

AS TELECAST

PROGRAM #15
REVISED SCRIPT

AMERICAN TOBACCO COMPANY
LUCKY STRIKE
THE JACK BENNY TELEVISION PROGRAM

SUNDAY, APRIL 6, 1958 CBS 4:30 - 5:00 PM PST

CAST: JACK BENNY

 DON WILSON

 ROCHESTER

 LOIS CORBETT

 DALE WHITE

GUEST: RONNIE BURNS

USHER: SEYMOUR ROSEN

MAN: PAUL POWER

BTX01 033894N

ANNOUNCER (V.O.)

OPEN ON BOUCHE DRAWING OF JACK
AT RIGHT SIDE OF SCREEN. TO THE
LEFT OF JACK, ON AN EASEL IN
VAUDEVILLE STYLE, IS A CARD
WHICH READS "JACK BENNY PROGRAM."

From Television City in Hollywood,
the Jack Benny program, with his
special guest, Ronnie Burns ...

THE TOP CARD GOES OFF

CARD ON EASEL NOW READS:
"PRESENTED BY."

Presented by ...

TOP CARD GOES OFF

CARD ON EASEL NOW READS:
"LUCKY STRIKE"

MUSIC: SEGUE TO "LIGHT-UP TIME"
SONG UNDER:

ANNOUNCER (V.O.)

Lucky Strike! A light smoke!

MUSIC: PUNCTUATES

THE WORDS "LUCKY STRIKE" ON
CARD ANIMATE AND START TO FORM
THE LUCKY STRIKE BULLSEYE.
EASEL DISSOLVES OUT.

BULLSEYE FORMS. CARD ANIMATES
INTO SHAPE OF LUCKY STRIKE PACK.

MUSIC: "LIGHT-UP TIME" SONG
CONTINUES UNDER:

ANNOUNCER (V.O.)

The best-tasting cigarette

LUCKY STRIKE PACK IS FORMED
AND HOLDS.

MUSIC: "LIGHT-UP TIME" SONG
CONTINUES UNDER:

ANNOUNCER (V.O.)

..... you ever smoked!

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

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

INTO 30-SECOND OPENING COMMERCIAL:

OPEN ON FULL MOON RIDING JUST
A FEW DEGREES ABOVE THE
HORIZON. FILMY CLOUDS DRIFT
LAZILY PAST THE MOON. IN
THE FOREGROUND IS A GENTLE
HILL SHARPLY DEFINED IN THE
MOONLIGHT. IN THE MOONLIGHT
WE CATCH SIGHT OF WESTERN FLORA.

OVER THE CREST OF THE HILL,
SCREEN RIGHT, SLOWLY APPEARS
THE FIGURE OF A COWBOY AS
ASTRIDE A HORSE. FIRST HIS
TIRED HAT IS SILHOUETTED
AGAINST THE MOON, THEN HIS
BODY, THEN THE DARK BULK OF
THE HORSE. BOTH MAN AND
BEAST SEEM TRAIL-WORN.

CUT TO CLOSEUP OF COWBOY.
WE SEE IT IS HAPPY JOE LUCKY.
HE HOLDS A GUITAR AND IS
STRUMMING IT. HE BREAKS INTO
SONG. "LS/MFT" IS BRANDED
ACROSS GUITAR.

HAPPY JOE'S HANDS LEAVE THE
GUITAR. THE STRINGS STILL
FLEX, PLAYING THE SONG, AS
HE CONTINUES TO SING. HE
REACHES INTO HIS SHIRT POCKET,
EXTRACTS A PACK OF LUCKIES,
HOLDS IT UP.

AS HAPPY JOE TAKES A WOODEN
MATCH FROM HIS HAT-BAND,
SCRATCHES IT ACROSS HIS CHAPS,
LIGHTS UP HIS CIGARETTE, HORSE
TURNS AND SPEAKS TO CAMERA.

HAPPY JOE SWINGS AROUND IN
THE SADDLE AND STRETCHES OUT
COMFORTABLY ON THE BACK OF
THE HORSE. HE RESTS HIS RIGHT
ELBOW ON THE POMMEL, HOLDS OUT
PACK. HE RIDES PAST SIGN-POST
WHICH READS: "IT'S TOASTED."

(MUSIC: DISTANT GUITAR STRUMMING
OPENING TO LUCKY STRIKE SONG)

(SOUND: THE CLOP-CLOP-CLOP OF A
SLOWLY WALKING, TIRED COW PONY)

(SOUND: DISTANT, GENTLE MOOING
OF CATTLE BEDDED DOWN FOR THE NIGHT)

(MUSIC: LOUDER STRUMMING OF
GUITAR AS IT CONTINUES WITH SONG)

(SOUND: LOUDER CLOP-CLOP-CLOP OF
WALKING COW PONY)

HAPPY JOE (ON CAMERA--
SINGING)

Light up a light smoke,

A Lucky Strike.

