



AS TELECAST

Batten, Barton, Durstine & Osborn, Inc.

383 MADISON AVENUE, NEW YORK 17, NEW YORK • ELIZABETH 4-1700

Advertising

PROGRAM #16
AS TELECAST
May 1, 1955

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

CAST: JACK BENNY
ROCHESTER
DON WILSON
GUEST: JACKIE GLEASON
MANAGER
CHAMBERMAID
LOIS CORBETT
JUNE TAYLOR DANGERS

SUNDAY, MAY 1, 1955

CBS

7:30-8:00 P.M. EDST

NEW YORK CITY

* * *

C A S T

JACK BENNY

ROCHESTER

DON WILSON

GUEST: JACKIE GLEASON

MANAGER

CHAMBERMAID

LOIS CORBETT

JUNE TAYLOR DANCERS

* * *

--A--

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
JACK BENNY TV PROGRAM

OPENING COMMERCIAL

LIVE:

(MUSIC: LUCKY STRIKE THEME UP
AND UNDER ---)

CUT TO TITLE CARD:

ANNCR:

"THE JACK BENNY PROGRAM".

From New York City, the Jack
Benny Program with his special
guest... Jackie Gleason.

CUT TO TITLE CARD:

... Presented by Lucky

"PRESENTED BY
LUCKY STRIKE".

Strike!

CUT TO TITLE CARD:

(MUSIC: VAMP AND BE HAPPY -- GO
LUCKY -- SHORT VERSION)

"BE HAPPY -- GO LUCKY,
LUCKIES TASTE BETTER".

CUT TO:

#98A FENCE MENDING

ATX01 0336355

OPEN - 1

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #98A
"FENCE MENDING ON THE FARM:
(1:00)

VIDEO

OPEN ON LONG SHOT OF TWO
MEN DIPPING INTO A WATER
BUCKET IN FRONT OF A WIRE
FENCE. THEY ARE TAKING
A SHORT BREAK FROM MENDING
THE FENCE. SCENE AROUND
THEM IS TYPICAL LARGE
FARM SCENE, WITH FARM
HOUSE PROMINENT IN
BACKGROUND. A TRACTOR
STANDS A FEW FEET FROM
MEN.

CUT TO MEDIUM SHOT OF
THE TWO MEN. ONE OF THEM
TAKES PACK OF LUCKIES
OUT OF HIS JACKET POCKET
WHICH IS DRAPED OVER BACK
OF TRACTOR. HE OFFERS A
LUCKY TO HIS COMPANION.

CUT TO MEDIUM CLOSEUP OF
HIS COMPANION AS HE TAKES
A WOODEN MATCH FROM HIS
HATBAND AND LIGHTS HIS
LUCKY.

CUT TO MEDIUM SHOT AS HE
THEN LIGHTS THE LUCKY HIS
FRIEND HAS TAKEN OUT FOR
HIMSELF. THEY SMILE,
BLOW OUT A PUFF OF SMOKE,
AND TURN TO THE JOB OF
FENCE-MENDING AGAIN.

DISSOLVE TO MEDIUM SHOT
OF ANNOUNCER SITTING ON
FARMHOUSE STEPS. HE
ADDRESSES CAMERA.

AUDIO

(MUSIC: TICK-TOCK INTRO)

CHORUS: (OVER)

Light up a Lucky. It's light-up
time. Be Happy, Go Lucky.
It's light-up time.

For the taste that you like,
light up a Lucky Strike.

Relax ... it's light-up time:

(MUSIC: SEGUE TO HUMMED VERSION)

(FADE UNDER ---)

(MORE)

ATX01 0336356

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

OPEN-2

#98A (CONT'D)

VIDEO

HE REACHES INTO HIS
SHIRT POCKET AND TAKES
OUT PACK OF LUCKIES.
HE LIGHTS UP.

CUT IN TO CLOSEUP OF
HAND HOLDING LIGHTED
LUCKY. HAND TURNS
SLOWLY AS IF SMOKER IS
INSPECTING CIGARETTE.

SUPER: "IT'S TOASTED."
THEN CHANGE SUPER TO:
"CLEANER, FRESHER,
SMOOTHER" IN SYNC WITH
ANNOUNCER'S DELIVERY
OF WORDS.

DISSOLVE TO ORIGINAL
SCENE OF MEN WORKING ON
FENCE. TRANSPARENT CLOCK
DEVICE IS SUPERED OVER
SCENE.

