

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

PROD. #864
April 18, 1957
REV. 4/29/57

AS TELECAST

4-20-58

"THE JACK BENNY TELEVISION PROGRAM"

FILM

(HILLBILLY ACT)

57-16

REVUE PRODUCTIONS, INC.
#864 - BENNY HILLBILLY SHOW
NEW OPENING BILLBOARD

-1-

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
CONTINUED 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:

A1X01 0338396

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM TV COMMERCIAL

AS FILMED
9/25/57

-A-

(:30)

#160 -- ANIMATED CIGARETTES

OPEN ON ROW OF TOBACCO
LEAVES SUSPENDED IN LIMBO.
AS MUSIC STARTS, LEAF SCREEN
RIGHT STARTS TO FALL
GRACEFULLY. IN TURN OTHER
LEAVES TRAIL BEHIND IT.

LEAVES GROUP THEMSELVES INTO
REVOLVING CIRCLE. CIRCLE
CHANGES INTO LUCKY STRIKE
BULLSEYE.

BULLSEYE MOVES HORIZONTALLY
ALONG SCREEN. QUILT-LIKE,
FARMLAND BACKGROUND APPEARS
BEHIND. LUCKY STRIKE PACK
MATERIALIZES AROUND BULLSEYE.

IN SYNC, "LUCKY STRIKE"
APPEARS IN CENTER OF PACK.

FOUR LUCKIES SLIDE PARTWAY
OUT OF MOVING PACK. ONE THEN
FLIES OUT COMPLETELY AND
GLIDES AGAINST BACKGROUND,
LEAVING PACK BEHIND.

IN SYNC, THE LUCKY LIGHTS
ITSELF.

ONE BY ONE CIGARETTES FLY ON
SCREEN AND TAKE UP FORMATION
AROUND LIGHTED LUCKY. IN
SYNC WITH SPOKEN LINE, THEY
LIGHT THEMSELVES TOO.

DISSOLVE OUT CIGARETTES AND
BACKGROUND. DISSOLVE ON
LUCKIES FLYING ON SCREEN
FROM LEFT. CIGARETTES SHAPE
THEMSELVES INTO "PACK"
FORMATION.

DISSOLVE OUT FORMATION OF
CIGARETTES, DISSOLVE ON
GLAMOR PACK OF LUCKIES AND
CITY-AT-NIGHT BACKGROUND.

(MUSIC: OPENING PHRASE OF REVISED
VERSION "LIGHT-UP TIME"
SONG)

SINGERS (OVER)

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)

(SPOKEN)

Light up a light smoke

SINGERS AGAIN

A Lucky Strike.

(M O R E)

ATX01 0338997

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

-B-

#160 (CONT'D)

IN SYNC WITH SPOKEN LINE OF
ANDRE BARUCH, POP ON WORDS,
"THE BEST-TASTING CIGARETTE
YOU EVER SMOKED."

(ANDRE BARUCH (SPEAKING OVER)
You'll say a Lucky's the best-
tasting cigarette you ever smoked.

"THE JACK BENNY TELEVISION PROGRAM"
(HILLBILLY ACT)

FADE IN

1. INT. JACK'S LIVING ROOM - MED. SHOT - CENTERED ON KITCHEN DOOR 1.
Rochester enters with a tray containing coffee, cream and sugar, and cup and saucer. As he sets the tray on the desk, we HEAR the front door bell. Rochester goes to the door.
2. INT. FRONT HALL - MED. SHOT 2.
As Rochester enters from living room and opens the door. The Mailman is there.

ROCHESTER

Oh, hello.

MAILMAN

Hello, Rochester, there was too much mail to put in the box so I thought I'd bring it in. Here are the letters.

He hands Rochester several envelopes.

ROCHESTER

Thank you.

MAILMAN

And here are Mr. Benny's magazines...

(handing it to
Rochester)
Lonely Hearts...

ROCHESTER

Uh huh.