The right smoke's a light smoke,

A Lucky Strike.

For the taste that you like

Light up a Lucky Strike.

(MUSIC: GLISS)

HORSE (ON CAMERA--
SPEAKING IN MILD
DRAWL)

Light up a light smoke ...

HAPPY JOE (ON CAMERA--
SINGING AGAIN)

A Lucky Strike.

CUT TO TIGHT SHOT OF HAPPY
JOE'S VEST. HIS RANGER
BADGE IS ACTUALLY THE LUCKY
STRIKE BULLSEYE. IT ZOOMS
UP TO FULL SCREEN AND HOLDS.

(SOUND: WHOOSH OF BULLSEYE AS IT
ZOOMS TO CLOSEUP)

BACKGROUND DISSOLVES OUT.
LUCKY STRIKE PACK FORMS
AROUND BULLSEYE.

ANDRE BARUCH (OVER)

You'll say it's ...

PACK HOLDS. ADD WORDS "THE
BEST-TASTING CIGARETTE YOU
EVER SMOKED."

... the best-tasting cigarette you
ever smoked!

(AFTER OPENING COMMERCIAL)

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

JACK

Thank you, thank you, ladies and gentlemen, and welcome to the Lucky Strike program...Well, here it is April 6th...Easter Sunday. And I want to tell you this morning the cutest thing happened. When I woke up, Rochester came into my room and gave me a rabbit - a real, live bunny rabbit...the cutest little thing...We've been trying to figure out a name for him. But why bother? With the price of meat as high as it is, I doubt that it'll be around too long...But anyway, today all over the country, the big thing is the Easter Parade.

(MORE)

JACK (CONT'D)

Here in Hollywood they held it on Wilshire Boulevard between Fairfax and La Brea. All the celebrities, decked-out in their Easter clothes, strolled up and down the street. And right at the head of the parade was Phil Harris... That's right... Phil Harris... walking. Now I know why they call it the Miracle Mile... Now, I wasn't in the parade, although I wanted to be. I ordered a beautiful suit but it wasn't delivered in time, so I just stood on the curb and watched. It was a thrilling sight... The women were all dressed in those new sack dresses.. and as the judges were about to pick the best-dressed woman, the most embarrassing thing happened. A laundry bag fell off a truck and won first prize..... a fire hydrant came in second... I'd like to tell you more, but I think I better get on with the show.

(MORE)

JACK (CONT'D)

Ladies and gentlemen, I'm sure you know that during the last year or so young performers have taken over the recording business.. and several of these very talented young singers are the sons of famous fathers... There's Gary Crosby...Rickey Nelson...And it happens that my best friend, George Burns, has a son who has just come out with a brand new record. I'm very happy to have him with me on the program tonight ...and here he is...Ronnie Burns.

(RONNIE COMES OUT TO APPLAUSE)

JACK (CONT'D)

Ronnie, I'm really thrilled having you on my show.

RONNIE

Thank you, Uncle Jack.

JACK

He always calls me Uncle Jack.. You know, ladies and gentlemen, I've known Ronnie's mother and father so long that I feel like one of the family. In fact, I'm over at their house three or four times a week.

(MORE)

JACK (CONT'D)

I go to all their parties...And
Ronnie, I'll bet I must've eaten
dinner at your house a thousand
times.

RONNIE

That's right.

JACK

You know something, Ronnie...
right after this show to celebrate
your appearance with me, I want
you to come over and have dinner
at my house.

RONNIE

That would be wonderul, Uncle
Jack...where do you live?

JACK

Where do I live? In Beverly Hills.

RONNIE

I know, but what's the address?

JACK

Look, I invited you to dinner. If you're
hungry enough, you'll find it...
This younger generation has no
pioneering spirit. Ronnie, I
want to ask you something... did
your father ever tell you how he
and I met?

RONNIE

Oh yes, he's told me that story many times...how he was a headliner and one day he went into his agent's office and you were sitting in the waiting room in tattered clothes.. And the agent said, "Isn't there something you can do for that fellow out there?"

JACK

Uh hum.

RONNIE

So my dad took the cup off your violin and gave you a small part in his act.

JACK

That's what your father told you?

RONNIE

That's what he tells everybody.