AUDIO

ANNOUNCER:

(ON CAMERA)

Those men out there have the
right idea. Comes the time to
take a quick break, comes a
great time to light up. And a
great cigarette to light up ...

... is a Lucky.

(MUSIC: FADE OUT)

(NOW OVER)

Luckies taste better because
they're made of fine, light n
naturally good-tasting tobacco.

Then that fine tobacco is toasted
... "IT'S TOASTED" to taste better
... to taste cleaner... fresher
... smoother

So next time you get cigarettes,
get better taste. Get a carton
of Lucky Strike:

(M O R E)

ATX01 0336357

OPEN- 3

THE AMERICAN TOBACCO COMPANY --2C
LUCKY STRIKE

#98A (CONT'D)

VIDEO

MATCH DISSOLVE CLOCK
DEVICE TO BULLSEYE IN
A NEUTRAL BACKGROUND.

PULL BACK TO REVEAL THAT
BULLSEYE IS ON A LUCKY
PACK AND CONTINUE TO PULL
BACK TO MAKE ROOM FOR
TITLES WHICH WILL POP UP.
POP ON TITLE IN SYNC:
"LIGHT UP A LUCKY."

POP ON TITLE IN SYNC:
"IT'S LIGHT UP TIME."

AUDIO

CHORUS: (OVER)

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

Right now ...

GIRL:

Light up a Lucky!

CHORUS AGAIN:

... it's light-up time!

ATX01 0336358

(AFTER OPENING COMMERCIAL)

DON WILSON IN FRONT OF CURTAIN

DON:

Ladies and gentlemen, tonight Jack Benny is in New York City..and I know this will surprise you as much as it did me..but on this trip Jack is staying at one of the finest hotels in New York. So now let's pick up Jack and Rochester in the penthouse suite at the St. Regis Hotel.

DISSOLVE TO: THE BEAUTIFULLY DECORATED LIVING ROOM OF AN
EXPANSIVE SUITE IN THE ST. REGIS HOTEL.

AS THE SCENE OPENS, WE FIND JACK RECLINING ON A COUCH LEISURELY
READING A NEWSPAPER: WHILE ROCHESTER IS COMFORTABLY SNUGGLED IN
AN OVER-STUFFED CHAIR WITH HIS FEET ON AN OTTOMAN. AFTER A
MOMENT, JACK TURNS A PAGE OF HIS NEWSPAPER.

ROCHESTER:

(LOOKING UP FROM HIS MAGAZINE)

Would you like me to get you a pillow, boss?

JACK:

No thanks, I couldn't be more comfortable.

I'm really relaxed. How about you, Rochester?

Are you relaxed?

ROCHESTER:

Relaxed! Boss, if my watch stopped, there wouldn't
be any life here at all.

JACK:

This is really living, isn't it, Rochester?

ROCHESTER

It sure is, boss. Of all the times we've come to New York, this is the first time you ever stayed at a nice hotel.

JACK

Yep.

ROCHESTER

What a difference this is from that dump you used to stay at. The Acme Plaza. What a broken-down joint that was.

JACK

Well, Rochester, the only reason I stayed there was because the subway was so close.

ROCHESTER

Good thing it was, we had to use their wash room!

JACK

Yeah. But things sure are different on this trip.

ROCHESTER

They sure are. I'll bet the rate on this suite must be about thirty dollars a day.

JACK

(REALLY PLAYING IT BIG)

Thirty dollars a day! The rate on this suite is thirty-six dollars a day. It's posted in the closet.

ROCHESTER

Hee hee hee - The Acme Plaza was thirty-six dollars...but that was for the season.

JACK

I know, but now we're really living it up.

AS JACK SETTLES BACK WITH HIS NEWSPAPER AND ROCHESTER SNUGGLES DEEPER INTO HIS CHAIR TO MAKE HIMSELF MORE COMFORTABLE, WE HEAR THE DOOR BUZZER.

ROCHESTER

(SUDDENLY COMING ALIVE) \

Oh - oh, there's someone at the door.

JACK AND ROCHESTER IMMEDIATELY JUMP INTO ACTION, JACK LEAPS OFF THE COUCH AND RUSHES OVER TO THE CLOSET, WITH ROCHESTER AT HIS HEELS. THERE, THEY BOTH QUICKLY PUT ON PAINTERS' CAPS AND OVER-ALLS; THEN BRING OUT A COUPLE BUCKETS OF PAINT AND BRUSHES; THEN WHILE ROCHESTER BRINGS OUT A PAINTER'S LADDER, JACK OVERS THE FURNITURE WITH BED SHEETS. AS SOON AS THE LADDER IS UP, ROCHESTER HELPS JACK FINISH COVERING THE FURNITURE, THEN SCOOTs UP THE LADDER AS JACK GOES TO THE DOOR AND OPENS IT, ADMITTING A DIGNIFIED-LOOKING MAN.