MAILMAN

Women's Home Companion.

ROCHESTER

Uh huh.

MAILMAN

Muscle and Body Development

ROCHESTER

Uh huh.

MAILMAN

And the Wall Street Journal.

CONTINUED

2. CONTINUED

2.

ROCHESTER
That's for me.

MAILMAN
(takes second look
at the magazine)
Oh yes, it is for you, Rochester.
(handing it to
Rochester)
Tell me; do you own stock?

ROCHESTER
Uh huh. I have two shares of
Mr. Benny. He's incorporated
himself.

MAILMAN
Oh.

ROCHESTER
I bought it at thirty-nine and
it's been there for ten years.

MAILMAN
I see. Well, I must be getting
along.

ROCHESTER
Is that all the mail you have
for Mr. Benny?

MAILMAN
No, I'm still carrying that
letter with the postage due
on it...But I guess there's
no use going through that again.

ROCHESTER
No, I suppose not. How long ago
was the letter mailed?

MAILMAN
I don't know, it was handed
down to me by my father...
Goodbye.

ROCHESTER
Goodbye.

Rochester closes the door and goes to living room.

3. INT. LIVING ROOM - MED. SHOT
As Rochester comes into the room, Jack also comes in.

3.

JACK
Good morning, Rochester.

ROCHESTER
Good morning, boss. Here's the mail.

JACK
Thank you.

Jack sits at the table, and starts opening the mail, as Rochester pours his coffee for him.

JACK (contd)
(opens a letter)
Hmm...here's another letter from the California Bank. It's about that loan.

ROCHESTER
What are you going to do, boss?

JACK
I'm going to turn them down.
(puts it down and opens another letter)
Hmm...Here's one from my barber. I wonder what he wants.
(reads)
"Dear Mr. Benny...We're writing to all of our customers who got shaved last Saturday. Are you missing an ear?...If it is not called for within thirty days, we will put it with our collection."Well, that's fair.

Jack puts down the letter and feels both his ears.

ROCHESTER
Boss, would you like some eggs?

JACK
No thank you, Rochester, I don't like to eat so heavily when I'm going out to play golf.

ROCHESTER
You're gonna play again today?

CONTINUED

3. CONTINUED

3.

JACK

Yes, sir...There's nothing more relaxing than to get out on the golf course. Especially when the weather is so beautiful.

ROCHESTER

Well, you certainly were happy when you came home yesterday.

JACK

Why shouldn't I be? I played in the seventies.

ROCHESTER

I know what the temperature was, but what did you shoot?

JACK

A hundred and three.

ROCHESTER

A hundred and three!

JACK

Yes...on the last nine I had a couple of lucky putts... Rochester, do me a favor would you and bring my clubs, please?

ROCHESTER

Yes, sir.

Rochester exits. We HEAR the door bell.

JACK

I'll get it.

Jack goes to the front door.

4. INT. FRONT HALL - MED. SHOT

4.

As Jack enters from living room and opens the door. Kitzel is there.

ARTIE

Hello, Mr. Benny.

JACK

Well, Mr. Kitzel.

APPLAUSE.

5. INT. LIVING ROOM - MED. SHOT
As Jack and Kitzel enter from front hall.

5.

JACK
Gosh, it's certainly nice to
see you, Mr. Kitzel.

ARTIE
Likewise, I'm sure.

JACK
Come in. Come right in and
make yourself at home...come in
in and sit down.

ARTIE
(sitting down)
Thank you.

JACK
What are you doing in this
neighborhood?

ARTIE
I'm just coming from my
nephew's. You know he
just opened up a brand new
dental office right here in
Beverly Hills.

JACK
Oh, I didn't know that. Would
you like to join me in some
coffee?

ARTIE
Oh no, my jaw is still hurting
me.

JACK
Oh, you had a tooth pulled.

ARTIE
Five of them.

JACK
Mr. Kitzel, you had five bad
teeth?

ARTIE
Only one bad.