JACK

Oh, he does, eh? ... Well, Ronnie, regardless of what you've been told by your father, this is what really happened. I was the headliner at the Palace Theater in New York, and your father worked right across the street. He was selling hot chestnuts.

RONNIE

My dad was doing that?

JACK

Yes ... for ten cents he gave you six chestnuts and a chorus of "Ain't Misbehaving". Feeling sorry for him, I gave him a small part in my act.

RONNIE

Gee, Uncle Jack, that was sweet of you. How did the act go over?

JACK

Well, the following week we were both selling chestnuts. Now Ronnie, that's my story...Who do you want to believe...me or your father?

RONNIE

My mother.

JACK

Oh, he does, eh? ... Well, Ronnie, regardless of what you've been told by your father, this is what really happened. I was the headliner at the Palace Theater in New York, and your father worked right across the street. He was selling hot chestnuts.

RONNIE

My dad was doing that?

JACK

Yes ... for ten cents he gave you six chestnuts and a chorus of "Ain't Misbehaving". Feeling sorry for him, I gave him a small part in my act.

RONNIE

Gee, Uncle Jack, that was sweet of you. How did the act go over?

JACK

Well, the following week we were both selling chestnuts. Now Ronnie, that's my story...Who do you want to believe...me or your father?

RONNIE

My mother.

JACK

Gracie?

RONNIE

Yes...she told me exactly how
dad really started in show business.
At first he had a seal for a
partner. The act was called Burns
and Flipper.

JACK

Oh, that's right, your father did
work with a seal.

RONNIE

For three years. Then he teamed
up with mother because she ate
less.

JACK

Well, what happened to the seal?

RONNIE

Mother's wearing it.

JACK

Oh...Well, Ronnie, I think we've
done enough reminiscing. How about
singing that song that you recently
recorded?

RONNIE

Okay.

JACK

Now you go over and get ready and
I'll announce the number.

RONNIE

SHE'S KINDA CUTE

SHE'S KINDA CUTE

DRESSED IN SLOPPY CLOTHES

FRECKLES ON HER NOSE

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S A LIVING DREAM

IN HER FADED JEANS

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S KINDA CUTE IN THE LITTLE WAY SHE WALKS

SHE'S KINDA CUTE IN THE LITTLE WAY SHE TALKS

THE WAY SHE LOOKS AT ME, LAUGHS AND BLINKS HER
EYES

OOHHHHHHHHHHHHHHHHHHHHHHHHH, I'M SO IN LOVE THAT I
COULD DIE

BAH BAH BAH BAH BAH BAH BAH

(Music bridge)

SHE'S KINDA CUTE IN THE LITTLE WAY SHE WALKS

SHE'S KINDA CUTE IN THE LITTLE WAY SHE TALKS

THE WAY SHE LOOKS AT ME, LAUGHS AND BLINKS HER
EYES

(MORE)

RONNIE (CONT'D)

OHOOOOOOOOOOOOOOOOOO, I'M SO IN LOVE THAT I COULD

DIE

SHE'S KINDA CUTE

HAPPY AS CAN BE

SHE'S IN LOVE WITH ME

SHE'S KINDA CUTE

SHE'S KINDA CUTE

SHE'S KINDA CUTE SHE'S KINDA CUTE

SHE'S KINDA CUTE

(APPLAUSE)

(AFTER RONNIE'S NUMBER, JACK COMES OUT)

JACK

Thank you, Ronnie. That was very good. Ladies and gentlemen, we have a very important sketch which we would like to do. So -- Oh, first I want to call Don Willson out here.

(CALLS)

Oh, Don...Don...it's time for you to do the commercial.

(DON STICKS HIS HEAD OUT THE WINGS)

DON

You can do it yourself!

(HE GOES BACK INTO THE WINGS)

JACK

What? Don...come back here.

(DON COMES OUT TO APPLAUSE)

What did you just say?

DON

I said you can do the commercial yourself.

JACK

What's bothering you?

DON

I'll tell you what's bothering me. For months now I've been begging you to give my son Harlow a featured spot on your show and you keep saying no...but when George Burns asks to have his son on the show, you put him on just like that.

(SNAPS FINGERS)

JACK

Well, why wouldn't I? George is my best friend...my pal.

DON

Some pal. I charge you less for being your announcer than George Burns does for being your friend.

JACK

Oh for heaven's sakes.

(TO DON)

I pay him a few dollars a week to like me and you make a big thing out of it...Now Don, let's not discuss my friends...just do your commercial.

DON

I'm not going to do the commercial and...that's...that.

(HE STAMPS HIS FOOT AND PLASTER DUST COMES DOWN FROM
THE CEILING)

JACK

Now look what you've done.