JACK

Well! ... It's the manager.

MANAGER

Look, I hired you fellows four days ago. When are you going to start painting this room?

JACK

Well...er...er...well...you see, it takes a long time to mix the paint. That is mix it to the exact color and the proper texture so it will flow off your brush. Isn't that right, Rembrandt?

ROCHESTER

Oh, you're so right, Mr. Picasso.

MANAGER

(UNBELIEVABLY)

Rembrandt?...Picasso?

JACK

Er...Sam Rembrandt...I'm Joe Picasso.

MANAGER

Well, I'm going to look in the bedrooms and see what color I'd like to have you paint them.

THE MANAGER STEPS THROUGH THE DOOR LEADING TO THE BEDROOMS. JACK LOOKS WORRIEDLY AFTER HIM...THEN TURNS AND LOOKS AT ROCHESTER... THEN TURNS BACK TO THE BEDROOMS.

ROCHESTER

Say, Joe --

JACK

Quiet, Sam...he's coming back.

THE MANAGER RE-ENTERS.

MANAGER

I think I'd like both bedrooms pink.

JACK

Pink? Oh, that's a beautiful color.

(USHERING THE MANAGER TO THE DOOR)

Pink pink, pink pink pink.

MANAGER

(AT THE OPEN DOOR)

Oh, by the way, when you fellows go home at night, would you please lock this door?... Somebody's been sleeping in those beds.

JACK

No kidding!...Well, we'll watch it.

THE MANAGER EXITS, AND JACK CLOSSES THE DOOR WITH A SIGH OF RELIEF. THEN JACK AND ROCHESTER START TAKING THE SHEETS OFF THE FURNITURE, PUTTING AWAY THE BUCKETS AND LADDER, ETC. AND TAKING OFF THEIR PAINTERS' OUTFITS.

JACK

(OVER ABOVE ACTION)

Boy, that was a close one.

ROCHESTER

Not as close as yesterday morning. We had just gotten out of bed when the manager came in.

JACK

Well, that wasn't so close. We slipped into our overalls, pulled out the buckets of paint... and just as I let the manager in, you were up on the ladder working on the ceiling.

ROCHESTER

I know, but I had a toothbrush in my hand.

THE ROOM ONCE AGAIN IN ORDER, ROCHESTER RETURNS TO THE COMFORT OF HIS OVER-STUFFED CHAIR, AND JACK ONCE AGAIN RECLINES ON THE SOFA.

JACK

(PICKING UP THE NEWSPAPER)

Well, now we can relax again. You know,

Rochester, it's funny but --

WE HEAR THE DOOR BUZZER. WITHOUT A WORD, JACK AND ROCHESTER JUMP INTO ACTION. THEY COVER THE FURNITURE, BRING OUT THE BUCKETS, THE BRUSHES, THE LADDER, AND GET INTO THEIR PAINTER'S OUTFITS, AS ROCHESTER HURRIES UP THE LADDER, JACK OPENS THE DOOR. IT IS A CHAMBERMAID.

CHAMBERMAID

(GIVING THE ROOM A QUICK GLANCE)

Oh, I'm sorry, I thought this room was occupied.

(SHE PULLS THE DOOR CLOSED)

JACK

Gee, that was a quick one.

ROCHESTER

(COMING DOWN LADDER)

Well, let's put the stuff away again.

JACK

No no, Rochester...I think it will be better if we leave the room the way it is. Then if somebody comes in, we'll be ready.

ROCHESTER

Okay...But we're sure going through a lot of trouble to save a lousy thirty-six dollars a day.

JACK

Rochester, there's no such thing as a lousy thirty-six dollars. But I wonder how the manager knew that somebody was sleeping in those beds. Do you think he saw my pajamas?

ROCHESTER

Not unless he looked out the window...I washed them and hung them on the flagpole.

JACK

Oh, for heaven sakes, last night I begged you not to hang my pajamas out on that flagpole again.

ROCHESTER

Were they cold when you put them on?

JACK

I didn't mind that.. But when I got to bed I happened to roll over, and what a mess.

ROCHESTER

Why?

JACK

A pigeon laid an egg in the pocket.