JACK
They why did you let him pull
the other four?

CONTINUED

5. CONTINUED

ARTIE

He's a beginner, he needs the experience.

JACK

Oh, I see.

ARTIE

But he's going to be a very wonderful dentist. He's still studying hard. He wants to specialize in stopping pain... so he's studying the nerves of the teeth.

JACK

Really?

ARTIE

Yes. And you should see how delicately he works...He removes the nerves from the teeth and hangs them on tiny little racks.

JACK

Say, that must be quite a job.

ARTIE

It's nerve-wracking.

JACK

Mr. Kitzel..you went through all that just to make up a joke?

ARTIE

(laughs)

Yes...I guess I'm still a little silly from the laughing gas he gave me.

JACK

Oh, he gave you laughing gas as an anesthetic?

ARTIE

Yes, and it's the silliest thing. He puts the pliers in my mouth, turns on the gas and then it starts ...I'm laughing, he's pulling... he's pulling, I'm laughing....

JACK

I never had that. How long did you keep laughing?

ARTIE

Till he handed me the bill.

6. ANOTHER ANGLE - TO INCLUDE ROCHESTER
As he comes into the room with Jack's golf bag and
carrying a tennis racquet.

6.

ROCHESTER
Oh hello, Mr. Kitzel.

ARTIE
Hello, Rochester.

ROCHESTER
There are your clubs, boss.

JACK
Thank you.

ARTIE
My, what a happy household...
(to Jack)
You're going to play golf...
(to Rochester)
and you're going to play tennis.

ROCHESTER
No no, he's going to play golf.
I'm going out in the back and
beat the rugs.

Rochester exits.

ARTIE
He beats the rugs with a tennis
racquet?

JACK
Well...it is confusing...
Yesterday he forgot himself and
jumped over the clothes-line...
Well, Mr. Kitzel, if you don't
want coffee, is there anything
else you'd like?

ARTIE
No no, I appreciate you but I
got to be running along. The
only reason I dropped in is
because I want to invite you
to me and my wife's anniversary
party Saturday night.

JACK
Oh, you're having a wedding
anniversary. Which one?

ARTIE
Thirteen.

CONTINUED

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6. CONTINUED

6.

JACK
Thirteen? Isn't that unlucky?

ARTIE
What was so fortunate about
the other twelve?

JACK
Mr. Kitzel, you have the most
wonderful sense of humor...and I
I'll be at your anniversary
party.

ARTIE
Wonderful...then you'll have
a chance to meet my uncle.
What a character. Everybody
calls him Tex.

JACK
Oh. He's from Texas?

ARTIE
No, he's in the textile business.
Well, Mr. Benny I got to be going.
I don't want to be late for my
bus.

JACK
Wait a minute...you don't have
to take a bus. I can drop you
off on my way to the club.

ARTIE
Bless your heart

We HEAR the phone RING.

JACK
Excuse me a minute.

He answers the phone.

JACK
Hello.....OK, put him on.
(to Mr. Kitzel)
It'll just be a minute. It's
my manager.

KITZEL
Oh, fine.

CONTINUED

6. CONTINUED

6.

JACK
(into phone)
Hello, Joe,.....Now?...But
I want to play golf....
everything has to be an
emergency...All right, wait for
me. I'll be in the office in
twenty minutes.
(hangs up)

KITZEL
What's the matter, Mr. Benny...
Something is wrong?

JACK
That's the trouble with
show business. There's always
an emergency. Now I have to go
down to the office.
(calls)
Oh, Rochester.

Rochester comes in with the tennis racquet.

ROCHESTER
Yes. boss.

JACK
(pointing to his
clubs)
Rochester, you can put my
clubs away. There's an
emergency. I have to go
down to the office.

ROCHESTER
Hee, hee, hee.

JACK
What are you laughing about?

ROCHESTER
I was just thinking how
lucky I am.

JACK
What do you mean?