DON

I don't care.

JACK

Oh, you don't...Well, Don, let
me tell you something. You're
supposed to do the commercial on
the show and that settles it....
Now do it.

DON

Oh, all right.

(MAD)

A Lucky Strike is all cigarette...
every inch a cigarette...nothing
but fine, light, mild, naturally
good tasting tobacco...

(RIGHT INTO JACK'S FACE)

that's toasted to taste even better...
cleaner, fresher, smoother.

JACK

Don't tell me, tell them.

DON

(TO AUDIENCE, STILL MAD)

So when it's light up time, light
up a Lucky. You'll say it's the
best tasting cigarette you ever
smoked.

(MORE)

ATX01 0338964

DON (CONT'D)

(TO JACK)

There's your commercial...Now I
hope you're satisfied.

(DON LEAVES ANGRILY)

JACK

There he goes, ladies and gentlemen...
Twelve Angry Men...Always worried
about his son, Harlow. I know
Don has been with me a long time,
but sometimes he really --

(AN USHER ENTERS, PUSHING A PHONE ON A TABLE OUT FROM
SIDE)

USHER

Oh, Mr. Benny.

JACK

Huh?

USHER

You're wanted on the phone.

JACK

Oh, for heaven's sakes...excuse me.

(JACK LIFTS RECEIVER AND USHER EXITS)

JACK (CONT'D)

Hello.

(CUT TO ROCHESTER IN SECTION OF ROOM)

ROCHESTER

Hello, Mr. Benny...this is Rochester.

(APPLAUSE)

JACK

Rochester, I'm in the middle
of my show. What did you
call me for?

ROCHESTER

Boss, did you buy a suit
from Klemmer & Johnson?

JACK

Klemmer and Johnson? Yes, I did.

ROCHESTER

Yes, a man

brought it to the house about
an hour ago.

JACK

Well, it's sure a nice suit,
isn't it?

ROCHESTER

Yeah....I hope it looks as good
on you as it did on him.

JACK

On him? Rochester, you mean
he came from the store wearing
my suit?

ROCHESTER

He said for the price you paid,
they couldn't afford to put it
in a box.

JACK

Well, Rochester, no matter what
it cost, it's a beautiful suit
...so just press it and...

(SOUND OF DOOR BUZZER)

ROCHESTER

Just a second, boss...there's
someone at the door.

(CALLS)

Come in.

(WE HEAR A DOOR OPEN OFF SCENE)

JACK

Rochester --

ROCHESTER

Just a minute, boss.

(A DISTINGUISHED-LOOKING MAN COMES INTO THE SCENE)

MAN

Is this the home of Jack Benny?

ROCHESTER

Yes, it is.

MAN

Did he buy a suit last week?

ROCHESTER

Yes, he did. A man from the
store delivered it.

MAN

That was Mr. Klemmer.

ROCHESTER

(IMPRESSED)

Mr. Klemmer himself?

MAN

Yes...I'm Mr. Johnson with the
extra pair of pants.

(HE TAKES OFF THE PANTS HE HAS ON, GIVES THEM TO
ROCHESTER AND EXITS)

JACK

Rochester, who was that?

ROCHESTER

The extra pair of pants arrived...

JACK

Oh.

ROCHESTER

The censor is glad you didn't
buy underwear.

JACK

All right, all right...just
press my clothes and hang
them up in the closet. Goodbye.

ROCHESTER

Gooooooooooooodbye.

(ROCHESTER HANGS UP, HIS SET BLACKS OUT)

(APPLAUSE)

JACK

Well, now we've lost so much
time I better get right to our
sketch.

(CALLING)

Don...will you come out and
introduce the sketch...Don...
Don...

(RONNIE BURNS COMES OUT)

JACK

Ronnie, where's Don?

RONNIE

He's gone. He stormed out of
here and went home, and I feel
sort of responsible.

JACK

Oh, Ronnie, don't give it
another thought. Imagine him
getting upset over that son
of his.

RONNIE

But gee, I've always liked Mr.
Wilson and I'd hate to have him
hold a grudge against me. I
wish you'd talk to him.

JACK

Well, I guess you're right. If
Don was mad enough to walk off
the show and go home, maybe I
better go over to his house and
straighten things out.

(MUSIC)

(DISSOLVE TO DON'S COMBINATION LIVING AND DINING ROOM)

(LOIS IS SETTING THE TABLE AND DON IS PACING BACK AND
FORTH)

DON

I just can't get over it...after
all these years...imagine him
doing a thing like that to me.
Taking another man's son, and...

LOIS

Don, will you stop pacing up and
down? I feel the same way you do
about it, but let's not let that
mean old man ruin our home life.

