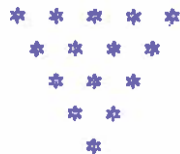


Willys-Overland

presents

"THE WORKHORSES OF THE FARM"

A Motion Picture



WILDING PICTURE PRODUCTIONS, INCORPORATED

Chicago	Detroit	New York
Cleveland	Hollywood	
St. Louis	Cincinnati	

Job #3102

Writer: Leo S. Rosencrans  
Date : October 21, 1949  
Rev. : October 26, 1949  
Rev. : November 1, 1949  
Rev. : November 11, 1949

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MUSIC: RURAL ATMOSPHERE

FADE IN

SCENE 1.

EXT NICE LOOKING FARM  
(BG FOR MAIN TITLE)

We open on a pretty farm scene. The camera is out in front of the pretty farm house -- across the highway from it. There is a lane leading off the highway and into the yard at one side of the screen. As we establish the beautiful rural setting, a Willys 4-WD Station Wagon drives into the scene, across past the camera and turns into the lane. As it starts up into the yard (the camera PANNING a little with it) the following Main Title FADES IN over the scene.

Willys-Overland

presents

THE WORKHORSES  
OF THE FARM

The lettering FADES OUT and we cut to the next scene.

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SCENE 2.

INSERT STATION WAGON

Close shot of the station wagon, near the right front. On the door is lettered:

FARM VEHICLE SURVEY

We can be as close to the car and at an angle that the car can be shot on the stage (with a sky backing, if necessary). The door opens and the narrator steps out, so he is well established. At the same time, FADE IN these words across the lower part of the scene:

With

The narrator looks off scene past the camera; then turns to the director of the picture who is just stepping out of the station wagon to join narrator. The lettering DISSOLVES TO:

Directed by

The director points to something out of the picture and he and the narrator move out. As the lettering DISSOLVES OUT, their place is taken by the cameraman carrying camera on closed tripod. He sets it down screen center for a

(CONT'D)

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SCENE 2 (CONT'D)

moment as he looks off in the direction the first two men have gone, and the next words DISSOLVE IN:

Cameraman

He picks up camera and tripod and moves on out of the picture as the lettering DISSOLVES OUT.

SCENE 3.

INSERT REAR END OF STATION WAGON.

MS looking into open rear end of the station wagon. The sound man is sitting inside the station wagon near the open door, wearing earphones and fiddling with his monitor board, or something that will pass for it. Over it DISSOLVES IN the words:

SOUND

Naturally the real names of the director, cameraman and sound man will be used. (The ~~writer~~ doesn't get in on this because most of what follows is supposed to be spontaneous! And the writer isn't very photogenic anyway!)

As the last lettering FADES OUT, we cut to the next scene.

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SCENE 4.

INSERT FRONT END OF STATION  
WAGON.

MS of front end of station wagon. The narrator has come back and reached into the front seat to take out his briefcase, or something. He closes the door as though to move on out of the scene; pauses; calls to someone off screen to wait a minute, then turns and speaks informally full into camera.

NARRATOR:

Just a minute!

Now turns full into camera.

I'm . I want to say a word about why I made this picture. I'm interested in farming. Almost nine out of every ten persons on this Earth make their living on a farm. But, mark this -- only in America is the farmer making a living that's worthwhile! Oh, but you say, a big part of that is due to mechanized farming. True.

(CONT'D)

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SCENE 4 (CONT'D)

NARRATOR (CONT'D)

But it's more than that! Thanks to a brand new concept, on the part of one automotive manufacturer at least, powered implements are being made far more versatile -- far more useful, since the war than ever before -- and have been brought within the reach of everybody -- the small farmer, or small businessman, as well as his bigger neighbor. I think this survey will open your eyes. I know it did mine!

DISSOLVE TO

SCENE 5.

SERIES OF SHOTS OF MILITARY  
JEEPS IN ACTION IN WAR.  
(Library)

To be lifted from opening  
part of Monroe picture:  
"Revolution in Pleasant-  
ville."

(CONT'D)

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SCENE 5 (CONT'D)

NARRATOR'S VOICE:

It started with the GI's. Hundreds -- thousands of them drove these rugged vehicles all through the war. They swore those power buggies would go anyplace and do anything!

SCENE 6.

EXT. MCU GI IN JEEP PAT-  
TING STEERING WHEEL.  
(Library)

From Monroe movie.

Thousands said: "When I get home, I'm going to have me one of these!" And many of them did.

SCENE 7.

EXT. PROFILE OF MILITARY  
JEEP.

Camera on rather low set-up looking at side of old military Jeep in MS. In a moment we are going to do a LAP DISSOLVE from this to the new jeep in approximately the same position

(CONT'D)

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SCENE 7 (CONT'D)

except the new Jeep is a little nearer the camera and has windshield up, or extra bed attachment, or something besides the lighter color to differentiate it from the war-time model.

NARRATOR'S VOICE:

And they discovered that this military vehicle had also been converted to civilian life.

LAP DISSOLVE

SCENE 8.

EXT PROFILE OF NEW JEEP.

This is the shot of the new Jeep described above.

The new Universal Jeep is stronger and better than ever! Any way you look at it.

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SCENE 9.

INSERT STILL WITH POPPING CIRCLES.

A "worm's eye" view of the Jeep (obtained by laying the Jeep on its side and shooting straight at the under side.) POP IN white circles to point up the feature as mentioned. Leave the arrows in so that the effect may be cumulative.

NARRATOR'S VOICE:

From a worm's eye view, we find  
a heavier frame -- heavier axle  
-- bigger clutch -- bigger transmission -- bigger transfer case  
-- bigger ring gear and pinion  
in the rear differential. Heavier  
springs -- and new improved  
steering.

SCENE 10.

INSERT. BCU GOVERNOR THROTTLE POP IN CIRCLE.

BCU of this governor throttle. After a moment, a man's hand comes in and pulls out throttle several notches.

(CONT'D)

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SCENE 10 (CONT'D)

NARRATOR'S VOICE:

An outstanding optional feature is this engine speed control governor, which now gives the Jeep all the basic operations of a tractor.

SCENE 11.

INSERT. POWER TAKE-OFF  
POINT POP IN CIRCLE.

A highly efficient power take-off and pulley drive, plus the special governor, enables the Jeep to do better belt work than lots of heavier equipment.

DISSOLVE TO

SCENE 11-A.

EXT MAN SAWING HEAVY LOG  
WITH JEEP.

This scene should look as though a farmer was cutting up a big tree in his wood lot, OR one of the highway maintenance crews (maybe

(CONT'D)

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SCENE 11-A (CONT'D)

two men) cutting up a tree which the storm has blown down and across a residential street -- so the scene will fit BOTH farm and industrial version.

The first scene is MCU of man sawing with a hand power saw. (Client will advise name.) The Jeep does not show. This is supposed to be how the saw works from some OTHER power take-off.

NARRATOR'S VOICE:

A quick illustration of this -- anyone who has done much sawing with a power take-off will recognize this sound -- when the going gets heavy!

SOUND: DUB IN natural sound of sawing; for a moment the saw is buzzing steadily along; then as it bites deeper into the tree, the sound dies as the saw and power stall.

Hear it stall?

