

"AS BROADCAST"

PROGRAM #10
REVISED SCRIPT

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, JANUARY 29, 1956 OBS 4:30-5:00 PM PST

CAST: JACK BENNY
ROCHESTER
DON WILSON
GUEST SARAH CHURCHILL
PORTER.....ROY GLENN
CONDUCTOR.....WILL WRIGHT
DINING CAR WAITER..GEORGE COMFORT
INDIAN.....BENNY RUBIN
RICKSHAW BOY.....SPENCER CHAN

EXTRAS:

SEYMOUR ROSEN
THOMAS WADE
BETTY ROME
LAURA ANDERS
NANCY DUKE
JOE ROACH
CLARA MAGNUS

BB

ATX01 0337196

-1

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
JACK BENNY TV PROGRAM

OPENING COMMERCIAL

LIVE

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

CUT TO TITLE CARD:

"THE JACK BENNY PROGRAM".

ANNOUNCER

From Television City in Hollywood,
the Jack Benny Program with his
special guest....Sarah Churchill.

CUT TO TITLE CARD:

"PRESENTED BY LUCKY
STRIKE"

.....presented by Lucky

Strike!

CUT TO TITLE CARD:
"BE HAPPY - GO LUCKY,
LUCKIES TASTE BETTER."

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

CUT TO :
#23R.

AW

ATK01 0337197

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #93R
SCOOP - CLOCK
(1:00)

-2-

OPEN ON A CU OF A
SWISS CHALET WALL
CLOCK, PENDULUM SWINGING
BENEATH IT. TRUCK IN TO
PENDULUM.

(SOUND: TICKING OF CLOCK
TO ESTABLISH RHYTHM OF SONG)

CUT TO CU OF PENDULUM AND
PAN UP.

(SOUND: TICK-TOCK-TICK-TOCK.)

PAN STOPS AS DOOR OPENS.
(DOORS ARE PACKS OF
LUCKY STRIKE.)

(SOUND: TICK-TOCK-TICK-TOCK)

MALE FIGURE MOVES
MECHANICALLY OUT OF
DOOR TO FOREGROUND AND
SINGS.

MAN (SINGING)

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

GIRL FIGURE MOVES
MECHANICALLY OUT OF OTHER
DOOR TO FOREGROUND AND
SINGS.

GIRL (SINGING)

Be Happy -- Go Lucky.

CAMERA PANS UP TO
CLOCK FACE AT TOP OF
SWISS CHALET.

GIRL (SINGING)

It's light-up time.

CAMERA STOPS AS BIRD
POPS OUT.

DUET (SINGING--OVER)

For the taste...

PAN WITH BIRD TO
SCOOP CHARACTER,
BIRD SELECTS A LUCKY
FROM PACK SCOOP
IS HOLDING.

DUET (SINGING---OVER)

.... that you like ----

BIRD PLACES LUCKY IN
SCOOP'S MOUTH.

DUET (SINGING--OVER)

....Light up a Lucky Strike.

(MORE)

AW

ATX01 0337198

SCOOP CLOCK 93R (CONT'D)

-3-

BIRD LIGHTS SCOOP'S
LUCKY.

DUET (SINGING--OVER)

Relax...

CUT TO FULL SHOT,
SCOOP IN CHAIR.

DUET (SINGING--OVER)

... it's light-up time.

MATCH DISSOLVE TO
SCOOP IN CAR ---
SUN SHINING.

ANNOUNCER (OVER)

There's a time and a place for
everything.

MATCH DISSOLVE TO
SCOOP IN CANOE.
DISSOLVE SUN TO MOON.

ANNOUNCER (OVER)

And the right time for a Lucky.

MATCH DISSOLVE TO SCOOP
IN WESTERN SCENE ON
HORSEBACK.

ANNOUNCER (OVER)

... is any time you want to enjoy
a great cigarette.

MATCH DISSOLVE TO
SCOOP IN SKI TOW.

ANNOUNCER (OVER)

And the right place for a Lucky....

SKI TOW DUMPS SCOOP
AT TOP OF HILL. HE
STARTS DOWN OTHER SIDE.

ANNOUNCER (OVER)

... is --- wherever you happen to
be at the time.

SCOOP CONTINUES DOWN
HILL. CAMERA PANS
WITH HIM.

ANNOUNCER (OVER)

You'll always enjoy Luckies because..

MATCH DISSOLVE TO
SCOOP ON BICYCLE.

ANNOUNCER (OVER)

...Luckies taste better.

(MORE)

AW

ATX01 0337199

SCOOP -- CLOCK 93R (CONT'D)

-4-

CUT TO BILLBOARD.
SCOOP ENTERS SCENE AND
MAKES FANCY TURN.

ANNCR (OVER)

Lucky Strike is made of fine,
naturally ...