DON

But after all I've done for
Jack. Remember when he had
pneumonia? It was a pint of
my blood that got him back on
his feet.

LOIS

I'll say it got him on his feet.
You gave him the blood, he
jumped out of bed, ran
downtown and sold it to the
Red Cross for ten dollars.

DON

On the way home he stopped at our
house and wanted two cents back
on the bottle....

(MAD)

When I think of how that man
has insulted us, I just can't--

LOIS

Don, control yourself.

DON

I can't control myself. I get
so mad I could scream.

(HE STAMPS HIS FOOT AND PLASTER FALLS FROM CEILING)

LOIS

Oh, Don, now look what you've
done.

DON

I'm sorry.

LOIS

Maybe we'll feel better after
we have dinner.

(CALLS)

Harlow, oh, Harlow, darling...
dinner is ready.

(TO DON)

Now remember, Don...not a word
about this in front of Harlow.
You know how sensitive he is.

DON

Yes...If he knows he's the center
of conflict, it will upset him
emotionally.

(CALLS)

Harlow...we're calling you.

(HARLOW ENTERS CARRYING A RECORD)

HARLOW

Yes, daddy.

(APPLAUSE)

DON

Harlow, when we called you the
first time, why didn't you
answer?

HARLOW

I didn't hear you. I was
listening to this Ronnie Burns
record.

DON

Ronnie Burns! Give me that.

(DON TAKES THE RECORD FROM HARLOW AND BREAKS IT)

DON

Harlow, don't you ever mention
that name in this house again.

HARLOW

Mother, what's the matter with
daddy dear?

LOIS

Er...nothing...nothing. Now
before we have our dinner, Harlow,
you must take your cod liver oil.

(SHE GETS OUT A BOTTLE AND A SPOON)

HARLOW

Gee, mother, every day you give
me cod liver oil. I wish you'd
stop.

LOIS

Why?

HARLOW

My teacher says our classroom
smells like the Malibu Pier.

LOIS

Well, Harlow, you're going to
keep taking this cod liver oil.
It was recommended by Dr. Dale
and Dr. Eymann.

HARLOW

I don't remember them.

LOIS

Of course you don't. They were
the two doctors who held you up
by your feet when you were born.
Now come on, open your mouth.

(HE OPENS HIS MOUTH, SHE PUTS SOME OIL IN IT, HE MAKES
A FACE.)

LOIS

Now run along and wash your hands.

HARLOW

Okay, Mother.

(HARLOW EXITS)

LOIS

(LOOKING AFTER HIM FONDLY)

Oh, Don, isn't he cute?

DON

He certainly is.

LOIS

You know, it frightens me to
think that some day he'll grow
up.

(SOUND OF DOOR BELL)

DON

I'll get it, dear.

(DON GOES TO THE DOOR, OPENS IT, JACK IS THERE.)

DON

Oh, it's you.

LOIS

Who is it, Don?

DON

The man who has the best friends
that money can buy.

JACK

Look, Don, I know how you must
feel, and I came over to talk
to you about it. May I come in?

DON

Oh...all right.

(JACK COMES INTO ROOM, DON CLOSES THE DOOR AND THEY WALK INTO THE DINING PART OF THE ROOM.)

JACK

(CROSSES TO LOIS)

Lois, I suppose Don has told you
what happened on the show today,
and I came over to --

LOIS

We're not going to talk about
it before dinner...but you may
sit down if you wish.

(JACK SITS DOWN AT A CHAIR AT THE TABLE.)

LOIS

Not there...

(POINTING TO OTHER
CHAIR IN ROOM)

There.

(JACK SITS DOWN IN THE OTHER. HE TAKES THE FORK WITH HIM)

JACK

Oh - I'm sorry.

(PUTS IT BACK)

LOIS

(CALLS)

Harlow, we're waiting for you.

HARLOW'S VOICE

Coming, mother.

(HARLOW COMES IN)

HARLOW

Oh, hello, Mr. Benny...how have
you --

LOIS

Harlow, we'll talk to him after
we've had our dinner.

HARLOW

Yes, mother.

LOIS

Don, get Harlow's chair.

(DON GOES OFF AND COMES BACK WITH A HUGE HIGH-CHAIR.
HARLOW SITS IN IT, THEY PUT THE TRAY DOWN IN FRONT
OF HIM.)

JACK

Look...I know I'm not supposed to talk while One Man's Family is having its dinner, but why do you keep this bulldozer in a high chair?

DON

For sentimental reasons.

LOIS

That high chair was Don's when he was a baby...