ROCHESTER
You have to give up your golf
game, but I can still go out
in the back yard and beat the rugs.

CONTINUED

6. CONTINUED

6.

JACK
Oh, never mind...come on, Mr.
Kitzel. My car is in the back.

As they start out, we

DISSOLVE

6A. ROCHESTER - MED. SHOT
As he starts to put golf clubs away, we HEAR the door
bell. Rochester goes to the door.

6A.

6B. INT. HALL
As Rochester enters and opens door to admit the mailman.

6B.

ROCHESTER
Oh, it's you again.

MAILMAN
Yes, Rochester.
(handing Rochester
an opened package)
I have a package here for Mr.
Benny...a carton of Lucky
Strike.

ROCHESTER
Oh, he'll be -- wait a minute...
this package has been opened.

MAILMAN
I know, By mistake I delevered
it to the house on the corner...
the Hendersons.

ROCHESTER
Oh.

CONTINUED

6B. CONTINUED

6B.

MAILMAN

And before I could get them back he had opened it and was smoking one. Well, it wasn't easy to ask him to give it back because while he stood there smoking, he told me that a Lucky Strike is the best tasting cigarette he ever smoked and he also said that a Lucky Strike is a genuine cigarette.

ROCHESTER

Oh, it is...it is... And a Lucky is all cigarette, too...it's made out of that fine, light, naturally mild, good tasting tobacco and it's toasted to taste even better... cleaner, fresher, smoother.

MAILMAN

Why, that's exactly what Mr. Henderson said.

ROCHESTER

Well, I can understand why two packages are missing.

MAILMAN

Well...Mr. Henderson only took one package.

ROCHESTER

Huh?

MAILMAN

(taking package out of his pocket and holding it up)

Do you mind if I keep it?

ROCHESTER

No...go ahead.

MAILMAN

Thanks Rochester.

ROCHESTER

You're welcome.

DISSOLVE:

7. INT. JACK'S OFFICE - MED SHOT
As Jack enters. Joe is on the phone talking.

7.

7. CONTINUED

7.

JOE
No, no, I can't make any final
decision till Benny gets here.

JACK
I'm here, I'm here .

JOE
(into phone)
I'll call you back.
(hangs up)

JACK
All right, Joe, what's the big
emergency?

JOE
It's the same old thing. You're
supposed to do a show next week
and we haven't got a script yet.

JACK
Where are my writers?

JOE
I've already called them. They
should be here any minute. You
know, Jack, I don't know--

8. ANOTHER ANGLE - TO INCLUDE TWO WRITERS
As they come in through door.

8.

JACK
Here they are now...Now look
fellows, I'm going to be in a ---

JOE
Benny, let me handle this...
Now look, fellows, I've been
trying to get you on the phone
all week. Where have you been?

SAM
Palm.
HARRY
Springs.

JACK
Boys, look...you've been writing
for me for a long time and every
week I have to wait till the last
minute to get a script. Now you're
not being fair to me or to yourselves.
You've got the ability.

(MORE)

CONTINUED

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8. CONTINUED

8.

JACK (CONT'D)

You fellows are, without a doubt,
the most talented, the most
original, and prolific writers
in the entire television industry.

HARRY

Gee, do you really feel that way
about us?

JACK

Well, of course I do.

SAM

Then how come you cut our salaries?

JACK

Because I don't let sentiment
interfere with business...that's
why.

HARRY

Well, we don't let business
interfere with pleasure.

SAM

That's right...that's why we went
to Palm...

HARRY

Springs.

JACK

I know where you went. Now will
you please go in the other room
and start on a script.

SAM

Okay.

Harry and Sam get up and walk over to the door. There
Harry stops.

HARRY

You go first. You're talented.

SAM

No, no, you go first. You're
prolific.

HARRY

No, but you--

CONTINUED

8. CONTINUED

8.

JACK

Don't stand there arguing. If you don't know what to do, toss a coin.

HARRY

We ain't got one.