CAMERA TRUCKS IN AS
SCOOP PANS TO PACKAGE.

ANNCR (OVER)

... good-tasting tobacco.

CAMERA TRUCKS TO CLOSEUP
OF BULLSEYE AS SCOOP
POINTS TO "IT'S TOASTED"

And .. IT'S TOASTED to taste better.
Cleaner, fresher, smoother.

CAMERA PANS WITH SCOOP
TO LETTERING:
"LUCKIES TASTE BETTER"

SCOOP (ON CAMERA)

Yessir, Luckies taste better ...

CUT TO FULL SHOT
BILLBOARD. SCOOP TURNS
AND POINTS TO CLOCK.

SCOOP (ON CAMERA)

... anytime, anywhere.

FAST ZOOM TO CLOCK.

SCOOP (ON CAMERA)

So right now ...

DISSOLVE CLOCK TO BULLSEYE
AGAINST NEUTRAL BACKGROUND
WITH LEGEND ABOVE AND BELOW
"LIGHT UP A LUCKY

SCOOP (VOICE OVER)

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

IT'S LIGHT UP TIME"

TAKE OUT TITLES AND
POP ON REST OF PACK
AROUND BULLSEYE.

SCOOP (OVER)

Enjoy the best tasting
cigarette you ever smoked!

ATX01 0337200

(AFTER OPENING COMMERCIAL)

(JACK COMES OUT TO "LOVE IN BLOOM" AND APPLAUSE)

JACK

Thank you, thank you, thank you, ladies and gentlemen..and welcome to the Lucky Strike Program. Well, here it is the end of January and I'll bet a lot of you people are still doing the same thing that I've been doing..That is, when writing out a check, you still put last year's date on it..1955. As a matter of fact, yesterday was the first time I put 1956 on a check....That was the exact price of the suit I bought..nineteen, fifty-six...That was the full price. There wasn't any sales tax. It seems that they don't have that down in Tijuana...I don't know, I'm always a sucker for imported things. You can get fantastic bargains in Tijuana. The suit I bought was made out of a Toreodor's cape. But it's a wonderful suit. It has three buttons and four button holes. That extra hole is where the bull got him... Anyway, so much for international trade.. And to change the subject, ladies and gentlemen..I'm sure I have your permission...

(MORE)

BB

ATX01 0337201

JACK (CONT'D)

In a few weeks I'm going to England to film some television shows for next season. It will be the first time I've been over there for TV., although I have played the London Palladium many times. You know, I found out one thing about being in England...When you work there, you must be aggressive...not only on the stage, but in your social activities. For instance, when Danny Kaye plays in London, he meets all the dignitaries, members of Parliament, the Royal Family. They come to see him. He's invited to Buckingham Palace. And when Bob Hope plays there, he has lunch with the Duke of Edinburgh...but these things never happen to me. They almost happen -- almost...but not quite. I'll tell you one thing you won't believe. The last time I played in London, I was invited to have dinner at Number Nine Downing Street...Anyway, I'm looking forward to these T.V. shows in England and my first guest star over there is a very talented actress, and the daughter of Winston Churchill.....As a matter of fact, she's here right now and I'd like to have you meet her...Ladies and gentlemen....Miss Sarah Churchill.

BB

ATX01 0337202

(MISS CHURCHILL COMES OUT TO APPLAUSE.)

JACK

Sarah, I'm so glad you're going to be with me in London..and I hope I didn't inconvenience you asking you to come here, today, but I did want my audience to see you.

SARAH

Jack, it's a pleasure....I've had so much fun, and everybody's been so nice to me..especially that fellow who insisted on buying me lunch. There's a nice chap..stout fellow.

JACK

Stout fellow. I love those British expressions.

SARAH

I didn't mean it to be, I was referring to Don Wilson.

JACK

Oh...oh. You mean sixteen tons.. Well, tell me, Sarah, how does your father feel about your acting career....does he approve?

GH

ATX01 0337203

SARAH

Oh yes, Jack...He's encouraged me every step of the way. And you know, it wasn't easy at first. Long hours of study and only a bit part here and there...But the past few years I've had some wonderful leading roles, both on Broadway and television.

JACK

And now, of course, you're signed up to appear on my show in London.

SARAH

Yes, and Daddy wrote me the cutest note when he found out about it.

JACK

Really? What did he say?

SARAH

"Never has so much been sacrificed for so little."

JACK

Amazing....what a quick, active mind.

GH

ATX01 0337204

SARAH

Well, one thing about my father,
Jack. He's retained his
enthusiasm for life...and he
keeps himself busy...whether it's
gardening on his estate..or his
painting..or his writing. That's
how he manages to stay so young.

JACK

Well, that's wonderful.

SARAH

Jack...what's your formula for
keeping young?