(TO DON)

Now, you sit down, dear...I'll serve the food.

(DON SITS DOWN AND LOIS LIFTS A BELL ON A LARGE PLATTER, DISCLOSING A LARGE TURKEY. SHE PUTS IT IN FRONT OF DON.)

DON

What a beautiful turkey. How much does it weigh, dear?

LOIS

23 pounds.

DON

It looks delicious.

LOIS

(LIFTING ANOTHER BELL AND BRINGING OUT ANOTHER TURKEY THE SAME SIZE AND PUTTING IT IN FRONT OF HARLOW.)

And Harlow...here's yours...And here's some mashed potatoes.

(SHE PUTS A HUGE MOUND OF MASHED POTATOES ON DON AND HARLOW'S PLATES)

HARLOW

Thank you.

JACK

Holy smoke!

HARLOW

Mother, tomorrow the kids are going roller-skating. Can I go with them?

LOIS

Oh, Harlow, I'm sorry, but I lent your roller skates to a man down the street.

HARLOW

What did he want them for?

JACK

Maybe he wanted to move a house. Look, I didn't come here to watch you eat. I came over to tell you something and I'd like to get it over with so I can go home. Now, first of all...I want you to know that I have nothing against Harlow.

HARLOW

Why is he mentioning my name?

LOIS

Never mind, Harlow.

HARLOW

But he's mentioning my name. I'm
in the middle of a conflict again
and I don't like it.

LOIS

Now Harlow, calm down.

HARLOW

I can't help it. I feel tension
in this room.

DON

Harlow, if you don't feel well,
you just run up to your room and
get ready for bed.

HARLOW

Okay...

(PICKS UP HIS TURKEY, GETS UP..)

(POINTING TO JACK)

He upsets me.

(HARLOW LEAVES)

DON

Now, Jack, if you came over to
apologize, do it and get it over
with.

JACK

Wait a minute...if you're going to
talk about apologies, I think you
owe me one. You had no right walking
out on my show just because you
were mad.

DON

You're darned right I was mad.
Imagine refusing to give my son
Harlow a chance. Why, we've
treated you like a member of our
family. Lois and I must've had
you over to dinner hundreds of
times.

JACK

Wait a minute, Don, wait a minute.
Don't throw that up to me. I'll
admit that I've eaten over here a
lot of times, but I've always
reciprocated.

LOIS

He's right, dear. Many times
he's taken us over to have dinner
at George and Gracie's.

JACK

Certainly...Look, Don, I want you
to know that I have nothing against
your boy. I can appreciate how you
feel toward --

HARLOW'S VOICE

Mother...Daddy...I'm ready for bed...

LOIS

Come on out, dear, and kiss us
goodnight.

(HARLOW COMES OUT DRESSED IN NIGHTY-NIGHT PAJAMAS
WITH THE FEET IN THEM.)

JACK

He looks like a bear I saw on
Bob Hope's Show last night.

HARLOW

Goodnight, mother...

(HE KISSES LOIS)

Goodnight, Daddy...

(HE KISSES DON)

(POINTING TO JACK)

Shall I kiss him, too?

JACK

I wouldn't let you kiss me if
you were a French General.

HARLOW

Well, goodnight, anyway.

(HE STARTS TO LEAVE)

JACK

Wait a minute, Harlow...Don, I want to be fair about this. If you honestly think that your son is good enough to sing on my show, I'll be glad to give him a chance...but first I'd like to know how good he is.

DON

All right...Harlow, go ahead and sing something for Mr. Benny.

HARLOW

Well, I don't know what to sing.

LOIS

Don, why don't you do that number that you and Harlow do so well together?

DON

All right, dear...Now Jack, I know this has been done before, but it shows off Harlow's talent very well.

JACK

All right, Don, all right...let's hear it.

DON

Okay...Honey, will you give us an introduction.

SONNY BOY

DON: WHEN I'M OLD AND GRAY, SON,
PROMISE YOU WON'T STRAY, SON,
I LOVE YOU SO, SONNY BOY.
WHEN THERE ARE BLUE SKIES,

HARLOW: (SPOKEN)

WHAT DON'T YOU MIND IN THE LEAST?

DON: I DON'T MIND THE GRAY SKIES.

HARLOW: (SPOKEN)

WHAT WILL I DO TO THEM?

DON: YOU MAKE THEM BLUE,

HARLOW: (SPOKEN)

WHAT'S MY NAME?

DON: SONNY BOY.

HARLOW: (SPOKEN)

WHAT WILL FRIENDS DO TO YOU?

DON: AND FRIENDS MAY FORSAKE YOU...