The sawer pulls the saw out a little and tries again; and again the saw stalls.

SOUND: REPEAT.

Now on the same job ...

FAST WIPE

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SCENE 11-B.

EXT JEEP WITH GENERATOR  
AND SAW CUTTING LOG.

Start with MS of back  
end of Jeep with genera-  
tor, from which line runs  
to power saw off one  
side (to which we'll PAN  
in a moment.)

NARRATOR'S VOICE:

... let's substitute Jeep power.  
Not only does the unusually sen-  
sitive governor give positive  
control ...

PAN TO MS of man re-  
peating sawing operation.

... but it automatically pro-  
vides more power when more power  
is needed! Listen!

REPEAT SOUND of sawing  
operation; only now, as  
the saw starts to bog  
down, it speeds up and  
zooms ahead.

Hear that? When the saw starts  
to bog down, the power steps up  
and on we go!

SOUND: REPEAT SOUND  
IMMEDIATELY ABOVE.

DISSOLVE TO

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SCENE 12 DELETE

SCENE 13.

INSERT MONROE HYDRAULIC  
LIFT. (Library)

CU looking down on Monroe  
hydraulic lift installed.

NARRATOR'S VOICE:

Here's another piece of optional  
equipment specifically designed  
to make the Jeep more versatile  
-- the Monroe hydraulic implement  
lift. With this marvelous but  
simple device ...

SCENE 14.

EXT JEEP WITH LIFT TYPE  
DISC HARROW ATTACHED.

Profile shot, still from  
a low set-up, of Jeep  
with a tandem disc harrow  
attached. The tandem  
disc is suggested because  
it is bulky, which is what  
we want to provide the  
most impressive effect with  
the action that follows. A  
young farmer walks into the  
scene and swings himself  
easily into the driver's  
seat. He touches the con-  
trol lever and the harrow,

(CONT'D)

SCENE 14 (CONT'D)

which has been resting on the ground, rises to its portable position.

NARRATOR'S VOICE:

... the new Universal Jeep was transformed from the principle of the ordinary tractor which simply pulls the implements around -- merely replacing the horse (!) -- to now making the Jeep and each implement, a part of each other!

SCENE 15.

EXT SHOTS OF PLOWING  
(Library)

From "Revolution In Pleasantville". Starting where Jeep brings in plow and opens field with the first furrow.

Every farm boy remembers the thrill of the first time he ever plowed a furrow -- but I'm telling you, it has nothing on the thrill you get the first time

(CONT'D)

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SCENE 15 (CONT'D)

NARRATOR'S VOICE (CONT'D)

you touch the control lever on  
your Jeep that drops your plow  
and you turn your opening fur-  
row sitting on a cushioned seat!

DIAGONAL WIPE

SCENE 16.

EXT FINISHING A FIELD.  
(Library)

Jeep plowing last furrow  
in field. (Also from  
"Revolution in Pleasant-  
ville").

Never before have there been  
farm tools combining such ease,  
efficiency, simplicity and econ-  
omy. Anyone who can drive a  
car can plow ...

SCENE 17.

EXT SERIES OF IMPLEMENTS  
BEING OPERATED BY JEEP.  
(Library)

Also from "Pleasantville"  
comes the series of shots  
of cultivating (both in  
corn field, and in orchard)  
spraying, mowing, terracing,  
digging post hole. (This  
sequence will be interrupted  
by an insert MCU of young  
farmer talking.)

NARRATOR'S VOICE:

... harrow -- plant -- cultivate  
-- spray -- mow -- combine with  
a Jeep -- or do any of a hundred-  
and-one other jobs on a farm!  
And do it faster -- because the  
Jeep develops more horse power  
than any tractor of comparable  
size. You do it less tiringly  
-- because you are riding in an  
automobile-type machine -- with  
new refinements like spring  
cushion seats. And you do "better  
by your farm" -- because you reduce  
the amount of dead weight on your  
land -- do less soil packing. As  
one young fellow -- Don Osburn --  
told me ...

SCENE 18.

EXT MCU DON OSBUN,  
KENTON, OHIO. (SYNC  
CLICK TRACK)

MCU of Don Osbun against  
farm BG. He looks square-  
ly into camera. He is  
young man who was GI dur-  
ing war.

DON OSBUN:

Sure, I'll tell you what the Jeep  
has done for me -- it has mechan-  
ized my farm! -- It's given me  
transportation. I'm able to go  
places on my farm -- and carry  
material -- where I never could  
go before, on wheels, and I can  
work places I could never work  
before -- safely -- so you see  
I use it for a tractor, a pick-  
up truck, or a car. It's given  
me a new major farm power unit.  
All at a price I can afford!

NARRATOR'S VOICE:

Thanks, Don.

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SCENE 19.

EXT COMPLETE SERIES OF  
IMPLEMENTS BEING OPERATED  
BY JEEP. (Library)

NARRATOR'S VOICE:

So this is how I first saw this  
revolutionary new idea -- only  
as a break for the small farmer.  
How the fellow with limited means  
now could have the advantage of  
mechanized tools. Well, I was  
right that far -- but, as the  
old saying goes, I hadn't heard  
nuthin' yet!

DISSOLVE TO

SCENE 20.

EXT ENTRANCE TO FARM.

MS of entrance to farm with  
mailbox with names in FG;  
gateway behind at angle.  
After a moment, a station  
wagon (supposedly driven by  
Mr. Combs) turns in from high-  
way and rolls up drive.

(CONT'D)

SCENE 20 (CONT'D)

NARRATOR:

I dropped in at Spendthrift Farm,  
in the heart of the Blue Grass  
country, Lexington, Kentucky,  
owned by Leslie Combs, the Second.

SCENE 21.

EXT LS PAN OF FARM -- OR --  
RUNNING SHOT UP DRIVE.

Either an ESTAB SHOT PAN  
of farm from knoll on  
which stands the stud barn,  
or RUNNING SHOT coming up  
and over rise of ground in  
lane, getting view of farm  
from there.

Mr. Combs is not what you'd call  
"a small farmer"! He has well  
over a thousand acres here. The  
farm was named for one of its  
early great racehorses -- Spend-  
thrift -- great, great grandsire  
of Man-O-War.

SCENE 21-A.

EXT HORSES IN FIELD -- OR  
-- BEING EXERCISED.

Nice shot of beautiful horses  
in field or being exercised.

NARRATOR:

There is some beautiful horse-  
flesh here -- including one stud  
that cost half a million dollars.

SCENE 22.

EXT STUD BARN.

Camera set up so it can  
look down lane and watch  
station wagon come up and  
swing around by the stud  
barn and stop. Or perhaps  
a better shot can be had  
with the camera beyond the  
second barn, with the stud  
barn in BG.

Mr. Combs is one of the best  
known horsemen in the country.  
I found him driving a Willys  
Station Wagon -- and I saw a  
four-wheel-drive Jeep truck and  
four Universal Jeeps working a-  
round the place. I asked him

(CONT'D)

SCENE 22 (CONT'D)

NARRATOR (CONT'D)

how-come? "You're a big operator," I said; "you can afford tractors -- trucks -- anything you need." And this is what he told me.

SCENE 23.