JACK

I lie a little. You don't have
to be active to do that....Anyway,
Sarah, I'm very happy that you're
going to be with me in London.

SARAH

Well, I'm excited about it, too...
And, Jack, I'll never forget the
first time I met you. It was in
Trafalgar Square, and you told me
all about your appearance at the
Palladium....what a sensation you
were and that you were such a big
hit that you were being held over
for an extra two weeks.

JACK

Gee, that's funny....I don't
remember our being introduced.

SARAH

We weren't, you were stopping
people at random.

JACK

Oh, yes, yes...Now I remember.

SARAH

And then by coincidence I saw
you the next evening. Daddy and
I were looking out the window and
saw you going into the house next
door - Number Nine, Downing Street.

JACK

Yes, I had dinner there. Did you
know those people?

SARAH

Very well..they were our help.

JACK

Oh...well, they were just wonderful
to me. Now, Sarah, the other day
when you and I were talking about the
T.V. shows I'm going to do in
England, you suggested that I
pattern my commercials so that they
will be effective with English
audiences.

GH

ATX01 0337206

SARAH

That's right.

JACK

Well, I gave it a lot of thought,
and I've already prepared one
commercial with the Sportsmen
Quartet. I'd like you to hear it and
you can tell me what you think of it.

SARAH

Oh, fine, Jack.

JACK

We'll watch it from over here.

Ladies and gentlemen, the Sportsmen.

(SPORTSMEN COME OUT AND DO COMMERCIAL -- "MAD DOGS
AND ENGLISHMEN")

(APPLAUSE)

GH

ATX01 0337207

QUARTET

BEFORE WE START, THERE'S SOMETHING YOU SHOULD KNOW
IT'S THAT THE CHARACTERS WE MENTION
ARE FICTICIOUS BY INTENTION
AND SHOULD THERE BE SIMILARITY THEY SHOW
TO ANY LIVING DOG OR ENGLISHMAN
YOU KNOW IT'S PURELY COINCIDENTAL. BY JOVE.
MAD DOGS AND ENGLISHMEN GO OUT IN THE MID DAY SUN.
THE JAPANESE DON'T CARE TO
THE CHINESE WOULDN'T DARE TO
THE HINDUES AND ARGENTINES SLEEP SOUNDLY FROM 12 TO ONE.
BUT ENGLISHMEN DETEST A SIESTA
IN THE PHILIPPINES THERE ARE LOVELY SCREENS
TO PROTECT YOU FROM THE GLARE
IN THE MALAY STATES THEY HAVE HATS LIKE PLATES
WHICH THE BRITISHERS WON'T WEAR.
AT TWELVE NOON THE NATIVES SWOON
AND NO FURTHER WORK IS DONE
BUT MAD DOGS AND ENGLISHMEN GO OUT IN THE MIDDAY SUN
NOW MAD DOGS AND ENGLISHMEN GO OUT IN THE MIDDAY SUN
THE TOUGHEST BURMESE BANDIT
CAN NEVER UNDERSTAND IT
IN HONG KONG THEY STRIKE A GONG
AND FIRE OFF A NOON-DAY GUN
TO REPRIMAND EACH INMATE WHOSE IN LATE.
IN THE MANGROVE SWAMPS WHERE THE PYTHONS ROMP
THERE IS PEACE FROM 12 TO TWO

(MORE)

QUARTET (CONT'D)

EVEN CARABOUS LIE AROUND AND SNOOZE
FOR THERE'S NOTHING ELSE TO DO
IN BENGAL TO MOVE AT ALL
IS SELDOM IF EVER DONE
BUT MAD DOGS AND ENGLISHMEN GO OUT IN THE MIDDAY SUN
MAD DOGS AND ENGLISHMEN GO OUT IN THE MIDDAY SUN
BUT THAT'S ENOUGH OF JOKING
IT'S TIME TO MENTION SMOKING
FROM TIMES SQUARE TO PICCADILLY
LUCKIES ARE THE SMOKE THEY LIKE
IT COMES FROM CAROLINA -- IT'S FINA
FOR THE BEST SMOKE IN A CIGARETTE
IT'S THE SAME THE WHOLE WORLD OVER
THE ONE THEY LIKE IS A LUCKY STRIKE
FROM NOTTINGHAM TO DOVER
IT'S LUCKIES FOR BETTER TASTE
IT'S SMOOTH AS A SMOKE CAN BE
SO PUFF ON AN LSMFT
LSMFT, LSMFT, LSMFT, LSMFT
PUFF ON AN LSMFT
FOR THE SMOKE YOU'LL LIKE.

(APPLAUSE)

BB

ATX01 0337209

(SARAH CHURCHILL AND JACK COME OUT APPLAUDING)

JACK

Now, Sarah, do you think that
type of commercial will appeal
to the viewers in England?