HARLOW: (SPOKEN)

WHAT WILL YOU LET THEM DO?

DON: LET THEM ALL FORSAKE ME

HARLOW: (SPOKEN)

WHO WILL YOU STILL HAVE IN THE END?

DON: I'LL STILL HAVE YOU

HARLOW: (SPOKEN)

WHAT'S MY NAME?

DON: SONNY BOY

HARLOW: (SPOKEN)

WHERE AM I SENT FROM?

DON: YOU'RE SENT FROM HEAVEN

SONNY BOY

(CONTINUED)

HARLOW: (SPOKEN)

HAVE I ANY SPECIAL VALUATION?

DON: I KNOW YOUR WORTH

HARLOW: (SPOKEN)

AND WHAT DID I MAKE?

DON: YOU MADE A HEAVEN

HARLOW: (SPOKEN)

FOR WHO RIGHT WHERE ON WHAT?

DON: FOR ME RIGHT HERE ON EARTH.

HARLOW: (SPOKEN)

GOD BLESS ME

DON: WHEN I'M OLD AND GRAY, SON,

HARLOW: (SPOKEN)

WANT ME TO PROMISE SOMETHING?

DON: PROMISE YOU WON'T STRAY, SON.

HARLOWE: (SPOKEN)

GIMME A GOOD REASON

DON: I LOVE YOU SO...SONNY BOY!

(THEY STAMP FEET IN TIME TO MUSIC AND
PLASTER AND ALL SORTS OF DEBRIS FALL
FROM THE CEILING)
(CURTAIN COMES DOWN)

RONNIE

Uncle Jack will be back in just a minute, but
first here's a word about a light smoke...

Lucky Strike.

(CUT TO CLOSING COMMERCIAL)

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
ANIMATED TV FILM COMMERCIAL

-30A-

HAPPY JOE LUCKY SOUTH OF THE BORDER #161
(1:00)

VIDEO

AUDIO

OPEN ON A MEXICAN NATIVE
ASLEEP, ANIMALS BESIDE
HIM.

(SOUND: HUBBUB OF A BUSY LATIN
MARKETPLACE)

ANIMALS LEAP UP AS BUS
PULLS IN.

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

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

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

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

HAPPY JOE LUCKY STEPS OUT.
HE IS WEARING THE USUAL
TOURIST PARAPHERNALIA
INCLUDING CAMERAS AND
BERMUDA SHORTS. HE HAS
DICTIONARY IN HAND. BUS
PULLS OFF. HAPPY JOE
LIFTS NATIVE'S HAT AND
TALKS TO HIM.

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

HAPPY JOE (ON CAMERA)

Amigos .. hu ... uh.... que? ... que
hora es?

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

NATIVE (ON CAMERA)

Ah es tiempo para...

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

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
ANIMATED TV FILM COMMERCIAL

-30B-

HAPPY JOE LUCKY SOUTH OF THE BORDER (CONT'D)

VIDEO

AUDIO

CAMERA PULLS BACK TO
MEDIUM SHOT OF HAPPY JOE AND
THE NATIVE. THE MAN WITH
THE FLOPPY SOMBRERO TAKES
PACK OF LUCKIES FROM HAPPY
JOE'S BACK POCKET AND DANCES
OFF WITH THEM. SUPER WORDS:
"LIGHT UP A LIGHT SMOKE...
A LUCKY STRIKE."

NATIVE (SINGING - ON CAMERA)

Encienda un ligero un Lucky Strike.

(SOUND: LIGHTING OF LUCKIES)

SUPER: "THE RIGHT SMOKE'S
A LIGHT SMOKE....".

Fumada ligera

CAMERA FOLLOWS HAPPY JOE AND
THE NATIVE AS THEY DANCE
THROUGH THE MARKET-PLACE.
SUPER: "A LUCKY STRIKE."
HAPPY JOE REACHES FOR LUCKY,
NATIVE LIGHTS IT.

... un Lucky Strike.

HAPPY JOE AND HIS NEW FOUND
FRIEND COME TO A HALT BY
ANOTHER SLEEPING NATIVE.
SUPER: "FOR THE TASTE THAT
YOU LIKE" ...

Para el sabor que usted quiere.

SUPER: "LIGHT UP A LUCKY
STRIKE."

Encienda un Lucky Strike.

(MUSIC: OUT)

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

ANDRE BARUCH (ON ACCENT)

Si amigos, when you smoke

a Lucky ... you're smoking light.