EXT CU COMBS (SYNC --  
CLICK TRACK)

CU OR MCU of Mr. Combs by his station wagon. He turns and speaks directly into the camera. While he is talking, a helper comes in and drives the station wagon away, showing that it is in constant demand.

COMBS:

That's right. I have other tractors -- and trucks -- in the barn. I didn't buy the Jeeps to take their place. I got the first one so I'd have something to get around fast around the farm. But the boys soon were finding so many ways to use it ---

(CONT'D)

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SCENE 23 (CONT'D)

He glances off -- sees  
Jeep going by -- indi-  
cates it.

COMBS (CONT'D)

There it goes now!

SCENE 24.

EXT JEEP HAULING FERTI-  
LIZER DRILL.

MS or MLS of Jeep passing,  
hauling fertilizer drill.

COMBS' VOICE:

Hauling a fertilizer drill. We  
soil-sample all our fields and  
then feed them what they need.

SCENE 24-A.

EXT FOREMAN WITH JEEP.

MS of Jeep filled with  
medicine, etc. Foreman  
with it.

We have one Jeep here that goes  
day and night! My foreman drives  
it daytimes, and the nightwatch-  
man takes it over after dark.

(CONT'D)

SCENE 24-A (CONT'D)

COMBS' VOICE (CONT'D)

It carries medicine, and veterinary supplies -- in case either one of them finds a sick horse at any hour, day or night, they are prepared to take care of it immediately.

SCENE 25.

EXT JEEP PULLING WAGON LOAD  
OF TOBACCO STALKS. !

More and more I see we're leaving the tractors in the barn. That doesn't mean I'm going to throw them away!

SCENE 26.

EXT BACK TO CU OF COMBS.  
(SYNC --- CLICK TRACK)

COMBS:

For those who can afford it, and have a good sized place, I'd have

(CONT'D)

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SCENE 26 (CONT'D)

COMBS (CONT'D)

both a tractor and a Jeep. But  
if I could only have one, I think  
I'd take the Jeep.

NARRATOR:

Why?

COMBS (STARTING TO TICK OFF  
REASONS)

Well -- it doesn't spend so much  
time in the barn ...

DISSOLVE TO

SCENE 27.

EXT ATTACHING CHAIN HARROW  
TO JEEP. (Library)

COMBS' VOICE:

... and because it does such a  
great variety of jobs.

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SCENE 28.

EXT JEEP PULLING CHAIN  
HARROW IN FIELD.

Shot of Jeep working rather steep side of a hill, pulling through weeds a ripper, or bush and bog harrow, or terracing blade. (Consult client). Make the angle look as though it would be dangerous to attempt the same thing with a tractor.

COMES' VOICE:

The four-wheel-drive gives more traction .... And it's safe, working with a Jeep. You can go anywhere you need to without fear of tipping over.

DISSOLVE BACK

SCENE 28-A.

MS 4 W.D. JEEP Truck seed planter attached -- truck being loaded with bags. Then truck pulls out.

NARRATOR'S VOICE:

Some pretty good reasons?

(CONT'D)

SCENE 28-A (CONT'D)

COMBS' VOICE:

And our four-wheel-drive Jeep truck has so many uses too -- for instance, we can operate our seed planter -- get the benefit of four-wheel-drive traction, and at the same time, carry all the seed we need to sow a large field without making several trips to the barn.

DISSOLVE TO

SCENE 29.

EXT NEW MEXICO LANDSCAPE.

Speaking of four-wheel-drive -- a friend of mine has a ranch down in New Mexico. Down that way ...

DISSOLVE TO

SCENE 30.

EXT NEW MEXICO LANDSCAPE.

If we don't have time to go down to New Mexico for these location shots, we can find some sparse and

(CONT'D)

## SCENE 30 (CONT'D)

rough terrain to double for it. Suggest Ind. sand dunes. ELS rough, sandy stretch where there is a winding country road (not paved). Along this road, quite some distance away, we see a rapidly moving 4-WD station wagon. It runs a short distance along this road, then suddenly turns off the road and continues across country, winding in and out and up over rises of ground.

## COMBS' VOICE:

... they go in for the Willys four-wheel-drive station wagon, with all-steel body. Of course it's nothing like a Jeep.

## NARRATOR'S VOICE:

No, Willys just took the four-wheel-drive idea and built an entirely different vehicle -- much bigger than the Jeep -- different in every way -- for an entirely different purpose.

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SCENE 31.

EXT NEW MEXICO LANDSCAPE.

New angle, somewhat closer view. Crossing very bad stretch. Through a river, if possible -- but rugged going, anyhow.

COMBS' VOICE:

Well, John says it will go anywhere a cow can go! It makes an ideal chuck wagon -- and mobile bunk house. They can haul equipment, feed or salt -- or bring in a sick calf to the vet.

QUICK WIPE

SCENE 32.

EXT NEW MEXICO LANDSCAPE --  
CLIMBING HILL -- OR IMPASSABLE TERRAIN.

MLS of station wagon climbing an impossible hill -- and making it. Or going through very bad section.

It has regular two-wheel drive for the long straight-away -- and four-wheel-drive for the straight up-and-down!

(CONT'D)

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SCENE 32 (CONT'D)

NARRATOR'S VOICE (SMALL CHUCKLE  
IN VOICE)

That's what the rural mail men  
tell me.

DISSOLVE TO

SCENE 33.

EXT RURAL MAIL CARRIER  
COMING THROUGH IMPASSABLE  
COUNTRY ROAD.

MLS of rural mail carrier  
with station wagon (and  
right hand drive) slog-  
ging through just an im-  
possible mud road. As  
many angles as necessary  
to cover.

They say here, for the first time,  
is something that completely ans-  
wers their problem! It will get  
them through anything, anytime  
-- and it's even made for them  
with a right hand drive.

COMBS' VOICE:

You know what impresses me about it  
is -- Willys-Overland have taken  
the station wagon that used to

(CONT'D)

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SCENE 33 (CONT'D)

COMBS' VOICE (CONT'D)

belong to the "country club set"  
-- have retained its smartness  
and appeal -- and, with their ad-  
vanced engineering, have made it  
really practical.

DISSOLVE TO

SCENE 34.

EXT COMBS (SYNC -- CLICK  
TRACK)

Back to MCU of Combs talk-  
ing into camera.

COMBS:

And they've brought it within  
the reach of the people who need  
it most!

NARRATOR'S VOICE:

Well, thank you, Mr. Combs. It's  
been nice talking to you.

COMBS:

Come again, sir, anytime!

FADE OUT

FADE IN

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SCENE 35.

EXT RUNNING SHOT APPROACH-  
ING GLEN YEOMAN'S FARM,  
DAKOTA, ILL. -- NEAR FREE-  
PORT.

Camera looking out from  
camera car at medium sized  
farm to be selected for  
this sequence.

NARRATOR'S VOICE:

Let's see -- so far we've reported  
on the four-wheel-drive Universal  
Jeep -- and the four-wheel-drive  
Willys station wagon which is en-  
tirely different and bigger than  
the Jeep. Now we come to a third  
Willys-Overland product that is  
different and bigger than either  
of them: the four-wheel-drive  
Jeep truck!

The camera car has turned  
into the lane of the farm.

SCENE 36.

EXT GLEN YEOMAN'S FARM.