ROCHESTER

Hee hee hee...

JACK

What are you laughing at?

ROCHESTER

If we can find a pigeon that'll bring us some
bacon, we can have breakfast.

JACK

Yeah.

(LOOKING AT THE NEWSPAPER AGAIN)

You know, Rochester, I just can't get over how
nice and quiet and comfortable this ...

DOOR BUZZER RINGS. ROCHESTER CLIMBS LADDER.

JACK:

Aren't you glad we left these
things on now?

(CALLS)

Who is it?

DON'S VOICE:

(THROUGH THE DOOR)

It's me.. Don Wilson.. And Lois is with me.

JACK:

Oh, my goodness. Rochester, it's Don
Wilson and his wife. We can't let them
see us like this.

(CALLING OUT)

Just a minute.

THE ENTIRE PROCEDURE IS REVERSED. THEY PUT AWAY THE LADDER, THE
BUCKETS, UNCOVER THE FURNITURE AND TAKE OFF THEIR PAINTERS'
OUTFITS. JACK RESUMES HIS RELAXED POSITION ON THE COUCH, WHILE
ROCHESTER NONCHALANTLY STEPS OVER TO THE DOOR AND OPENS IT.

DON:

Hello, Rochester..Jack

LOIS:

Hello, Jack.

JACK:

(GETTING UP)

Don..Lois..come on in. Make yourself comfortable.

DON:

(SITTING DOWN)

You know, I would've been here earlier, but
there was such a crowd in front of the hotel.

JACK:

A crowd? Why?

LOIS:

Somebody wearing pajamas hung himself on the
flagpole.

JACK:

Oh, it's probably just a publicity stunt.
...Rochester, take Mrs. Wilson's coat.

ROCHESTER:

Yes, sir.

ROCHESTER TAKES LOIS' COAT AND EXITS.

LOIS:

You know, Jack, when you called me on the phone
and told me to tell Don that you were living in
the Penthouse Suite at the St. Regis Hotel, I
could hardly believe it.

JACK:

I know, I know, I could hear you laughing.

LOIS:

That was the operator.

JACK:

Oh.

DON:

As a matter of fact, that's why we came over.
I wanted to tell you how happy I am that you
finally stopped being so cheap.

JACK:

What do you mean, cheap! When it's necessary to
spend money, I spend it.

DON:

Oh, yeah? What about that time when you needed
an operation. You wanted Rochester to take your
appendix out.

JACK:

I did not. I merely asked him if he knew how.

DON:

Well, anyway, the important thing is that
you are living at a nice hotel now...and I'm proud.

LOIS:

(GETTING UP)

You know, Jack, I can get some ideas from this
room for when we re-do our apartment back home. I
just love these drapes.

JACK:

They are nice.

LOIS:

And these lamps are really unique.

JACK:

Oh, they are, they are.

DON:

(STEPPING OVER TO A PICTURE ON
THE WALL)

And this painting is beautiful, too.

JACK:

I understand it's an original.

LOIS:

Really? Who painted it?

JACK:

Rembrandt.

ROCHESTER:

(MAKING A QUICK ENTRANCE)

Did you call me, boss?

JACK:

Huh?

DON:

He said Rembrandt, not Rochester.

ROCHESTER

Oh,,Oh..OH!

DON:

Jack - .

JACK:

Yes, Don?

DON:

Jack, I've known you for a long time..and I know you wouldn't have a room as nice as this if you didn't have a good reason. Now, what is it?

JACK:

Well, if you must know, I'll tell you. Jackie Gleason is coming up here in a little while.

DON:

Jackie Gleason?

JACK:

Yes, we have to discuss a business deal. We're forming a company to produce television shows, and I figured if I had a room like this, it would impress him.

DON:

Well, I knew it must've been something.
By the way, Jack, I'm a little hungry. I could stand a sandwich.

JACK:

A sandwich?

LOIS:

I'd like one, too.

14 & 15

DON:

(STEPPING OVER TO THE PHONE)

I'll call room service.

JACK AND ROCHESTER LITERALLY LEAP TO PHONE AND HOLD DOWN THE
RECEIVER.

JACK & ROCHESTER:

No no no no no no!!!!!!

ATX01 0336372

DON

(AMAZED)

Jack! ...I know this is a classy hotel, but
a sandwich can't be that expensive.

ROCHESTER:

Mr. Wilson, if any food is delivered to
this room, it'll cost us thirty six dollars a day.

DON:

What?