JACK

Oh yes, yes...I forget. You just came back from Palm

JOE

Springs.

JACK

Yeah...boys, will you do me a favor and go in the other room and start writing.

SAM

Okay...Gimme the pencil, Harry.

HARRY

You've got it, Sam. I gave it to you yesterday.

SAM

No. No, I gave it back to you.

HARRY

Yeah, but after that I put it in your ---

JACK

(handing them a
mechanical pencil)

Here, use my pencil! For heaven's sakes. Now go to work.

HARRY

Okay.

They leave.

JOE

Well, let's hope that Chayefsky and Hemingway come up with something good.

JACK

Are you kidding? Those two nit-wits not only can't write, they don't even know how to add. I cut their salary two years ago and they just found out about it.

CONTINUED

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8. CONTINUED

8.

JACK (CONT'D)

Anyway, Joe, if they don't come up with anything, we've got nothing to worry about. We can go back to one of our old scripts and revise that. I've been saving them and there must be fifty of them in this cabinet. I saved them all. We can look over a few of them.

Jack throws open the cabinet door and the shelves are completely empty.

JACK

(surprised)

Hey, that's funny...it's bare.

JOE

Well, what now, Mother Hubbard?

JACK

I can't understand it. I had over 50 scripts.

(stepping back to his desk)

My secretary.

Jack presses a button and talks into an inter-com.

JACK

Miss Adrian, would you come in here, please?

(to Joe)

I don't know what could have happened to them.

9. CLOSE SHOT - IRIS
As she appears in the doorway.

9.

IRIS

What do you want, Mac?

10. CLOSE SHOT - JACK

10.

JACK

It's not Mac. It's Jack! In fact, it's Mr. Benny.

11. TWO SHOT - JACK AND JOE

11.

JACK

(whispers)

She just can't forget that she used to be a waitress.

CONTINUED

AIX01 0339013

11. CONTINUED

11.

JOE
(whispers)
I know what you mean. Yesterday
she typed a letter for me, and
at the bottom instead of
putting "respectfully yours", she
wrote "Please Pay Cashier."

JACK
I can understand that.

12. MED. SHOT - TO INCLUDE IRIS

12.

IRIS
You men are all alike. Every time
you see a pretty dame, you start
whispering.

JACK
Miss Adrian, I had over fifty
scripts in the cabinet. Now
where are they?

IRIS
They're in my office.

JACK
Well, will you please go get
them?

IRIS
Okay.

She exits.

JACK
I can't understand why she keeps
moving things around. I had those
scripts in perfect order, classified
as to subject matter and everything.

Iris enters carrying a stack of scripts.

IRIS
Here you are.

JACK
Thanks. Why were they in your
office?

IRIS
I have to sit on something, you
won't buy me a chair.

She exits.

13. TWO SHOT - IRIS AND JOE

13.

JACK

One thing at a time. I bought
you a desk. I'll buy you a chair
as soon as I know you're going
to work out. Now go.

IRIS

Okay.

Exits.

JOE

Come on, Jack. Let's start
reading those scripts.

JACK

Okay.
(takes the top script
off the stack)
Hmm, this one is still warm...
well, let's look them over.

The two writers come back into the room.

SAM

Say, Mr. Benny ---

JACK

Oh, fellows...have you got an
idea?

SAM

Yeah, we got an idea, but we
couldn't write it down.

JACK

Why not? I gave you a pencil.

HARRY

I know, but it ain't got no lead
in it, see?

JACK

(sarcastic)
Oh, it ain't got no lead in it?...
(taking pencil from him)
Give me that. All you do is turn
this little knob here and out
comes the lead...It's an automatic
pencil. That's what it is, an
automatic pencil.

HARRY

(taking pencil)
Oh yeah...Hey, look, Sam...All you
do is turn this knob and the lead come
comes out.

CONTINUED

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13. CONTINUED

13.

SAM
Hey, that's pretty good...Let me
turn it.