Camera car is moving through  
the farm yard up to the milk  
house where the farmer and a  
son or hired man is helping

(CONT'D)

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SCENE 36 (CONT'D)

him load heavy cans of milk  
onto the 4-WD truck.

NARRATOR'S VOICE:

One of them we found on Glen  
Yeoman's place -- a medium-size  
farm near Freeport, Ill. We lo-  
cated Mr. Yeoman out by the milk  
house, loading cans of milk.

DISSOLVE TO

SCENE 37.

EXT GLEN YEOMAN FARM  
(SYNC -- CLICK TRACK)

MS of Yeoman by his truck.  
He pauses and talks into  
camera. If he has had a  
son or hired man helping,  
that person continues in  
BG and finishes loading  
the truck.

YEOMAN:

It isn't I milk so many cows. I  
guess I'm just getting to a point  
where I'm gonna make things easy  
on myself when I can. You oughta  
see the way we used to get the  
milk out! A load of milk isn't

(CONT'D)

SCENE 37 (CONT'D)

YEOMAN (CONT'D)

light, y'know! But now --!

See that fifty rods o'gumbo?

He nods off, out of scene, presumably along this farm lane to the country road passing his farm.

DISSOLVE TO

SCENE 38.

EXT YEOMAN FARM.

Shot heavily loaded (full milk cans) Willys 4-WD truck pulling out farm lane through deep gumbo as after a heavy rain, through pools of water. Select as drastic an "obstacle course" as possible and still logical.

YEOMAN'S VOICE:

No matter how deep the gullies get when it rains, the four-wheel-drive walks right through it.

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SCENE 39.

EXT STRETCH OF POOR COUNTRY ROAD.

Shot of poor country road after a rain at a point where the truck turns into it from side land (presumably out of farmer Yeoman's place.)

YEOMAN'S VOICE:

The half mile of country road out to the highway ain't much better. It used to go for days sometimes in the wintertime without bein' opened -- till I got this truck.

SCENE 40.

EXT TWO LANE HIGHWAY (RUNNING SHOT).

Shot of same truck with load of milk cans whizzing along simple paved two lane highway. Camera car is ahead of the running truck, looking back at it.

When we hit the hard road, I shift to regular drive and go a-whizzin'. Six miles to the milk plant -- twelve miles round trip.

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SCENE 41.

EXT TWO LANE HIGHWAY  
(RUNNING SHOT #2)

Continue running shot on highway, except that camera car is now following the truck. (NOTE: If desired, can have truck pass a team and wagon pulling milk cans or other load -- or slower competitive truck. Check with client.)

YEOMAN'S VOICE:

Used to kill half a day. I can  
do it now in half an hour. And  
no aching back!

DISSOLVE BACK

SCENE 42.

EXT YEOMAN FARM.

Back to MCU of Yeoman as he walks around to the back of the truck as he talks; the camera PANNING with him, or shooting in two cuts.

YEOMAN:

Way I look at it -- if a farmer's  
gonna have a truck, he might as  
well have one that'll do everything

(CONT'D)

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SCENE 42 (CONT'D)

YEOMAN (CONT'D)

he needs of it. I can go anywhere on this farm with this truck, and bring back any load I need to put on it. One time a truck salesman told me his truck would go over any kind of road there is. I said: "How about where there ain't no road?" He says: "There ain't no such truck."

Yeoman turns up the tail gate and hooks it -- bringing into prominence the WO insignia on the back of it.

I says: "Yes there is! The Four Wheel Drive Jeep Truck!"

FADE OUT

FADE IN

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SCENE 43.

EXT RUNNING SHOT ON HIGHWAY THROUGH WINDSHIELD OF JEEP.

Camera is looking ahead through windshield of Jeep that is rolling along at a nice speed over pretty country highway.

NARRATOR'S VOICE:

Having gone this far in my survey, I came to this conclusion: If the Willys-Overland engineers had done no more than develop the astounding Jeep ...

SCENE 44.

EXT PROFILE RUNNING SHOT OF JEEP ON WIDE HIGHWAY.

NOTE: This highway needs to be wide enough for the camera car to run parallel with not only the Jeep, but ultimately to include in the same shot, the 4-WD station wagon behind the Jeep, and the 4-WD 1-ton truck behind the station wagon.

However, we start with a shot of the Jeep rolling along a nice highway, profile view.

(CONT'D)

SCENE 44 (CONT'D)

NARRATOR'S VOICE:

... they would have made the greatest contribution to swift, easy personal transportation and mechanized farming, for the greatest majority, since the internal combustion engine! But they didn't stop there! When they found what they had, they capitalized on it!

SCENE 45.

EXT RUNNING SHOT OF JEEP  
FROM REAR.

Camera up on camera car  
looking down on Jeep as  
it rolls along the highway.

The first year they planned to build twelve thousand. That year they sold seventy-two thousand! Never before has any new motor vehicle been so instantly seized upon by the public.

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SCENE 46.

EXT JEEP AND STATION WAGON  
ON HIGHWAY (RUNNING SHOT).

Camera is now back far  
enough to include the Jeep  
and behind it, room enough  
to dissolve in the station  
wagon, on cue.

NARRATOR'S VOICE:

So they took their revolutionary  
principle and extended it to a  
four-wheel-drive station wagon!

DISSOLVE IN station  
wagon running along  
the highway, follow-  
ing the Jeep.

In place of the eighty-inch  
wheelbase of the Jeep, they en-  
gineered a new and equally sturdy  
chassis with a hundred and four  
inch wheelbase, and standard tread.  
On this they built the first all-  
steel, four-wheel-drive station  
wagon!

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SCENE 47.

EXT 4-WD STATION WAGON  
ROLLING ALONG HIGHWAY  
ALONE.

Camera moves in to CU of  
the station wagon alone,  
rolling along highway.

NARRATOR'S VOICE:

The only station wagon with an  
all-steel body -- and the only  
four-wheel-drive station wagon  
-- able to get through, either  
on or off the highway, without  
chains, in all kinds of weather!

SCENE 48.

EXT JEEP, STATION WAGON  
AND THEN 4-WD TRUCK RUN-  
NING ON HIGHWAY.

Then they made another, still  
bigger truck-type chassis, with  
a hundred and eighteen inch  
wheelbase -- and still heavier  
rear axle -- and on this built  
the four-wheel-drive Jeep truck!

DISSOLVE IN truck, fol-  
lowing the station wagon.

(CONT'D)

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SCENE 48 (CONT'D)

NARRATOR'S VOICE:

As one farmer called it -- "part elephant and part mountain goat!"  
An elephant as a burden carrier  
-- a mountain goat in its ability  
to go anywhere .... Three distinctive vehicles -- distinguish-  
ed in their functional design.

SCENE 49.

EXT CLOSER SHOT OF ABOVE  
RUNNING SHOT.

The camera is closer now to the three cars rolling single file along the highway parallel to us, except that at the moment only the lead vehicle, the Jeep, shows. The camera car is traveling slightly slower than the others so that the Jeep will pull forward and out of the scene as the station wagon follows in and out of the scene and in turn followed by the truck, at speed that will nicely cover the accompanying narration.