ROCHESTER:

Retro-active.

JACK:

Yeah..I mean.. Look, Don, if you want a sandwich,
Rochester can get it for you.

DON:

Never mind. I have an appointment with the
sponsor and on the way we'll stop at a few
restaurants.

JACK:

Okay, Don. I'll see you later. Rochester, get
Mrs. Wilson's coat coat coat coat coat.

ROCHESTER BRINGS OUT LOIS' COAT.

AS JACK SITS DOWN AND ROCHESTER POURS THE MILK...WE DISSOLVE TO:
MAN WHO IS TO DO THE COMMERCIAL -- HE IS STANDING BY ORCHESTRA
WHICH IS PLAYING "LIGHT UP TIME".

MAN:

Ladies and gentlemen, while Jack is having a sandwich and awaiting the arrival of Jackie Gleason -- hear that song? -- It means that it's not only lunch time...it's Light Up Time. And a great cigarette to light up...is a Lucky. Luckies taste better because they're made of fine, light naturally good tasting tobacco. Then that fine tobacco is toasted -- "IT'S TOASTED" to taste better...to taste cleaner...fresher...smoother. So next time you get cigarettes, get better taste. Get a carton of Lucky Strike.

And now, let's go back to Jack Benny's luxurious suite where he is awaiting the arrival of Jackie Gleason.

DISSOLVE TO:

THE LIVING ROOM WHERE WE SEE JACK CLEANING OFF THE COFFEE TABLE. HE TAKES THE PAPER IN WHICH THE SANDWICHES WERE WRAPPED AND STUFFS THEM IN A DRAWER OF AN END TABLE. ROCHESTER ENTERS FROM THE BEDROOMS.

ROCHESTER:

I got the glasses washed and put away.

JACK:

Good, good,

ROCHESTER:

Say boss, when are you expecting Mr. Gleason?

JACK:

(LOOKING AT HIS WRISTWATCH)

Any minute now.

ROCHESTER:

But how are we going to know it's him at the door?

JACK:

I took care of that. When I talked to him on the phone, I told him to come right up to the room and knock on the door like this.

JACK KNOCKS ON THE TABLE IN RHYTHM...KNOCK...KNOCK-KNOCK, KNOCK-KNOCK...KNOCK KNOCK.

ROCHESTER:

Boss, I really got to hand it to you. You sure are smart.

JACK:

(MODESTLY)

Oh, I don't know.

ROCHESTER:

You must be. You told me yourself that when you finished the third grade, they handed you your graduation diploma.

JACK:

That wasn't because I was smart...I was 27 years old and they were sick of me...so you see, Rochester, you can't always --

WE HEAR LOUD KNOCKING ON THE DOOR IN RHYTHM...KNOCK...KNOCK-KNOCK
KNOCK KNOCK...KNOCK KNOCK.

JACK:

(EXCITEDLY)

It's Jackie Gleason! Rochester, open the door.

ROCHESTER STEPS OVER TO THE DOOR AND OPENS IT. AS THE DOOR OPENS THE MUSIC HITS, AND EIGHT CHORUS GIRLS ENTER DANCING, SIMULATING, THE OPENING OF A JACKIE GLEASON SHOW, WHILE JACK LOOKS ON AMAZED. THEY CONCLUDE THEIR ROUTINE IN A TWO LINE FORMATION IN FRONT OF THE DOOR AND ANNOUNCE JACKIE'S ENTRANCE.

CHORUS GIRLS:

And here he is -- Jackie Gleason!

JACKIE MAKES A GRAND ENTRANCE...TO APPLAUSE.

GLEASON:

H'ya Jack.

(TO CHORUS)

Okay, girls, wait for me in the bus.

THE GIRLS DANCE OUT TO MUSIC.

JACK:

Jackie! Jackie! Do you always make an entrance like that?....With girls...dancing?

GLEASON:

Everyplace I go. Last night they kicked over twelve tables at the Stork Club.

JACK:

No!

GLEASON:

It's murder when we get into a phone booth.

(LOOKING AROUND)

Hey, what a beautiful place. Oh hello, Rochester.

ROCHESTER:

Hello, Mr. Gleason.

GLEASON:

It's nice of you to let Mr. Benny use your room.

JACK:

It isn't his!..It's ours...I mean, mine...But I'm glad you like it. Don Wilson was here and he was nuts about it, too.

GLEASON:

Who?

JACK:

Don Wilson.

GLEASON:

Oh, Fatso.