ANDRE WHIPS OFF HIS SERAPE
AND HOLDS IT UP. IT READS:
"LIGHT"

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

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
ANIMATED TV FILM COMMERCIAL

-30C-

HAPPY JOE LUCKY SOUTH OF THE BORDER (CONT'D)

VIDEO

AUDIO

ANDRE BARUCH

CUT TO HAPPY JOE AND FIRST
NATIVE ENJOYING SMOKE

.... that's TOASTED to heighten

CUT TO ANDRE. SERAPE NOW
READS" IT'S TOASTED."
ANDRE PUTS DOWN SERAPE,
HOLDS UP PACK

the lightness, to make the taste even
better.

ANDRE, NATIVE HAPPY JOE

CUT TO 3 SHOT AS ALL JOIN
IN SONG.

For the taste that you like

Light up a Lucky Strike

(MUSIC: GLISS)

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

(SOUND: CHUGGING AND GRINDING OF
DILAPIDATED BUS)

HAPPY JOE (SPEAKING ON CAMERA
WHILE RUNNING)

Light up a light smoke.

ANDRE, NATIVE & HAPPY JOE (OVER)

HAPPY JOE HANGS FROM
DOORWAY OF MOVING BUS AND
WAVES PACK OF LUCKIES

.... A Lucky Strike.

HAPPY JOE (OVER)

PACK ZOOMS UP AND HOLDS
FULL SCREEN. SUPER WORDS:
"THE BEST-TASTING CIGARETTE
YOU EVER SMOKED!"

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

(TAG)

(AFTER CLOSING COMMERCIAL)

(JACK COMES OUT TO MUSIC AND APPLAUSE)

JACK

Thank you, ladies and gentlemen.
Next week be sure to watch
"Bachelor Father" starring John
Forsythe and I'll be back in
two weeks...and a week from
Thursday, I'll be on Shower of
Stars...Now Happy Easter...and
don't forget to buy Easter Seals.

(APPLAUSE & MUSIC)

(CUT TO CREDITS)

AFTER TAG, MUSIC SNEAK IN
AND DISSOLVE TO CARDS.

CARD #1

Director

SEYMOUR BERNS

CARD #2

Producer

HILLIARD MARKS

CARD #3

Written by

SAM PERRIN
GEORGE BALZER
HAL GOLDMAN
AL GORDON

CARD #4

Musical Director

MAHLON MERRICK

Assistant to the Producers

JACK LANGDON

CARD #5

Art Direction

ROBERT TYLER LEE

CARD #6

Technical Director

KEN KAYLOR

Lighting Director

JAMES S. RICE

Set Decorator

JACK SHILTZ

Associate Director

JOHN F. MEYERS

CARD #7

Appearing on tonight's program

Were Eddie Anderson, Lois Corbet,

Dale White, Paul Power and Seymour

Rosen. Choreography was by

Jack Boyle.

DON WILSON (V.O.)

CARD #8
BACHELOR FATHER CARD

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

DISSOLVE TO CARD #9
"TRACKDOWN"

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

DISSOLVE TO CARD #10

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

CUT TO FILTER TIP
TAREYTON :30)

OPEN ON COUPLE - HE IS LIGHTING
HER CIGARETTE

COUPLE TURNS

TAREYTON PACKS FADE ON TO
SCREEN - CLOCK WISE

LAST PACK FADES ON - CLOCK-
WISE - TAREYTON PACK ZOOMS
FROM CENTER TO FULL SCREEN

CIGARETTE DISSOLVES OUT OF
PACK TO FULL SCREEN.

CIGARETTE TURNS AS SQUARE
SYMBOL POINTS UP TOBACCO

SQUARE SYMBOL SLIDES DOWN
CIGARETTE TO POINT UP FILTER

DISSOLVE TO TAREYTON PACK AND
SUPER TITLE "SMOKE FILTER
TIP TAREYTON"

TITLE SHIMMERS TO "MILDNESS
MAKES THE DIFFERENCE."

ANNOUNCER (V.O.)

Are you a steady smoker?

Then FILTER TIP TAREYTON is the
cigarette for you! Mildness makes
the difference.

Because you don't smoke just one
cigarette....

You smoke pack after pack
day after day.

And all the way - TAREYTON'S
special kind of mildness is on your
side

Mildness that comes from good-
tasting, mild tobaccos....

and a filter that really filters.

Remember: -

MUSICAL JINGLE TAG Smoke FILTER
TIP TAREYTON.

FILTER TIP TAREYTON,

Mildness makes the difference!

ALLOCATION
(optional)

DISSOLVE TO CARD #11

DON WILSON (V.O.)

"THE JACK BENNY PROGRAM
IS A J & M PRODUCTION:

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

This is Don Wilson saying
goodnight.