(CONT'D)

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SCENE 49 (CONT'D)

NARRATOR'S VOICE:

All four-wheel-drive -- and the only four-wheel-drives in their fields! Developed by veteran automotive engineers each for specific purposes! Called "America's Most Useful Vehicles!"

SCENE 50.

EXT CONTINUE THREE VEHICLES RUNNING ALONG HIGHWAY.

This is a continuation of the Jeep, station wagon and truck rolling single file along the highway.

But even this was only the beginning! Based on the same functional design, Willys-Overland brought out two outstanding passenger cars

...

WIPE FROM LEFT TO RIGHT

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SCENE 51.

EXT SIMILAR TO ABOVE --  
BUT NOW SHOWING 2-WD STATION  
WAGON FOLLOWED BY JEEPSTER  
ALONG HIGHWAY.

NARRATOR'S VOICE:

... the regular two-wheel-drive  
station wagon -- in four cylinder  
and six cylinder -- and the  
Jeepster, also available in either  
fours or sixes. The same smart  
styling ...

SCENE 52.

EXT CLOSER SHOT OF ABOVE  
TWO CARS RUNNING ALONG  
HIGHWAY.

... striking in its simplicity  
and practical beauty -- eliminat-  
ing the furbelows and non-essen-  
tials, and concentrating on the  
essentials! Only in place of  
ruggedness, they put the emphasis  
on comfort! With planadyne sus-  
pension -- airplane type shock  
absorbers -- rubber insert springs

(CONT'D)

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SCENE 52 (CONT'D)

NARRATOR'S VOICE (CONT'D)

-- and posture designed seats!

You really get a wonderful, smooth  
ride! To complete the line ...

WIPE LEFT TO RIGHT

SCENE 53.

EXT PANEL TRUCK AND PICK-  
UP RUNNING ALONG HIGHWAY.

Similar to the foregoing  
shots, we now see the panel  
truck, followed by the  
pick-up, running along  
highway.

... they make a two-wheel-drive  
light truck popular not only on  
the farm but for industrial uses --  
and a panel body job especially  
for city delivery.

SCENE 54.

EXT ST. CLAIR SHORES, MICH.

Miss Mabel Finley drives up  
and stops. For a BG select  
a spot that could be a  
country home as well as  
town. (Since this is a  
"farm" picture.)

(CONT'D)

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SCENE 54 (CONT'D)

NARRATOR'S VOICE:

But to get back to the passenger cars -- let's take the last of the line first -- the Jeepster.

SCENE 55.

EXT MCU Miss Mabel Finley --  
(22400 Beacons Street, St.  
Clair Shores, Mich.)  
(SYNC -- CLICK TRACK)

Miss Finley is just swinging open the door of her Jeepster to get out.

Meet Miss Mabel Finley of St.  
Clair Shores, Michigan and her  
Jeepster.

Miss Finley looks into camera and smiles.

MISS FINLEY:

Hello, there! Yes, indeed -- I'm glad to tell you about my experience with this car! I'm just back from three-and-a-half months in Arizona. My sister lives on a ranch near Winkelman. To get there ...

DISSOLVE TO

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SCENE 56.

EXT JEEPSTER RUNNING  
THROUGH MICHIGAN SCENERY.

Show a Jeepster similar to that owned by Miss Finley (if hers is not used) running along through Michigan or Illinois open country. Quite a long shot, camera PANNING with car as it takes curves and hills through pretty scenery that could be anywhere in the North en route South. Let's point up the pleasure of motoring through the country and its beauties. Being so far away, both the car and the driver can be doubled.

MISS FINLEY'S VOICE:

... I drove twenty one hundred and eighty miles for a cost of twenty-two dollars and sixty cents for gas -- oil changes and grease jobs. Or about one cent a mile!

SCENE 57.

EXT JEEPSTER RUNNING  
THROUGH MORE SCENERY.

A good example of this type of scenery is among the sand dunes of Indiana. Get another l-o-n-g shot of the Jeepster winding rapidly in among the dunes, up and over.

(CONT'D)

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SCENE 57 (CONT'D)

Picturesque, and while not dare-devil, fast moving. She says she drove at 70 miles per hour part of the time. Let's build up the easy speed and at the same time sure roadability.

MISS FINLEY'S VOICE:

I drove as high as six hundred and thirty miles in a day, and at speeds up to seventy miles an hour, and I was never tired once.

SCENE 58.

EXT FORDING RIVER IN JEEPSTER.

Again from some distance, but closer than the two previous shots, we see the Jeepster fording a river that can be forded by a Jeepster. Double still driving.

To get to my sister's ranch, you have to ford the San Pedro river -- which is quite a place to drive a car!

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SCENE 59.

EXT MISS FINLEY AND HER  
JEEPSTER.

Back to MCU of Miss Finley,  
as before. She is still  
talking into the camera.

MISS FINLEY:

I've had it a year, now. Have  
driven it                    miles. I've  
never had any trouble of any  
kind. It's so easy for a woman  
to handle, its fun to drive. I  
get thirty miles to the gallon.  
And I know three different peo-  
ple who've already bought Jeep-  
sters on account of it.

NARRATOR'S VOICE:

Well, thank you, Miss Finley.

She is smiling into  
the camera as the  
scene fades.

FADE OUT

FADE IN

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## SCENE 60.

HAROLD WHITE'S FARM. RUNNING SHOT ALONG COUNTRY HIGHWAY THROUGH WINDSHIELD OF STATION WAGON.

Looking out through the windshield rolling along a nice country highway, we see we are approaching a way-side produce stand out in front of a farm house. It is not a big stand nor too prosperous looking farm -- but interesting looking. Near the stand the farmer and a young man are unloading the back end of a Willys 4-cylinder Station Wagon. The farmer's wife and daughters are waiting on a few customers who have stopped to buy. Their cars along the edge of the highway.

## NARRATOR'S VOICE:

The most popular vehicles of all, next to the Jeep, are the Willys Station Wagons. There are so many good stories about them, I hardly know which one to choose. For example, as we were rolling through Macomb County, Michigan, near the town of Romeo, we had passed a number of way-side stands and

(CONT'D)

SCENE 60 (CONT'D)

NARRATOR'S VOICE (CONT'D)

Casey, our driver, had worked up quite an appetite for some nice juicy apples.

The car in which we are riding pulls up to a stop and takes in MS of the scene.

SCENE 61.

EXT ROADSIDE STAND ON ROUTE 53.

MS of the station wagon, the boy and Farmer White unloading it. Farmer White leaves supervising the unloading and comes toward us.

We stopped at the Harold White farm. His wife and daughters were tending the stand. Mr. White and a young helper were unloading some vegetables. (SQUASHES, CABBAGES, TURNIPS, ETC.)

SCENE 62.

EXT ROADSIDE STAND ON ROUTE  
53.

MCU of Farmer White, with  
his station wagon in the BG.  
He talks into camera.

WHITE:

How do I like the station wagon?

He throws a look  
back at it.

Ask the family! We've got  
quite a Truck farm here, and  
I don't know how we'd get along  
without old faithful.

DISSOLVE TO

SCENE 62-A.

EXT MLS of station wagon  
in pumpkin field. Gerald  
and the girls are complet-  
ing the loading. They get  
in car, which backs, turns,  
and heads toward corner.