JACK:

Fatso! That's a fine remark coming from someone who had to go on a diet to get thru the Holland Tunnel.

GLEASON:

Say, you are hot tonight...Well, Jack, I came up here to talk business, so let's get at it.

JACK:

Okay.

THEY BOTH SIT DOWN.

GLEASON:

Now to facilitate matters, I've had all the papers drawn up.

JACK:

You did?

GLEASON:

Yes, sir.

GLEASON BRINGS SOME LEGAL LOOKING PAPERS OUT OF HIS POCKET.

GLEASON:

Listen to this.

(READING)

The Jack Benny - Jackie Gleason Television Producing
Company.

JACK:

(PLEASED)

Gee, you gave me top billing.

GLEASON:

Of course. And look at all the times your name
is mentioned.

(POINTING TO SEVERAL PLACES ON THE PAPER)

Jack Benny - Jack Benny - Jack Benny - Jack
Benny.

JACK:

Gosh.

GLEASON

(READING)

Jack Benny agrees that Jackie Gleason will be the producer. Jack Benny agrees that Jackie Gleason will be the director.

JACK

What?

GLEASON

Jack Benny agrees that Jackie Gleason will be the star.

JACK

Now, wait a minute! When we first talked about forming a company to make films you agreed that I would be the star.

GLEASON

That's right, I don't deny it. Originally I did agree that when we made these films they would be starring Jack Benny.

JACK

Well, what changed your mind?

GLEASON

I had lunch with the Warner Brothers.....

JACK

Uh huh.

GLEASON

And they happened to mention a little gem you made called....called.

JACK

The Horn Blows at Midnight?

GLEASON

It's funny but when you say it, it sounds so harmless.

JACK

I don't know what the Warner Brothers are complaining about. Every time that picture played a theater, they made a fortune.

GLEASON

They did?

ROCHESTER

Yeah. They sold Alka Seltzer in the lobby.

JACK

Never mind. Now look, Jackie, I want to be fair about the whole thing. You have as much right to be the star as I have...so we'll take a vote on it at our next stockholders meeting.

GLEASON

Now that's ridiculous. How can that decide who's going to be the star? You and I are the only ones who own stock.

JACK

I sold one share to Rochester.

GLEASON

Oooooooh...you're a good group. But, Jack,
I just got an idea that will solve everything Neither
one of us will be the star. We'll find a nice young
horse that we can --

JACK

Wait a minute. A horse?

GLEASON

Certainly. That's what the public wants. Animals.
Look how well Lassie is doing... and Francis the
Mule. We'll get a horse and do a series called "The
Adventures of Dobbin." Now isn't that great?

JACK

Gee... I don't know. You invest a lot of money in
a series...and what do you do when the horse gets old?

GLEASON

When he gets to be thirty-nine, we'll shoot 'im.

JACK

Hmm.

GLEASON

(HANDING JACK A PEN)

Come on, Jack, sign the contract...and it's a deal

JACK

(TAKING THE PEN)

Okay.

(JACK SIGNS THE CONTRACT)

GLEASON

Jack, now that we're partners, I've got a little confession to make.

JACK

A confession?

GLEASON

Yes. When you first talked to me about going into business with you, I wasn't going to do it. I didn't want to be associated with anyone as cheap and stingy as you are.

JACK

(OFFENDED)

Cheap and -

GLEASON

(HOLDING UP A HAND)

I apologize. When I saw what a beautiful and expensive suite you're living in, I was proud to become your partner.

JACK

Well, Jackie, thanks very.....

THE PHONE RINGS. JACK GULPS ... LOOKS AT THE PHONE, THEN AT ROCHESTER. THE PHONE RINGS AGAIN.

GLEASON

Jack, the phone is ringing.

JACK

I know, I know.

THE PHONE RINGS AGAIN

GLEASON

Well, why don't you answer it?

JACK

Er...Rochester, answer the phone.

ROCHESTER.

(MOVING TOWARD THE BEDROOMS)

I just thought about something I forgot to do.

JACK

Rochester!

ROCHESTER STOPS. THE PHONE RINGS AGAIN.

GLEASON

Would you like me to answer the phone?

JACK

(QUICKLY)

No no, you're not supposed to be here at all.

GLEASON

What?

GLEASON LOOKS AT JACK, THEN AT THE AUDIENCE AS HE TRIES TO FIGURE OUT WHAT JACK IS TALKING ABOUT.

THE PHONE RINGS AGAIN.

JACK

(REALLY MEANING IT)

Rochester!...Answer the phone!