SARAH

Well, I don't know, you see
very few of our mad dogs have
television.

JACK

Oh, well, I'll change it around
a little after I get over there.

SARAH

Whom are you taking with you
to England?

JACK

Well, I'm going to take Don Wilson
and Mary, and some of my cast ...
a few boys in my orchestra like
Charlie Bagby and Frank Remley...
and --

SARAH

By the way, Jack, I've heard you
refer to Frank Remley so many times.
Does he really imbibe as much as
you say?

BA

ATK01 0337210

JACK

Imbibe?

SARAH

Yes, that means --

JACK

Oh, I know what it means. It's just that "imbibe" is too nice a word when you're referring to someone who has spent two-thirds of his life on his hands and knees... As a matter of fact, when he was six months old he learned how to crawl and that was it. Now, let's see... who else am I going to take over there with me...Well, probably Dennis Dey...Rochester...and....

SARAH

Oh, there's something else I meant to ask you, Jack. How long has Rochester been with you?

JACK

Rochester? Let's see...Rochester has been with me eighteen years now.

GH

SARAH

That long? Well, he's very popular in England and a lot of people have wondered just how you met him -- I mean, how he started to work for you.

JACK

Well, Sarah, it's a very interesting story. Would you like to hear it?

SARAH

I certainly would.

JACK

Well, then I'll tell you exactly how it happened. This was about eighteen years ago. I took a train from Chicago to Los Angeles. In those days it took four days and three nights...and it was the morning of the day we were to arrive. Well let me show you what happened....

(FILM CLIP OF TRAIN GOING)

(DISSOLVE TO)

INTERIOR OF PULLMAN CAR.

(APPLAUSE)

ONE BERTH (UPPER 6) IS MADE UP AND HAS THE CURTAIN DRAWN.
AT THE END OF THE CAR IS THE USUAL PORTER'S SECTION.
ROCHESTER AND ANOTHER PORTER, HENRY, ARE SEATED OPPOSITE
EACH OTHER WITH A TABLE BETWEEN THEM. ROCHESTER SHUFFLES
A DECK OF CARDS, PUTS THEM DOWN FOR HENRY TO CUT, THEN
PICKS THEM UP READY TO DEAL.

ROCHESTER

What'll it be, Henry..Hi-low,
Draw, Spit-in-the-Ocean, or
Central Avenue Stud?

HENRY

Central Avenue Stud? What
kind of a game is that?

ROCHESTER

Everything is wild but the
three of hearts.

HENRY

No kidding.

ROCHESTER

Yeah. Once I had seven aces and
lost, it was a three-way tie.....

(HE STARTS TO DEAL)

You know, you look a little
tired, Henry.

HENRY

You would be, too, if you had
kids runnin' up and down the aisle
of your car for three days.

BA

ATX01 0337213

ROCHESTER

Well, I ain't got kids...but I
got a man in Upper Six that
really keeps me hopping. Every
time I --

JACK'S VOICE

Oh, Porter..Porter.

ROCHESTER

There he goes again..

(PICKING UP A PAIR OF SHOES AND
A NEWSPAPER)

Excuse me, Henry, I'll be right
back.

(ROCHESTER APPROACHES JACK'S BERTH. JACK IS STICKING
HIS HEAD THROUGH THE CURTAIN)

JACK

Porter...did you send those
telegrams like I asked you to?

ROCHESTER

Yes, sir.

JACK

And did you shine my shoes?

ROCHESTER

Yup...here they are.

(HE SHOWS JACK THE SHOES)

JACK

And did you get me a paper?

ROCHESTER

Here it is.

(HANDS JACK THE NEWSPAPER)

BB

JACK

Thank you.

(HE PULLS HIS HEAD INSIDE THE CURTAIN.)

(ROCHESTER STARTS BACK UP THE AISLE...JACK LEANS THROUGH THE CURTAIN, HOLDING A SUITCOAT IN ONE HAND)

JACK

Oh, Porter..Porter..wait a minute.

(JACK TAKES SOMETHING OUT OF SUITCOAT POCKET)

ROCHESTER

(TURNING AROUND WITH EAGER ANTICIPATION)

Yes, sir.

JACK

Here..

(HE FLIPS ROCHESTER A ROUND OBJECT THE SIZE OF A QUARTER. ROCHESTER CATCHES IT)

sew that button on this jacket.

(HE THROWS ROCHESTER THE JACKET AND DISAPPEARS BEHIND THE CURTAIN. SHAKING HIS HEAD, ROCHESTER GOES BACK TO HENRY.)

HENRY

Well, what did he want this time?

ROCHESTER

He wants me to sew a button on this coat.

HENRY

Well, that's all right. Maybe when we get off the train, he'll give you a nice gratuity.

