTIONARY AND  
THUMBING THROUGH IT, HE MAKES  
HALTING SPEECH IN "HIGH  
SCHOOL" SPANISH.

HAPPY JOE (ON CAMERA)

Amigos ..... bu ... uh ... que? ...  
que hora es?

CAMERA MOVES TO CLOSEUP OF THE  
NATIVE AND HAPPY JOE. THE  
NATIVE REPEATS HAPPY JOE'S  
QUESTION AND JOE NODS "YES"  
IN ANSWER TO IT. SUPER WORDS  
"WHAT TIME IS IT?" "IT'S  
TIME TO ...".

NATIVE (ON CAMERA)

Que hora es? Es tiempo por ...

(MUSIC: SPANISH INTRO TO "LIGHT-UP"  
TIME SONG)

(MORE)

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
#161 (CCMT'D)

-28-

CAMERA PULLS BACK TO MEDIUM  
SHOT OF HAPPY JOE AND THE  
NATIVE. THE MAN WITH THE  
FLOPPY SOMBRERO OFFERS HAPPY  
JOE A LUCKY AND HE ACCEPTS.  
THEY BOTH LIGHT UP. SUPER  
WORDS: "LIGHT UP A LIGHT  
SMOKE ... A LUCKY STRIKE."

NATIVE (CONT'D)

(SINGING - ON CAMERA) Encienda un  
ligero ... un Lucky Strike.

CAMERA MOVES TO LONG SHOT AS  
HAPPY JOE AND THE NATIVE  
CONCLUDE THEIR LIGHTING OF  
LUCKIES. SUPER: "THE RIGHT  
SMOKE'S A LIGHT SMOKE ...".

(SOUND: LIGHTING OF LUCKIES)

NATIVE (CONT'D)

Fumada ligera ...

CAMERA FOLLOWS HAPPY JOE AND  
THE NATIVE AS THEY DANCE  
THROUGH THE MARKETPLACE.  
SUPER: "A LUCKY STRIKE."

un Lucky Strike.

HAPPY JOE AND HIS NEW FOUND  
FRIEND COME TO A HALT IN A  
HAT SHOP. THEY ARE SURROUNDED  
BY HUGE SOMBREROES. SUPER:  
"FOR THE TASTE THAT YOU LIKE ...

Para el sabor que usted quiere.

THE NATIVE TAKES A PACK OF  
LUCKY STRIKE FROM HIS FLOPPY  
SOMBRERO, HOLDS IT UP TO  
CAMERA FOR CLOSEUP, AND PUTS  
IT BACK IN THE SOMBRERO.  
SUPER: "LIGHT UP A LUCKY  
STRIKE."

Encienda un Lucky Strike.

(MUSIC: OUT)

IN THE FOREGROUND, IN FRONT  
OF HAPPY JOE AND HIS LATIN  
FRIEND, A LARGE SOMBRERO RISES  
INTO THE AIR. BENEATH THE  
SOMBRERO AND WEARING A SERAPE  
IS A LATIN AMERICAN ANDRE  
BARUCH.

ANDRE BARUCH (NO ACCENT)

Si amigos, when you smoke a Lucky  
you're smoking light!

THE SALESMAN WHIPS OFF HIS  
SERAPE AND HOLDS IT UP. IT  
READS: "SUPERBLY LIGHT." HE  
STRETCHES IT IN SYNC. WITH  
HIS SPEECH, NOW IT READS:  
"GOOD TASTING."

You're smoking superbly light  
tobacco. Naturally good tasting  
tobacco.

FLIP AGAIN: IT'S TOASTED.

that's toasted to heighten the  
lightness ... to make the taste even  
better.

(MORE)

ATM01 0338809



FOUR SINGING SOMBREROES

AS THE SOUTH AMERICAN ANDRE  
BARUCH WALKS OFF, HE LIGHTS  
A LUCKY. FOUR SOMBREROES  
DIRECTLY BEHIND HIM RISE AND  
REVEAL FOUR PAIR OF BOOTED  
LEGS. THEY DO A SIMPLE  
CHORUS ROUTINE.

For the taste that you like

Light up a Lucky Strike!

(MUSIC: GLISS)

QUICK CUT TO HAPPY JOE RACING  
FOR THE TOURIST BUS AS IT  
BUMPS OUT OF TOWN. HE CATCHES  
UP AND LEAPS ON TO THE STEPS  
OF THE DOORWAY.

(SOUND: CHUGGING AND GRINDING OF  
OF DILAPIDATED BUS)

HAPPY JOE

(SPEAKING ON CAMERA WHILE RUNNING)

Light up a light smoke ...

HAPPY JOE HANGS FROM DOORWAY  
OF MOVING BUS AND WAVES HIS  
SOMBRERO "GOODBYE."