HARRY
No, I wanna turn it.

SAM
Let me...just once.

JACK
I've turned it...I've turned it
already! Now will you please go and
and write something.

They leave.

JOE
Jack, I don't know why you keep
those guys on.

JACK
I don't know, either. You'd think
they would be a little more
grateful. I brought them over here...
I taught them English...gave them
two meals a day...

Iris appears in the doorway.

IRIS
Hey, when are you gonna finish
with that stack of scripts? My
feet are killing me.

JACK
You'll have them as soon as I'm
through with them.

IRIS
Okay, Mac.

JACK
The name is Mr. Benny.

IRIS
You didn't mind me calling you
Mac last night.

JACK
That was on Mulholland Drive,
now we're in the office.

CONTINUED.

13. CONTINUED

13.

IRIS

Okay, Poopsie.

She leaves.

JACK

Poopsie.

JOE

Hey, Jack look...Here's a script
you were nuts about and we've
never been able to do it.

JACK

(looking at the script)
This one? Let's see...That will
be fine.

JOE

Sure...all you and your writers
have to do is cut it down to time
and polish it up a little.

JACK

No, no, Joe...You and the writers
are going to do that. I'm going
out and play golf.

JOE

But Jack ---

JACK

And another thing. I've been
working too hard so I'm going
to miss the first rehearsal. You
can get me a stand-in.

JOE

But Jack, we won't know how the
show is going to work out with a
stand-in. You've got to come down
to the studio and rehearse.

JACK

I gotta do this, I gotta do that.
I don't gotta do anything. I'm
going to play golf.

Jack storms out of the office.

IRIS' VOICE

So long, Mac.

CONTINUED

13. CONTINUED

13.

JACK'S VOICE

Oh, shut up!

We HEAR the door slam off scene. Iris comes into the room.

IRIS

Well! What's with him?

JOE

Oh, I don't know...it's hard to believe that he's the same man that I discovered.

IRIS

What? You discovered Jack Benny?

JOE

Why, yes, didn't you know?

IRIS

No.

JOE

Well, let me tell you about it. It was many years ago. I was driving through Arkansas and my car broke down. I had to stay overnight... so to kill a few hours I went to the local theatre...They didn't even have a marquee. I can still remember the master of ceremonies walking out on that stage.

DISSOLVE

14. SMALL TOWN STATE - NIGHT

14.

As Master of Ceremonies comes out. He is a typical country man.

M.C.

And now, ladies and gentlemen, your favorite and mine...from your own local community...Zeke Benny and his Ozark Hillbillies.

14A JACK

14A.

comes out with his hillbillies and does the first number -- "You are my sunshine". APPLAUSE

CONTINUED

14A. CONTINUED

14A.

JACK

I want to thank you folks...I'd like to have you meet my boys... Fellow there with the concertina, that's Charlie Bagby. He's the smart one of the group...Hey, Bag, How much is two and two?

Charlie stamps his foot four times.

JACK

He's our business manager... This fellow here with the clarinet his name is Wayne Songer. We're mighty proud of Wayne. Last week at the County Fair, he won first prize in the Fly Attraction Contest... Wasn't even entered...Good work.

(puts his arm around
little girl)

This is my wife.

(points to Sammy)

That's our son, Sammy...Fellow there with the bass, his name is Don Rice.

(Don takes off hat)

That aint exactly a crew cut. You see, the reason his hair stands up like that is because he was pardoned 30 seconds after they pulled the switch. Remember boys? They tried the gas chamber but he kept eating the pellets. Fellows sitting down here, my guitar player is Frankie Remley...Glad to see you standin' up, Rem. He never had a guitar lesson in his life. Took it up by accident. He figured as long as his hand was shakin' anyway, he might as well have something behind it. He's the fellow who makes us laugh all the time...He's quite a card...Hey Rem, say something funny.

FRANKIE

Razz-ama-tazz!

Everybody laughs.