ROCHESTER

Gratuity?

HENRY

Yes, that means--

ROCHESTER

Oh, I know what it means...But
it's too nice a word when you're
referring to a man who left an
asparagus tip for the waiter.

(STARTS DEALING AGAIN)

That Mr. Benny's really a dilly.

HENRY

Yeah, I guess so.

ROCHESTER

You should've seen him at that
stop-over in Albuquerque....
Hee hee hee, it was an education
watchin' him bargain with the
Indians over those blankets.

HENRY

Did he buy any?

ROCHESTER

Buy? He was selling.

HENRY

Amazing. Where did he get the
blankets?

ROCHESTER

In Albuquerque..He buys on one
side of the train and sells on
the other...Man, what a clever
operator. He's got the Indians
thinking he's Chief Sitting Bull!

CONDUCTOR

(COMING IN FROM HENRY'S CAR)

All right, boys, break it up!!
I don't mind a little cards, but
I just came through your car,
Henry, and the aisles are a mess.

HENRY

(GETTING UP)

I'll get right at it, sir.

(HE EXITS)

CONDUCTOR

(LOOKING TOWARD JACK'S BERTH)

Say, Rochester..can't you do
something about Upper Six? I
notice those curtains have been
drawn since we pulled out of
Chicago.

ROCHESTER

Well, that's Mr. Benny's berth.
He told me to keep the curtains
closed.

CONDUCTOR

Oh, he told you..I thought it was
a request from the other passengers...
Anyway, he's not in charge of this
car, you are. Now get that berth
made up because we'll soon be in
Los Angeles.

BB

ATX01 0337217

ROCHESTER

Yes, sir.

THE CONDUCTOR EXITS TO HENRY'S CAR...AND ROCHESTER BUSIES HIMSELF
REFILLING THE LILLY CUP CONTAINER...FROM THE OPPOSITE SIDE OF THE
CAR, A DINING-CAR WAITER ENTERS.

WAITER

(STRIKING GONG AS HE WALKS
THROUGH THE CAR)

First call for lunch ... first
call for lunch... first call for
lunch.

HE EXITS...NOW JACK COMES OUT OF HIS BERTH...AS HE REACHES THE
BOTTOM, AN INDIAN WRAPPED IN A BLANKET WALKS BY.

INDIAN

(TO JACK)

How.

JACK

How.

INDIAN CONTINUED ON THROUGH CAR.

JACK

Well...I think I'll go in and
have lunch I'm hungry.

DON

(STICKING HIS HEAD THROUGH
THE CURTAINS OF JACK'S BERTH)

What about me?

JACK

Pull your big fat head back in
there!

JG

HTX01 0337218

DON

But, Jack, I've been hiding in
here for three days ...

JACK

Look, Don ...

DON

You're supposed to pay all of
my expenses when we travel.

JACK

Don, I bought two tickets ...
one for me and one for you.

DON

Then why do I have to hide?

JACK

Because if the conductor sees
you, your ticket won't be any
good...you look over twelve...
Now get back in there...and
shave.

(JACK SHOVES DON BACK IN)

JACK

He's riding in a comfortable
Pullman, what's he complaining
about.

JACK TAKES TWO STEPS DOWN THE AISLE AND ROCHESTER COMES UP
TO HIM.

JG

ROCHESTER

Oh, Mr. Benny, as long as you're
out now, I'll put up your berth.

HE STARTS FOR THE CURTAIN.

JACK

(BACKING UP TO STOP HIM)

No no no no no no no.

ROCHESTER

But the conductor told me to
put up your berth. We're
getting into Los Angeles soon.

JACK

I can't help it, my son is
sleeping.

ROCHESTER

I'm sorry, Mr. Benny, but I'll
have to make it up.

ROCHESTER PULLS THE CURTAIN ASIDE AND WE SEE DON ON HIS HANDS
AND KNEES WITH HIS HEAD COVERED WITH A PILLOW...HE IS DRESSED
LIKE A KID.

ROCHESTER

Oh, Mr. Benny...come now!!
Twelve years old?!

JACK

He's got a thyroid condition.

DON

(TAKING PILLOW OFF HEAD)

You see, Daddy, I told you it
wouldn't work.

JG

JACK

You keep quiet...Now, Porter..What's
your name?

ROCHESTER

Rochester Van Jones.

JACK

Rochester? That's unusual. How did
you get that name?

ROCHESTER

I was born in Syracuse.

JACK

Then why weren't you called Syracuse?

ROCHESTER

That's my brother's name.

JACK

Oh, oh..Well, look, Rochester --

ROCHESTER

I've got a sister named Minneapolis.

JACK

Oh, she was born in Minneapolis?

ROCHESTER

No, Pittsburgh.

JACK

Then why didn't you name her Pittsburgh?