ROCHESTER

(UNWILLINGLY)

Yes, sir.

ROCHESTER STEPS OVER TO THE PHONE AND ANSWERS IT.

ROCHESTER

(INTO PHONE)

Hello?

(CLAMPING A HAND OVER THE RECEIVER)

Oh oh, it's the manager of the hotel.

(INTO PHONE AGAIN)

I'm sorry, but Mr. Picasso is busy, this is Rembrandt.

GLEASON

(PUZZLED)

Rembrandt?

ROCHESTER

(INTO PHONE)

Yes sir...Yes sir...Uh huh... Yes, sir

(HE HANGS UP: TO JACK)

The manager said he didn;t think pink would look good in the bedrooms...he's coming up again.

JACK

(JUMPING INTO ACTION)

Oh, my goodness....hurry.

JACK & ROCHESTER RUSH TO THE CLOSET AND BRING OUT THE PARAPHERNALIA. WHILE THEY COVER THE FURNITURE, BRING OUT THE BUCKETS, AND THE LADDER, AND PUT ON THEIR PAINTERS' OUTFITS, GLEASON KEEPS FOLLOWING THEM AROUND EXCITEDLY ADDING TO THE CONFUSION.

GLEASON

What's going on?...What's going on here?... I
want to know what's going on?...What are you doing?

JACK

(STOPPING BRIEFLY TO PUT A PAINTER'S
HAT ON GLEASON'S HEAD)

If anybody asks you what you're doing here, just
say you're the foreman.

GLEASON

The foreman! Hey, what is this, anyway?... What's
going on? ...What's going on? WHAT'S GOING ON?

CURTAIN COMES DOWN AND WE FADE TO
DON WILSON.

DON

Jack will be back in just a moment, but first a
word to cigarette smokers.

CUT TO CLOSING COMMERCIAL.

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #95
"BEACH SCENE"
(1:30)

CLOSE -1 31.

VIDEO

BEACH LOCATION SHOT.
YOUNG COUPLE ARE KNEELING
ON BEACH TOWEL. THEY ARE
IN BATHING SUITS.
(THEY'VE JUST COME OUT OF
THE WATER) HE IS LIGHTING
HER LUCKY.

HE LIGHTS HIS OWN.

THEY BOTH EXHALE AND
ENJOY THEMSELVES
THOROUGHLY.

DURING THE PAUSE IN THE
SONG BETWEEN "RELAX"
AND "IT'S LIGHT-UP
TIME". THE CLOCK SUPERS.

DISSOLVE CLOCK TO
BULLSEYE.

PULL BACK TO REVEAL
BULLSEYE IS ON LUCKY
PACK WHICH IS IN ANNOUNCER'S
HAND.

PULL BACK TO SHOW
ANNOUNCER SEATED IN
BEACH CHAIR NEAR
CABANA. HE IS
SMOKING A LUCKY.

AUDIO

(MUSIC: TICK-TOCK INTRO)

CHORUS (OVER)

Light up a Lucky. It's light-up
time.

Be Happy -- Go Lucky. It's
light-up time.

For the taste that you like
light up a Lucky Strike

Relax... it's light-up time!

(MUSIC: OUT)

ANNCR: (ON CAMERA)

Now there's how to really enjoy
yourself! Some sparkling cold
water. Nice warm sunshine.

And of course ... a Lucky.

The cigarette has to be Lucky
Strike ...

simply because Luckies taste
better -- any time, any where.

And for good reasons.
(MORE)

ATX01 0336387

"BEACH SCENE"

CLOSE -2 32

VIDEO

AUDIO

ANNCR: (CONT'D)

You'll see one of them right on
the bottom of the pack.

ANNCR: (VOICE OVER)

UT TO INSERT, CLOSEUP
OF "LS/MFT" ON PACK

See it? LS/MFT, Lucky Strike
means fine tobacco.

ANNCR: (ON CAMERA)

CUT BACK TO CLOSEUP
OF ANNOUNCER.

Tobacco so fine, so light, so
mild it's just naturally good
tasting. And then, something
extra happens to that tobacco just
before it's made into Lucky
Strike cigarettes. It's Toasted.
"IT'S TOASTED", the famous Lucky
Strike process, brings that
naturally good-tasting tobacco
to its peak of flavor, tones it
up to make it taste even better.
Cleaner, fresher, smoother.

CUT TO ANOTHER ANGLE.