JACK

Good. And now, folks, we're going to play --

14B. TWO MEN
come out with guns, one on each side of stage.

14B.

1ST MAN
Now listen, Lem, I got a bone to
pick with you. I don't like the
way you been treating my daughter.

2ND MAN
How come?

1ST MAN
Well, you took her out last night.

2ND MAN
Well, I brought her back.

1ST MAN
That's what I mean.

Both men shoot at each other and fall dead. Jack
puts his hat over his heart.

JACK
Take off your hat, son.

Sammy takes off hat -- hair comes off with it.

JACK
Now, we're gonna play a real hot
tune called "Fascinating Rhythm".
Hit it, boys.

14C THEY PLAY "Fascinating Rhythm"
APPLAUSE and playoff right after end of number.
Curtain closes leaving little girl in front. Curtain
opens.

14C.

JACK
Hey Maw...Hey Maw.

Jack takes the girl back in. Curtain closes. Curtain
opens and Jack brings girl out front for a bow. Curtain
closes.

ANNOUNCER
Jack will be back in a moment,
but first here's a word about a
light smoke...Lucky Strike.

CONTINUED

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL (1:00)
#168
(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: EFFECT OF RAIN)

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

(MUSIC: REVISED VERSION
"LIGHT UP TIME" SONG)

SOLO (OVER)

CUT TO TWO-SHOT OF RUSS
AND GRACE STANDING BENEATH
RUSS' UMBRELLA. RUSS GIVES
HER HIS CIGARETTE AND TAKES
OUT PACK OF LUCKIES AND
CIGARETTE FOR HIMSELF.

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)

(SPOKEN)

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

Light up a light smoke

(SOLO)

A Lucky Strike.

(CONT'D)

TV FILM COMMERCIAL # 168
(UMBRELLAS)

QUICK DISSOLVE TO LUCKY
STRIKE PACK ON A DARK,
MAHOGANY TABLE WITH A
RICH TABLE LIGHTER AND
AN INTERESTING ASHTRAY
WITH A LIGHTED LUCKY.

BEHIND THE PACK IS A
PICTURE WINDOW, RAIN
SPLASHING HUGE
DROPLETS AGAINST IT.

SUPER WORDS: "SUPERBLY
LIGHT."

POP OUT SUPER. POP ON
SUPERED WORDS: "IT'S
TOASTED."

WIPE BACK TO TIGHT
CLOSEUP OF RUSS AND
GRACE. THEY ARE
HAPPILY SMOKING.

PULL BACK TO MEDIUM
SHOT AS THEY WALK
OFF.

HELPER (V.O.)

Right as rain! The right smoke's
a light smoke and when you smoke
a Lucky, you are smoking light!

HELPER

You're smoking superbly light,
naturally good-tasting tobacco

that's TOASTED to enhance the
lightness ... to make the
taste even better. Make your
next carton Lucky Strike!

SOLO (OVER)

For the taste that you like

Light up a Lucky Strike.

(MUSIC: OUT)

(MORE)

TV FILM COMMERCIAL # 168
(UMBRELLAS)

CUT TO AIR SHOT. RUSS AND
GRACE WALK OFF SCREEN.
SUPER A LUCKY STRIKE CARTON
AND WORDS: "THE BEST-
TASTING CIGARETTE YOU EVER
SMOKED!"

HELPER (SPEAKING OVER)

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

15. INT. JACK'S BEDROOM - ROCHESTER 15.
Rochester is turning down Jack's bed. The door opens and Jack comes in.

JACK
Hello, Rochester.

ROCHESTER
Hello, Boss, you're home pretty late. You must've worked pretty hard at the office.

JACK
(starting to undress)
I didn't stay at the office. I went out to the club and played golf...had dinner. played a little gin rummy with the fellows. You know, after all my years in show business, believe me, I think I'm entitled to a little relaxation.

Jack goes into bathroom to take off his shirt.

ROCHESTER
I think so.