ROCHESTER

That's a man's name.

BA

HTX01 0337221

JACK

Oh...Well, Rochester --

ROCHESTER

We've got eight more children..
you want to go on?

JACK

No no...Now look, Rochester, there's
no use making a big fuss about this
thing..Why don't we keep it between
the two of us?

ROCHESTER

Oh no, sir, I've gotta report this
to the conductor, that's the rule.

JACK

Rules, rules....Look, Rochester, forget
about it and then maybe at the end of
the trip I'll give you a little
gratuity.

BA

ATX01 0337222

ROCHESTER

Gratuity?

JACK

Yes, that means ---

ROCHESTER

Oh, I know what it means, but
I'm worried about your interpretation.
But, if I don't report this, I'll lose
my job.

DON

He's right, Jack...You tried to
get me through for half fare, you
got caught and now you gotta face
it.

JACK

All right, all right....Now look,
Rochester.

SAME INDIAN WRAPPED IN A BIG BLANKET PASSES JACK.

INDIAN

(TO JACK)

How.

JACK

How. How.

(TURNING BACK TO ROCHESTER)

Now, look, Rochester...I know
how these things work...You'll
report me, and the first thing
you know you'll be involved, too.

BB

HIX01 0337223

ROCHESTER

...Well...if I do that I'll be
liable to lose my job.

JACK

Now if we were just getting
started, I'd say go ahead...but
we've almost made it...I mean,
we're practically to Los Angeles,
aren't we?

ROCHESTER

That's true...this tunnel coming
up is exactly one hour from Los
Angeles.

JACK

That's right...Now, believe me,
Rochester..

STAGE IS DARKENED AND WE BLACK OUT FOR TUNNEL EFFECT, BUT WE
STILL HEAR THE VOICES.

JACK'S VOICE

You see, we're in the tunnel
already. Believe me, if we stick
together, the conductor'll never
find out about this. Now what
do you say?

BB

HTX01 0337224

ROCHESTER'S VOICE

Well...it would be sort of fun
putting one over on that old
sour-puss.

JACK'S VOICE

Now you're talking...what he
doesn't know won't hurt him.

ROCHESTER

Okay, Mr. Benny, it's a deal.

JACK

Swell, Rochester, let's shake
on it.

AS THE TRAIN LIGHTS UP, WE SEE THE CONDUCTOR STANDING BETWEEN
JACK AND ROCHESTER, AND THEY ARE EACH SHAKING ONE OF HIS HANDS.

JACK & ROCHESTER

(STUNNED)

... You? ...

CONDUCTOR

Yes, me ... Sourpuss.

ROCHESTER

But, Sir, I --

CONDUCTOR

You're fired. Get your things
and be ready to leave.

ROCHESTER

(SADLY)

Yes, sir.

ROCHESTER WALKS AWAY...DON GETS DOWN FROM UPPER BERTH, CLOSING
CURTAIN BEHIND HIM.

JG

ATX01 0337225

CONDUCTOR

(TO JACK)

And as for you...I'll take this
up with the station master when
we get in...You're not getting
off this train until you pay
the full fare. (TO DON) Hello,
sonny.

HE LEAVES.

JACK

Hm.

DON CLIMBS DOWN LADDER, LAST STEP BREAKING BENEATH HIS WEIGHT.

DON

Well, I'm going to the diner.

DON GOES UP THE AISLE AND EXITS.

JACK

I'm sorry about what happened,
Rochester.

ROCHESTER

That's all right...I'll find
another job....I guess. Although
things are a little tough right
now.

JACK

Yeah...I know...Wait a minute...
I'm responsible for your losing
your job...How would you like to
work for me?

ROCHESTER

For you?

BB

JACK

Yes...You know, I've always
wanted to have a butler...and
it'll be a real easy job ...
You'll have nothing but time
on your hands.

ROCHESTER

That sounds good. I think I'd
like that.

JACK

Okay, your hired.

ROCHESTER

But, Mr. Benny, before I start
working for you, don't you
think we oughta discuss money?

JACK

Yes...What do you think would be
a fair salary?

ROCHESTER

I ain't gonna get that, so let's
start somewhere else.

JACK

You see, we understand each other
already. You'll work out fine,
Rochester...Well, we've still
got ten minutes before we get
to Los Angeles. I'm going into
the diner and get something to
eat.

JG

ATX01 0337227

DENNIS

(STICKING HIS HEAD OUT
BETWEEN THE CURTAINS
OF JACK'S BERTH)

What about me?

JACK

Stay in there. You they
haven't seen yet.

JACK STARTS DOWN THE AISLE. THE INDIAN COMES DOWN AISLE.

INDIAN

How.

JACK

How.

(GOING ON DOWN THE AISLE)

If they ever find out that's
Remley, I'm really in trouble.