WHITE'S VO:

We drive her right down into  
the fields, pick up our crop,  
and in an hour's time we're  
unloading at the City Market.

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SCENE 62-B.

MED CU OF MR. WHITE.

WHITE:

We keep her busy all the time.

Soon as we're through here,

Gerald's going to run her into

town with some plow points to

be sharpened.

SCENE 63.

EXT WASHING OUT OF  
STATION WAGON.

The girls (in jeans)  
sloshing out the wagon  
with a pail of water.

WHITE'S VOICE:

Then, later, the kids will

wash it out good with a broom

and water ...

FAST DISSOLVE  
OR WIPE TO

SCENE 64.

EXT INSTALLING BACK SEATS.

The boy and 2 girls put-  
ting in the extra seat.  
Carrying seat up and slid-  
ing it into place to show  
how easily.

(CONT'D)

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SCENE 64 (CONT'D)

WHITE'S VOICE:

... slip the extra seats in,  
and we'll all be off to the  
movies! Tomorrow morning we'll  
have those seats out again ...

DISSOLVE BACK

SCENE 65.

EXT WHITE.

Back to MCU of White  
talking into camera.

WHITE:

... and be on our way to market  
with a load of turnips. There's  
oceans of room in there, as you  
can see. We use it for a truck  
or family car -- whatever we  
need. Last Fall, we went hunt-  
ing in it. And January, Mom  
and I drove up to Saskatchewan  
for a month.

(CONT'D)

SCENE 65 (CONT'D)

NARRATOR'S VOICE:

Sounds like you're doing all  
right.

WHITE:

Well, it doesn't cost much to  
travel that way. You can drive  
thirty eight hundred miles in  
that station wagon on less  
than forty dollars worth o'  
gas -- and that's how far it  
is to Saskatchewan and back.

A woman's voice calls  
to him from off  
screen (presumably  
from the stand).

WIFE'S VOICE (CALLING FROM OFF)

Oh, Dad! Can you come're a  
minute?

White glances off;  
then back to camera.

WHITE:

Excuse me.

He hurries out of  
scene.

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SCENE 66.

EXT WHITE'S FARM.

Camera looks across lawn to stand with activity going on. White is walking away from us toward the stand. The camera will be able to PAN, on cue, to MS of the station wagon.

The camera starts to PAN slowly.

The camera has come to the MS of the station wagon.

(CONT'D)

NARRATOR'S VOICE (SOMEWHAT MUSINGLY)

As I watched him cross the yard,  
I thought to myself -- there goes a happy man! A man with a modest but comfortable home -- a nice family -- people who have learned that you don't have to be a millionaire to get the same fun out of life! And another thing!

In what other country in the world -- and I've been in most of them -- could anybody, let alone the ordinary farmer, casually jump in a car like this ...

SCENE 66 (CONT'D)

NARRATOR'S VOICE:

... and drive thirty eight  
hundred miles -- on less than  
forty dollars worth of gas --  
completely carefree and secure?  
Nowhere, my friend, but in  
America!

FADE OUT

FADE IN

SCENE 67.

EXT BUSINESS STREET OF  
SMALL TOWN (??)

Camera set up to look a  
short way up the street  
of a small town -- MLS.  
General traffic. A Jeep-  
ster approaches, the  
camera PANS with it as it  
comes up and stops at the  
curb near us and the man  
in it (DISTRIBUTOR) gets  
out on our side.

We ran into a funny one in a  
small town out in the Great  
Wheat Belt. We were standing  
on the sidewalk -- when a man in  
a Jeepster drove up, and on the  
spur of the moment we hailed him.

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SCENE 68.

EXT BUSINESS STREET (SYNC -  
CLICK TRACK)

MS of Distributor getting  
out of his car, as though  
we have moved in to speak  
to him.

The man looks up  
into camera and  
smiles.

NARRATOR'S VOICE:

Nice looking car!

DISTRIBUTOR:

Yeah.

NARRATOR'S VOICE:

You like it, then?

DISTRIBUTOR:

Oh, yes!

NARRATOR'S VOICE:

Better than any other open car?

DISTRIBUTOR (WITH AN INQUISITIVE GRIN)

Are you kiddin'?

NARRATOR'S VOICE:

No; we're doing a little survey on  
cars -- and I thought I'd ask you  
what you thought of this one?

(CONT'D)

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SCENE 68 (CONT'D)

DISTRIBUTOR:

I think it's the greatest car in  
the world!

NARRATOR'S VOICE (SLIGHTLY TAKEN  
BACK)

Well -- that's -- uh -- strong  
enough!

DISTRIBUTOR (GRINNING MORE BROADLY)

I sell 'em!

NARRATOR'S VOICE: (UNDERSTANDINGLY)

Oh!

DISTRIBUTOR:

I thought you knew, and were just  
pulling my leg. I'm the distri-  
butor here for the whole Willys-  
Overland line.

He nods off.

Let me show you my place, it's  
just down the street.

DISSOLVE TO

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SCENE 69.

INT DISTRIBUTOR'S PLACE  
OF BUSINESS (??)

Distributor is opening  
door to inner office.

DISTRIBUTOR'S VOICE (HEARTILY)

Come on in!

NARRATOR'S VOICE (TO SCREEN AUDIENCE)

We did -- and I got a slant on  
this business I'd've never thought  
of! I'm going to let you in on  
part of it ...

DISSOLVE TO

SCENE 70.

INT DISTRIBUTOR'S OFFICE  
(Stage, Chicago)

NOTE: THIS SET WILL BE CON-  
STRUCTED ON THE STAGE IN  
CHICAGO SO A DISTRIBUTOR NEAR  
CHICAGO WOULD BE PREFERABLE  
IN POINT OF TIME AND EFFORT  
INVOLVED IN BRINGING HIM IN.  
ON THE OTHER HAND, THIS ONE  
CHARACTER MIGHT BE IMPERSONATED.

THE SCENE OPENS AS THOUGH THE  
CAMERA, REPRESENTING NARRATOR,  
WERE SEATED FACING A TABLE.  
THE DISTRIBUTOR IS COMING UP  
TO THE TABLE ON THE OTHER SIDE,  
CARRYING A TABLE EASEL WHICH  
HE WILL SET ON THE TABLE, ON CUE.

(CONT'D)

SCENE 70 (CONT'D)

NARRATOR'S VOICE:

... even if it is "shop talk."

If you're like I am, I get a kick out of learning the inside workings of another line of business.

DISTRIBUTOR:

The dealer who has the Willys-Overland line is in the best position in the automobile business today. And now I'm not kidding.

He sets the easel on the table facing camera and we read its title:

THE  
INSIDE  
TRACK

This is a little confidential thing I show my dealers. How selling Willys-Overland gives them the inside track.

He turns the top card back to reveal the next card completely covered with

(CONT'D)

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SCENE 70 (CONT'D)

overlapping cut-  
outs of various  
makes of auto-  
mobiles, and over  
all block letter-  
ing with white  
borders to make  
the letters stand  
out (and also help  
camouflage the  
identity of the  
various makes).

TODAY  
MOST CARS  
ARE  
MORE OR LESS  
ALIKE

DISTRIBUTOR:

Today, you know, most cars are  
more or less alike.

SCENE 71.

INSERT CU OF TABLE EASEL.