JACK'S VOICE
I wish my manager felt the same way. He thought I was ritzy, just because I asked for a standin.

ROCHESTER
You ritzy?

JACK'S VOICE
Yeah...believe me, underneath I haven't changed in thirty years.

Jack comes in from the bathroom in his undershirt which is the same one he wore in the hillbilly act. He picks up pajamas off the bed, starts back toward bathroom... then stops and faces camera.

JACK
Goodnight, folks.

FADE OUT.

THE END

4/16/58

END CREDITS FOR APRIL 20, 1958
"HILLBILLY"
#864

Card #1 Directed by
DON WEIS

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 Cast
ARTIE AUERBACH
IRIS ADRIAN
MEL BLANC
RUSS CONWAY
SAM HEARN
JOE KEARNS
KAY KUTER
HERB VIGAN
GUY WILKERSON

Card #6 FRANKIE REMLEY
SAM WEISS
CHARLES BAGBY Hillbilly
DON RICE Group
WAYNE SONGER
VALERIE SCOTT

Card #7 Director of Photography
WILLIAM A. SICKNER, A.S.C. ---50%

Card #8 Art Director.....John Meohan
Editorial Supervisor....Richard G. Wray, A.C.E.
Film Editor.....Daniel A. Nathan, A.C.E.
Set Decorator.....Perry Murdock

ATX01 0138025

Card #9

Assistant Director.....James Hogan
Sound.....Earl Crain, Jr.
Costume Supervisor.....Vincent Dee
Makeup.....Leo Lotito, Jr.
Hair Stylist.....Florence Bush

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

Card #10

THE JACK BENNY PROGRAM (Caricature of Jack)
is a
J & M PRODUCTION
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Revue insignia

MCA insignia

(FADE OUT OF INSIGNIA)

FADE IN #11
"BACHELOR FATHER"
CARD

DON WILSON (V.O.)

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

DISSOLVE TO CARD #12
"TRACKDOWN" Ad

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

DISSOLVE TO CARD #15
INDIAN HEAD Br

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 - -A-
FILTER TIP TAREYTON
TV HITCHHIKE #345 (GIRL)
(:30)

POP ON ABSTRACT SHAPE.

JINGLE (V.O.)

Mildness ...

POP ON LARGER SHAPE.

Mildness ...

POP ON STILL LARGER SHAPE.

Mildness ...

LARGER SHAPE INCLUDING
"MILDNESS"

Mildness.

REVEAL COMPLETE GIRL AND
LETTERING

Mildness makes the difference.

DS TO MCU AS GIRL TAKES PUFF.
TAKE OUT SLOGAN AS GIRL
LIFTS PACK INTO FRAME.

(O.C.)

That's something TAREYTON taught me.

HOLD ON MCU OF GIRL WITH PACK
IN FRAME.

When you smoke a lot,

TAREYTON'S mildness does make a

difference ... you get more enjoyment
all the way.

CUT TO FULL HEAD SHOT - WORD
MILDNESS ON SCREEN.

JINGLE (V.O.)

Mildness ...

CUT TO TIGHTER SHOT OF HAND.

Mildness ...

CUT TO STILL TIGHTER SHOT
WORD MILDNESS INCLUDED ON
RIGHT OF FRAME.

Mildness ...

CUT TO ECU OF HAND HOLDING
CIGARETTE AND WORD MILDNESS.

Mildness.

WIPE ON BALANCE OF SLOGAN.

Mildness makes the difference.

CUT TO PACK FRAME LEFT SUPER
"SMOKE FILTER TIP TAREYTON."

Smoke FILTER TIP TAREYTON.

CUT TO ECU OF TOP HALF OF
PACK LETTERING SCRAMBLES TO
READ "MILDNESS MAKES THE
DIFFERENCE."

FILTER TIP TAREYTON, Mildness makes
the difference.

DISSOLVE TO CARD #14
JACK BENNY PROGRAM.

DON (V.O.)

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

RTMO1 0339027