(MUSIC AND APPLAUSE)

DON

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

CUT TO CLOSING COMMERCIAL

JG

HTX01 0337228

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
TV FILM COMMERCIAL #110
(DRESSING FOR PARTY)
(1:00)

-33-

OPEN ON MEDIUM SHOT OF GRACE
IN LIVING ROOM. SHE IS
DRESSED IN A BEAUTIFUL
DINNER GOWN AND IS
OBVIOUSLY WAITING
IMPATIENTLY (LOOKING AT
HER WATCH, LIGHTING A
LUCKY). RUSS IS
DESCENDING STAIRCASE.

(MUSIC: TICK-TOCK INTRO)

SUDDENLY SHE TURNS AND LOOKS
ACROSS THE ROOM, SMILING AT
HIM. SHE LAUGHS WHEN SHE
SEES HIM, SEEMING TO SAY
IN A HAPPY WAY "WHAT NEXT?"

CHORUS (OVER)

RUSS IS IN HIS DRESS SHIRT
SLEEVES. HE IS CARRYING HIS
COAT. HIS BOW TIE HANGS LIMF
AND STRAGGLY FROM HIS
COLLAR. HIS LOOK IS ONE OF
SHEER ANGUISH. HE INDICATES
TO GRACE THAT THE TIE IS
POSITIVELY TOO MUCH FOR
ONE MAN TO COPE WITH.

Light up a Lucky.

It's light-up time.

GRACE PUSHES HIM ONTO
A CHAIR, AND PRODUCES A
PACK OF LUCKIES. SHE HANDS
IT TO RUSS AND LIGHTS A
CIGARETTE FOR HIM, AND RUSS
SMILES AND RELAXES, ENJOYING
HIS LUCKY.

Be Happy -- Go Lucky

It's light-up time.

For the taste that you like

Light up a Lucky Strike.

... Relax ...

DURING THE PAUSE IN THE SONG
BETWEEN "RELAX" AND "IT'S
LIGHT-UP TIME", GRACE'S HANDS
COME ON AND START TO TIE HIS
TIE.

(MUSIC: GLISS)

... it's light-up time.

ANNOUNCER (ON CAMERA)

DISS TO ANNOUNCER DRESSED IN
EVENING CLOTHES AND IN LIVING
ROOM. HE IS SMOKING A
LUCKY -- EXHALING.

Why is it when folks are stepping
out, you so often see Luckies going
along?

GESTURES WITH PACK OF LUCKIES
HE PICKS UP OFF DESK.

It's just that Luckies always taste
better.

(MORE)

23

HTX01 0337229

ANNCR (CONT'D) (NCW
VOICE OVER)

CUT TO CLOSEUP OF PACK IN
HIS HAND. IT FEATURES
"LS/MFT."

That's because they're made of fine
tobacco.

Naturally mild good-tasting
tobacco that's toasted.

HE TURNS PACK FULL FACE AND
WE SUPER "IT'S TOASTED" AS
IT ZOOMS OUT FROM PACK "TO
TASTE BETTER" POPS ON UNDER.

That's right. "IT'S TOASTED"
to taste even better.
Cleaner, fresher, smoother.

ANNOUNCER (ON CAMERA)

CUT BACK TO MEDIUM SHOT OF
ANNOUNCER.

Next time you're going out -- take
Luckies along with you.
They're the best-tasting cigarette
you ever smoked.

CUT BACK TO GRACE AND RUSS.
SHE HAS JUST FINISHED TYING
HIS TIE. SHE STEPS BACK
TAKES HIS COAT AND HELPS
HIM ON WITH IT.

CHORUS (OVER)

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

(SPOKEN)

HE TURNS AROUND AND TAKES A
DEEP PUFF ON HIS LUCKY AND
EXHALES SMILING AS SHE
BRUSHES HIS COAT AND LOOKS
AT HIM WITH WIFELY APPROVAL.

Light up a Lucky.

(CHORUS AGAIN)

SHE HEADS HIM TOWARDS DOOR
AND THEY WALK IN THAT
DIRECTION.

It's light-up time.

JG

ATX01 0337230

(TAG)

(JACK COMES OUT TO MUSIC & APPLAUSE)

JACK

Thank you, thank you. I'm glad
that Sarah Churchill asked me to
tell her how I found Rochester.
If not we'd have a very short show.
I nearly forgot my lines in the
middle of the show...then we would
have a very long show.

(CALLS)

Oh, Sarah, Sarah, will you come
out here, please?

SHE COMES OUT TO APPLAUSE.

SARAH

That was a very interesting
story, Jack, and it's wonderful
that Rochester has been working
for you eighteen years.

JACK

He's been a great comfort to me.