DISTRIBUTOR'S VOICE:

The usual car dealer is selling  
something his prospect knows he  
can find something almost like  
it anywhere along the street!

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SCENE 72.

INT DISTRIBUTOR'S OFFICE.

Back to scene.

DISTRIBUTOR:

The same thing goes for trucks

-- and most tractors!

As he says this,  
he turns the card  
to the next, on  
which is one big  
word:

EXCEPT ---

Except --- !

He turns that card  
and the next one  
reads:

NOWHERE ELSE  
CAN PEOPLE BUY  
ANYTHING  
LIKE ---

Nowhere else can people buy any-  
thing like ...

He turns that card  
to the next one and  
the scene cuts to  
CU of the easel.

SCENE 73.

INSERT CU OF TABLE EASEL  
SECOND CU.

(CONT'D)

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## SCENE 73 (CONT'D)

This card shows staggered cut-outs of the Jeep, the 4-WD Truck, and the 4-WD Station Wagon and labelled opposite the cut-outs -- like this:

Cut-out of JEEP
-----------------------

Four Wheel Drive  
Universal  
J E E P

Four Wheel Drive  
Jeep  
T R U C K

Cut-out of Truck
------------------------

Cut-out of Station Wagon
--------------------------------

Four Wheel Drive  
Willys  
STATION WAGON

(In actuality, the cut-outs, not the type, dominate the page).

## DISTRIBUTOR'S VOICE:

... the Universal Jeep -- the Four-wheel-drive Jeep Truck -- and the Four-wheel-drive Willys Station Wagon! Here are three "Work horses" -- one or another, a great many people need -- something the great majority can afford -- and there's nothing else on the market like any one of them!

SCENE 74.

INT DISTRIBUTOR'S OFFICE.

Back to scene.

DISTRIBUTOR:

There's a place for at least  
one of them on every farm --  
large or small -- and in prac-  
tically every industry!  
Then let's take passenger cars.

He turns the card  
revealing the next  
card:

In  
PASSENGER CARS  
the Field  
is --

In passenger cars, the field  
is ...

He turns the card  
to reveal the next:

--- only  
Semi -  
Competitive!

... only semi - competitive!

He turns that card  
to reveal the next  
and we cut to CU  
of it.

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SCENE 75.

INSERT CU OF TABLE EASEL  
THIRD CU.

Again three staggered cut-  
outs with labels:

Cut-out 2-WD Station Wagon	WILLYS STATION WAGON
----------------------------------	-------------------------

THE JEEPSTER

Cut-out 2-WD JEEPSTER
-----------------------------

With either 4 or 6 cylinders
------------------------------------

DISTRIBUTOR'S VOICE:

The two-wheel-drive Station  
Wagon -- four cylinder and  
six cylinder -- and the  
Jeepster! That comes in  
four cylinder and six, too!  
Of course, there are other  
station wagons on the market  
-- and other open cars. But  
not at these prices!

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SCENE 76.

INSERT BCU OF STATION  
WAGON ON EASEL PAGE.

BCU of cut-out of one  
of the station wagons  
on the easel page.  
Distributor's pencil  
comes in and points  
to spots as mentioned.

DISTRIBUTOR'S VOICE:

No other car has road clearance  
like this! On no other car can  
you get to a tire like this,  
when you have to change it! Or  
the engine when you have to get  
at that! No other car has so  
short an "over-hang" in front.

The pencil points  
to the short hood,  
then indicates im-  
aginary line from  
driver's place be-  
hind wheel diagon-  
ally down to pave-  
ment immediately  
in front of car.

Safe, clear-vision immediately  
in front of the driver! And  
it's the easiest to park and  
maneuver in traffic of any  
full-size car.

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SCENE 77.

INT DISTRIBUTOR'S OFFICE.

Back to scene.

DISTRIBUTOR:

I mean -- when you add up the style, comfort and performance -- what you get -- and all for the lowest cost and maintenance -- there isn't anything else that can touch them! No real competition! And this market, <sup>nd</sup> too, is equally good in the country and in the city! And to complete the line ...

He turns the card to the next: cut-outs and labels:

Cut-out  
PANEL  
Truck

WILLYS  
PANEL  
DELIVERY

JEEP  
PICK-UP  
TRUCK

Cut-out  
2-WD  
Pick-up  
Truck

... the conventional drive panel truck and pick-up truck. Particularly designed for commerce and industry.

(CONT'D)

## SCENE 77 (CONT'D)

The distributor  
closes the easel,  
leaving it stand.

## DISTRIBUTOR:

That's what I mean by saying  
Willlys-Overland dealers have  
the inside track. And more  
and more they realize it! Our  
dealers are a little different,  
too, from the general run.

The distributor moves  
around the table to  
come a bit closer,  
perhaps sits on the  
corner of the table,  
still talking into  
the camera, which  
PANS to hold him  
center.

They're young -- aggressive --  
many of them just getting  
started. They came out of  
the war wanting a business  
of their own. They remembered  
that rugged, powerful military  
vehicle -- and they rightly  
figured that it would be even  
more valuable in peace-time.

(CONT'D)

SCENE 77 (CONT'D)

DISTRIBUTOR (CONT'D)

And with them are seasoned automobile dealers who know what it is to have something that is non-competitive! Why, take Ray Grimes, for example, in Greenfield, Indiana.

DISSOLVE TO

SCENE 78.

EXT GRIMES' PLACE OF  
BUSINESS (GREENFIELD,  
INDIANA)

ESTAB. SHOT OF Grimes'  
place. General activity.

DISTRIBUTOR'S VOICE:

He's building up a nice business -- out by the Airport. He started from scratch -- and he hasn't quit scratchin'! Ray'll tell you about it himself.

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## SCENE 79.

EXT GRIMES' PLACE OF  
BUSINESS (GREENFIELD,  
IND.) (SYNC - CLICK  
TRACK)

MCU of Ray Grimes. He  
is just finishing with  
a customer on a Jeep.  
He turns to a CU to the  
camera as the customer  
drives out past behind  
him.

GRIMES:

I know I've got something  
people want -- and something  
they can't get anyplace else!  
And I see to it that the peo-  
ple find out about it, too!  
I put on lots of demonstra-  
tions. I get people to drive  
these vehicles themselves.  
To people I know I say --  
Take it and use it a week!  
After they've had it that  
long -- worked all week on  
one tank of gas -- brother,  
you couldn't pry 'em loose  
from it! If you'd like to  
look at my map in there ---

(CONT'D)

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SCENE 79 (CONT'D)

Grimes nods his head off toward the inside of his store.

FAST DISSOLVE

SCENE 80.

INSERT WALL MAP OF HANCOCK COUNTY (IND.)

This is a wall map of the county stuck with flags wherever Grimes has sold a Jeep or other Willys product. This may either be taken out in the sunlight and shot on the spot, or reproduced in Chicago and shot on a wall on the stage, CU.

GRIMES' VOICE:

I've already sold 139 vehicles in this county. The flags'll show you where. And those 139 vehicles are right now selling more and more people on the idea they gotta' have one, too!

FAST DISSOLVE BACK

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SCENE 81.

EXT GRIMES' PLACE OF  
BUSINESS.

Back to MCU of Grimes.