FOUR SINGING SOMBREROES

(OVER)

A Lucky Strike.

ANDRE BARUCH (OVER)

AS THE REAR OF THE BUS PASSES  
THE CAMERA THE SPARE TIRE IS  
REVEALED AS THE LUCKY STRIKE  
BULLSEYE. IT ZOOMS UP, FORMS  
LUCKY PACK, AND HOLDS FULL  
SCREEN. SUPER WORDS: "THE  
BEST-TASTING CIGARETTE YOU  
EVER SMOKED!"

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

(TAG)

INT. RESTAURANT

The door opens, Jack comes in, sits at table. We see that he has a black eye.

JACK  
Oh, waiter..waiter..

WAITER  
Can't you see I'm busy...  
(sees Jack)  
Oh, it's you again. Now what do you want?

JACK  
Could I get a steak.

WAITER  
Medium or well done?

JACK  
Raw, it's for my eye...I'll tell you how --

WAITER  
Don't tell me how, tell me who. I want to congratulate him.

JACK  
(looks at the waiter..then at audience)  
Goodnight, folks.

(MUSIC & APPLAUSE)

(CREDITS)

Card #1 Directed by  
DON WEIS

Card #2 Produced by  
HILLIARD MARKS

Card #3 Written by  
SAM FERRIN  
GEORGE BALZER  
AL GORDON  
HAL GOLDMAN

Card #4 Music Conducted by  
MAHLON MERRICK

Card #5 Cast  
MEL BLANC  
JOE BESSER  
SHELDON LEONARD  
PIERRE WATKIN

Card #6 Director of Photography  
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Card #7 Art Director.....John Meehan  
Editorial Supervisor.....Richard G. Wray, A.C.E.  
Film Editor.....Daniel A. Nathan, A.C.E.  
Set Decorator.....Perry Murdock

Card #8 Assistant Director.....Ronnie Rondell  
Sound.....William Lynch  
Costume Supervisor.....Vincent Dee  
Makeup.....Jack Barron  
Hair Stylist.....Florence Bush

RCA Sound Recording Emblem - IATSE Seal-A.T.M.P.  
(The characters and events depicted in this  
photoplay are fictional. Any similarity to  
actual persons, living or dead, is purely  
coincidental.)

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Card #9 THE JACK BENNY PROGRAM (Caricature of Jack)  
is a  
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MCA insignia  
Revue insignia

(FADE OUT OF INSIGNIA)

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FADE IN #10  
"BACHELOR FATHER"  
CARD

Remember, one week from tonight, on this same station, be sure and view the new "Bachelor Father" show, starring John Forsythe.

DISSOLVE TO:  
CARD #11  
"TRACKDOWN"

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

DISSOLVE TO CARD  
#12 INDIAN HEAD

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

(FADE OUT OF INDIAN HEAD)

DISSOLVE TO FILM

THE AMERICAN TOBACCO COMPANY  
FILTER TIP TAREYTON  
TV HITCHHIKE #346  
(LIVING ROOM) (:30)

-33-

VIDEO

AUDIO

JINGLE (V.O.)

MS OF A COZY LIVING ROOM,  
MAN IS READING AS WOMAN  
DISTRACTS BY MUSSING HIS  
HAIR. HE LOOKS UP, SHE  
GESTURES FOR A CIGARETTE.

Mildness, mildness, mildness,  
mildness...

D.I. TO TWO SHOT AS HE  
TAKES OUT PACK AND THEY  
TAKE CIGARETTES. HE  
POSSSES PACK ON COFFEE  
TABLE.

Mildness makes the difference

CUT TO ECU OF PACK AS IT  
LANDS ON TABLE.

In a FILTER TIP TAREYTON,  
FILTER TIP TAREYTON.

CUT TO TWO SHOT AS HE  
LIGHTS HER CIGARETTE.

Mildness makes the difference.

CUT TO ECU OF WOMAN AS  
SHE PUFFS AND RELAXES.

Pack after pack, with each puff you  
ta'te, your taste stays clean, fresh,  
wide-awake.

CUT TO ECU OF MAN AS HE  
LIGHTS UP, PUFFS AND  
RELAXES.

Mildness, mildness, mildness,  
mildness...

Mildness makes the difference.

DISS TO PACK. SUPER:  
"Smoke FILTER TIP TAREYTON"

Smoke FILTER TIP TAREYTON,  
FILTER TIP TAREYTON

LETTERS SCRAMBLE TO:  
"Mildness makes the difference"

Mildness makes the difference.

THE AMERICAN TOBACCO COMPANY  
LUCKY STRIKE  
JACK BENNY CLOSING FORMAT

-34-

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.