SARAH

Oh, Jack, I just thought of
something. I don't remember your
telling Rochester how much salary
you were going to pay him.

JACK

Oh, well, we haggled a little
bit, but we settled.

SARAH

When?

JACK

Yesterday....Well, Sarah, I want to thank you so much for coming on my show today and when I get to England, we'll go to a lot of places together.

SARAH

That's wonderful, Jack. Are you going to stay in England the whole time?

JACK

No no, I'll probably go to Rome, Madrid, Paris...but I don't want to miss that wedding in Monaco.

SARAH

Oh, did you get an invitation from Prince Rainier?

JACK

No, but when I printed them I kept one out.....Sarah, thanks again for dropping in.

SARAH LEAVES TO APPLAUSE.

BB

ATX01 0337232

JACK

You know, ladies and gentlemen, I'm really looking forward to going to England. But there is one thing about it..You know, when you make money in England, you can't take any of the money back with you. I found that out the last time I was there, so I buried mine in Westminster Abbey. All the other sightseers carry cameras..I have a shovel...Of course, besides London I'm going to Rome, Madrid, and Paris...and then I was going to go to Venice with its beautiful streets of water..but I cancelled it because just a few days ago we had Venice over here. Of course, I didn't mind it because it was very profitable to me. I'm the only one in Beverly Hills with a gondola. I had to sing a little, but it was fun.... By the way, ladies and gentlemen, I want to apologize for what I said about Frank Remley...And I'm always saying things about the boys in the orchestra -- about their drinking and carousing around. Well, it's not true at all.

(MORE)

BB

ATX01 0337233

JACK (CONT'D)

I just say those things to get laughs.
As a matter of fact, the boys in the
orchestra are fine, upstanding
citizens, family men, and leaders
in civic affairs.

BODY THUD WITH CYMBAL CRASH

JACK

Hmm...a fine time for the drummer to
fall off his stool.

(CALLS)

All right, fellows, pick him up,
and this time no medication.

(TO AUDIENCE)

At rehearsal he fell off his stool
and the boys started yelling, "Quick,
get him an M.D....get him an M.D."..
I found out later that M.D. means a
bottle of Mogan David..... Well,
ladies and gentlemen, be sure to see
Ann Sothern next Sunday, and I'll be
back in two weeks...Goodnight, folks.

(APPLAUSE)

(CUT TO CREDITS)

BB

(CREDITS)

CARD #4
JACK BENNY PROGRAM

CARD #5
DIRECTED BY RALPH LEVY

CARD #6
PRODUCED BY HILLIARD MARKS

CARD #7
WRITTEN BY

CARD #8
MUSIC & ASSOCIATE PRODUCER

CARD #9
ART DIRECTOR, TECHNICAL
DIRECTOR & SET DECORATOR

DON (VOICE OVER)

CARD #10
JACK BENNY PROGRAM

Appearing on tonight's program were
Roy Glenn, Will Wright, Benny Rubin
and George Comfort.

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

Jack Benny's next television show will
be in two weeks.

(MUSIC: OUT)

TO TAREYTON HITCHHIKE.

SL

ATX01 0337235

THE AMERICAN TOBACCO COMPANY
FILTER TIP TAREYTON
HT 327 - 30 SEC.

-40-

ANIMATION - BANK OF
TELEPHONE OPERATORS

SOUND EFFECT OF RINGING & BUZZING

Filter smokers!

The whole town's talking!

About Filter Tip Tareyton

because all the pleasure comes
through ...

... the taste is great!

ANIMATION - GIRL GETS
UP FROM SWITCHBOARD.

CUT TO GIRL AT WINDOW,
SMOKING.

Yes, Filter Tip Tareyton with the
pearl-gray Activated Charcoal filter.

DOLLY IN TOWARD CLOSE-
UP

... smokes milder, smokes smoother,
draws easier.

CLOSE-UP OF GIRL SMOKING.

Filter Tip Tareyton is the best
in filtered smoking.

CUT TO PACK. TITLE "ALL
THE PLEASURE COMES THRU"
POPS ON IN SYNC OVER
PACK, TITLE "THE TASTE IS
GREAT" POPS ON IN SYNC UNDER
PACK.

Remember, all the pleasure
comes thru, the taste is great!

THE AMERICAN TOBACCO
COMPANY LUCKY STRIKE.

ANNCR (VO)

DISSOLVE TO CARD

POWHATTAN WITH "THE
AMERICAN TOBACCO COMPANY"
ABOVE AND "AMERICA'S
LEADING MANUFACTURER OF
CIGARETTES" BELOW.

The Jack Benny program has been
brought to you by The American
Tobacco Company -- America's leading
manufacturer of cigarettes. The
Jack Benny program has been selected
for viewing by our Armed Forces
Overseas.

SYSTEM.

SL

HTX01 0337237