So... any time it's light - up
time for you -- Be happy --
(MORE)

"BEACH SCENE" (CTD)

VIDEO

DISSOLVE TO ORIGINAL
BEACH SCENE WITH CLOCK
DEVICE SUPERED.
COUPLE ARE NOW UNDER A
BEACH UMBRELLA AND
LISTENING TO A
PORTABLE RADIO.

MATCH DISSOLVE CLOCK
DEVICE TO BULLSEYE IN
A NEUTRAL BACKGROUND.

PULL BACK TO REVEAL THAT
BULLSEYE IS ON A LUCKY
PACK AND CONTINUE TO
PULL BACK TO MAKE ROOM
FOR TITLES WHICH WILL
POP ON.

POP ON TITLE IN SYNC:
SYNC:
"LIGHT UP A LUCKY".

POP ON TITLE IN
SYNC. "IT'S LIGHT UP
TIME.

CLOSE --3 33

AUDIO

ANNCR: (ON CAMERA)

Go Lucky. You'll say...

ANNCR (OVER)

It's the best tasting cigarette
you ever smoked!

CHORUS (OVER)

For the taste that you like...

..... light up a Lucky Strike.

Right now...

GIRL:

(SPEAKING OVER GLISSANDO OF MUSIC

Light up a Lucky!

(SINGERS AGAIN)

..... it's light up time!

(TAG)

34

(AFTER CLOSING COMMERCIAL, JACK COMES OUT TO MUSIC & APPLAUSE)

JACK

Thank you very much, ladies and gentlemen...

And now I'd like my guest star to come out again

and take a bow... Jackie Gleason

GLEASON COMES OUT WEARING PAINTER'S OVERALLS AND CAP AND CARRYING A BUCKET OF PAINT.

JACK

Jackie, how come you're dressed like that?

GLEASON

Jack, I found out the dump you're really living in and I'm going over and paint it.

JACK

Wait a minute..how do you know about the Acme Plaza?

GLEASON

I used to live there when I was broke.

JACK

Really..What floor were you on?

GLEASON

Minus Twelve.

JACK

That far down, eh?

GLEASON

Yeah. I'll never forget the first time I checked into that hotel.. I stepped out of the cab, the doorman took my bags, said, "follow me", and jumped down the coal chute.

ATX01 0336390

35 - 36 & 37

JACK

Oh, yes..you had the John L. Lewis suite.... Well,
before you go, I want to thank you for being on
my last show of the season.

GLEASON:

It was a great pleasure , Jack.

JACK:

And now you may go.

GLEASON:

Just a moment.. Gleason never just goes.

JACK:

What?

GLEASON:

A little traveling music, please:

MUSIC HITS AND GLEASON DOES HIS "AWAY WE GO" EXIT.

JACK:

Well, I guess this is it, ladies and
gentlemen. I hope you all have a very, very
pleasant summer and I'll be seeing you again
in the fall. Goodnight.

USIC:

UT TO CREDITS:

ATK01 0336391

(CREDITS)

38.

CARD #4
JACK BENNY PROGRAM

CARD #5
DIRECTED BY RALPH LEVY

CARD #6
PRODUCED BY HILLIARD MARKS

CARD #7
WRITTEN BY

CARD #8
MUSIC & SETS

CARD #9
V.O. AND SET DECORATION

CARD #10
JACK BENNY PROGRAM

DON: (VOICE OVER)

Appearing on tonight's program
were Lois Corbett, the June
Taylor Dancers, and

CARD #11
ANN SOTHERN MEMO CARD

Remember -- one week from
tonight, on this same station,
be sure and watch Ann Sothern
in "PRIVATE SECRETARY".

CARD #12
JACK BENNY PROGRAM

(MUSIC OUT)

In the meantime, this is Don
Wilson reminding you, to listen
to Jack Benny on radio every
Sunday night over the
CBS Radio Network.

TO TAREYTON HITCHHIKE

ATX01 0336392

HERBERT TAREYTON HITCHHIKE #306F
JACK BENNY SHOW - MAY 1, 1955

39.

JINGLE:

Get true tobacco taste in a filter tip cigarette
The easy drawing filter tip Tareyton cigarette
The pearl-gray charcoal filter tip cigarette
Smoke filter tip Tareyton
Take your cue from the red, white and blue
On the package
Smoke filter tip Tareyton

ANNOUNCER

You'll enjoy true tobacco taste
when you smoke filter tip
Tareyton with the pearl-gray
activated charcoal filter--
Try easy drawing filter tip
Tareyton
The best in filtered smoking.