GRIMES:

This being in a position to  
give people what they want  
and need -- at a price they  
can pay -- well, if there's  
any better business in this  
world, I just don't know it!

NARRATOR'S VOICE:

Ray, I'm inclined to think  
you've got something there!

FADE OUT

FADE IN

SCENE 82.

EXT FOREST RANGER IN JEEP  
PATROL (ALREADY SHOT).

NOTE: THIS CLOSING SEQUENCE IS  
MADE UP PRINCIPALLY OF THE FOOT-  
AGE SHOT AT THE FIRE CONTROL  
DEMONSTRATION PUT ON AT COOKS  
NATIONAL FOREST, NEAR CLARION,  
PA. THERE IS PLENTY OF FOOTAGE  
TO TELL THE STORY, WITH THE

(CONT'D)

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SCENE 82 (CONT'D)

INSERTION OF A LITTLE FOREST  
FIRE LIBRARY FOOTAGE WHICH  
CAN BE SECURED FROM THE NEWS-  
REELS.

Start with Jeep patrol car  
approaching along side of  
forest and passing camera.  
One of the two men is using  
a walkie-talkie.

NARRATOR'S VOICE:

I don't feel that my report to  
you would be complete without  
one more story. Hand-in-hand  
with soil conservation -- in  
which Jeeps play an important  
part -- goes the preservation  
of our forests from fire. And  
there also the Jeep is rapidly  
filling a long-felt need!

FRAME 83.

EXT SMOKE OF FOREST FIRE  
(LIBRARY; FROM NEWSREELS)

This is a distant shot of  
smoke rising from a forest  
fire. We are too far away  
to see much fire.

(CONT'D)

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SCENE 83 (CONT'D)

NARRATOR'S VOICE:

Every year millions of acres of timberland burn. Lightning alone causes as many as twenty thousand fires a year! Lightning fires are unpreventable -- but if they can be gotten at before they have a chance to spread ...

SCENE 84.

EXT FOREST RANGER IN JEEP  
(ALREADY SHOT)

Continue footage. He is using walkie-talkie.

... millions of dollars can be saved. That is where the Jeep comes in. With more than a thousand already on patrol duty, complete with walkie-talkie, rangers and their helpers can get quickly to the first sign of smoke, usually in places that heretofore could be reached only on foot or by horse.

(CONT'D)

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SCENE 84 (CONT'D)

There are CU's of man with walkie-talkie and MS' of Jeep carrying tank and plow and dropping plow and plowing fire lane and spraying water or chemicals on fire, etc. Select film action to cover. (See Hal Witt for details. He shot it).

NARRATOR'S VOICE:

Many of the vehicles are equipped with both pressure tanks and fire plows. Ready to go right into action. Calling word back by radio, the men drop their plows and start cutting a fire break around the burning area. One man with a Jeep can do more than a hundred men with shovels.

SCENE 85.

EXT OTHER JEEPS WITH TANKS  
COME TO THE AID (ALREADY  
SHOT).

Flash of other Jeeps carrying tanks, hurrying in over rough terrain.

(CONT'D)

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SCENE 85 (CONT'D)

NARRATOR'S VOICE:

Meanwhile other Jeeps are answering the call. They are the "light artillery" of the forest fire fighters, but because they can get there quick ...

SCENE 86.

EXT SPRAYING FIRE FROM  
SMALL TANK ON JEEP.  
(ALREADY SHOT).

... they can smother many fires before the flames really get started. And they're safe for the fire fighters, too -- a safe way to get in and out of the fire area.

SCENE 87.

EXT JEEP FIRE ENGINE  
APPROACHES (ALREADY SHOT).

A succession of shots to select from, of the Jeep fire engine going over rough terrain.

(CONT'D)

SCENE 87 (CONT'D)

NARRATOR'S VOICE:

Here comes a Jeep fire truck.  
Many volunteer fire departments  
have equipment of this nature.

When the alarm sounds, the men  
of the community drop every-  
thing and answer the call! What  
other fire truck do you know  
that could get through rough  
going like this?

SCENE 88.

EXT JEEP FIRE ENGINE  
STOPS: MEN PILE OFF.  
(ALREADY SHOT).

Again we have several shots  
to select from. The Jeep  
stops; the men pile off;  
remove hose and connect it;  
drop one end in the water;  
one of the men turns on  
the water while four men  
hold the hose and train it  
on the fire (outside the  
scene). Cut in here more  
newsreel footage, briefly,  
of closer shot of the fire.

(CONT'D)

In addition to the tanks of water  
and chemicals carried in by the

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SCENE 88 (CONT'D)

NARRATOR'S VOICE (CONT'D)

Jeeps, we have here a fire truck from which hose can be dropped into a lake or river and from this unlimited source, throw great streams of water hundreds of feet. While not intended to displace heavier equipment entirely, the Jeep is expected to greatly reduce the number of times the heavy artillery has to be brought out, by catching little fires before they become big ones.

DISSOLVE TO

SCENE 89.

EXT SPRAYING FROM JEEP  
ON FIRE JUST ABOUT OUT  
(ALREADY SHOT).

Well, that's my story to date --  
just a few of the highlights --  
just a few of the people I met  
who said things about the whole  
Willys-Overland line; things like:

DISSOLVE TO

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SCENE 90.

EXT REPEAT MCU DON  
OSBUN.

DON OSBUN (REPEAT)

I use mine for a tractor, a  
pick-up and a car. And it's  
given me a new major farm  
power unit. All at a price I  
can afford.

SCENE 91.

EXT REPEAT MCU LESLIE  
COMBS.

COMBS (REPEAT)

If I could have only one, I  
think I'd take the Jeep!

DISSOLVE TO

SCENE 92.

EXT REPEAT GLEN YEOMAN.

GLEN YEOMAN (REPEAT)

Way I look at it -- if a farmer's  
gonna have a truck, he might as  
well have one that'll do every-  
thing he needs of it.

DISSOLVE TO

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SCENE 93.

EXT REPEAT MISS MABEL  
FINLEY.

MISS FINLEY (REPEAT)

I drove twenty-one hundred and  
eighty miles for a cost of twenty-  
two dollars and sixty cents for  
gas -- oil changes and grease  
jobs. I know three different  
people who've bought Jeepsters  
on account of mine.

DISSOLVE TO

SCENE 94.

EXT REPEAT HAROLD  
WHITE.

HAROLD WHITE (REPEAT)

The station wagon? I don't  
know how we'd get along with-  
out it! We use it for truck  
or family car -- whatever we  
need.

DISSOLVE TO

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SCENE 95.

EXT REPEAT DISTRIBUTOR.

DISTRIBUTOR (REPEAT)

The dealer who has the Willys-  
Overland line is in the best  
position in the automobile  
business today!

DISSOLVE TO

SCENE 96.

EXT REPEAT GRIMES,  
THE DEALER.

GRIMES (REPEAT)

This being in a position to  
give people what they want --  
and need -- at a price they  
can pay -- well, if there's  
any better business in this  
world, I just don't know about  
it!

NARRATOR'S VOICE:

And again I say: Ray, I'm  
inclined to think you've got  
something there!

(CONT'D)

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SCENE 96 (CONT'D)

FADE TO

E N D T I T L E

