

PROGRAM #2
"AS TELECAST"

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, OCTOBER 5, 1958

CBS

3:30-4:00 PST

CAST: JACK BENNY
PHIL HARRIS
ROCHESTER
ANNOUNCER.....HOWARD McNEAR
FRANK KEMLEY
MAN (O. S.)
and
ANNOUNCER.....JOHN LAING

RTX01 0338426

JACK BENNY TV LIVE SHOW
OCTOBER 5, 1958
ANIMATED OPENING OF SHOW

-A-

OPEN ON ANIMATED MUSICAL STAFF
WITH TREBLE CLEF LOCATED CAMERA
LEFT. IN SYNC WITH THE MUSIC
NOTES OF THE KRUETZER ETUDE POP
ON LETTERS SPELLING OUT "THE"
AND "JACK".

(MUSIC: KRUETZER ETUDE PLAYED ON
SOLO VIOLIN)

LOSING TREBLE CLEF CAMERA NOW
BEGINS TO PAN ALONG STAFF PICKING
UP LETTERS THAT POP ON IN SYNC TO
NOTES OF ETUDE. WORD "BENNY" IS
NOW VISIBLE.

(MUSIC: ETUDE CONTINUES)

AS PAN CONTINUES LETTERS OF WORD
"PROGRAM" POP ON IN SYNC AS THE
MUSIC BUILDS AND HOLDS.

(MUSIC: ETUDE CONTINUES)

ONCE THE WORD "PROGRAM" IS
COMPLETE ON THE SCREEN, IT
ANIMATES DOWN TO FIRST SPACE IN
THE STAFF AND THE WORD "THE"
TAKES A BALANCED POSITION ON THE
TOP SPACE. SIMULTANEOUSLY
SLIDING IN FROM EITHER SIDE ARE
HEAVILY SHADED WORDS "JACK" AND
"BENNY".

(MUSIC: STING AND HOLD UNDER:)

ANNOUNCER (VOICE OVER)

From Television City in Hollywood,
the Jack Benny program.....

AS GUESTS ARE ANNOUNCED THE WORDS
"JACK" AND "BENNY" ANIMATE INTO
TWO BLACK LINES AND THE STAFF
BEGINS TO TURN FROM A HORIZONTAL
TO A VERTICAL POSITION.

...with Jack's guest, Phil Harris...

IN SYNC WITH THE WORDS "LUCKY
STRIKE" BLACK LINES ANIMATE INTO
LETTERS; THE STAFF LINES FORM
LUCKY STRIKE CIGARETTES IN PACK
POSITION.

(MUSIC: SEGUE TO LAST SIX BARS OF
"HONEST TASTE" SONG UNDER:)

ANNOUNCER (VOICE OVER)

Brought to you by Lucky Strike!

BULLSEYE LOGO NOW ANIMATES
AROUND WORDS "LUCKY STRIKE" AS
PACK BEGINS TO TAKE SHAPE.

Get the genuine article.

PACK NOW COMPLETELY FORMED TAKES
PERSPECTIVE SETTING AT CENTER
SCREEN. A FEW CIGARETTES POP
INTO VIEW.

Get the honest taste of a Lucky
Strike.

(MUSIC: UP TO END)

JACK BENNY PROGRAM
OCTOBER 5, 1958
OPENING COMMERCIAL
#155 - CHIEF'S ENGINEER - RAILROAD MAIL LOADER

-B-

OPEN ON DRAMATIC MEDIUM SHOT OF THE HALF CUT OF WATER PROPELLOR OF A C-3 FREIGHTER CHURNING THE WATER INTO A WHITE AND LIVELY WAKE.

(SOUND: LARGE PROPELLOR CHURNING SLOWLY)

CUT NOW TO ENGINEER BEFORE MAIN CONTROL PANEL BY ENGINE ROOM LOG TABLE. HE SCANS THE LARGE PANEL OF VIBRATING GAUGES. SUDDENLY HE LOOKS UP AT THE BRIDGE TELEGRAPH AS IT RINGS OUT OVER THE ROAR OF THE TURBINES. HE FEELS SIGNAL ARMS.

(SOUND: LOW SPEED WHINE OF STEAM TURBINES)

(SOUND: MIX IN RINGS OF ENGINE ROOM TELEGRAPH)

CUT TO OVERHEAD SHOT PAST ENGINEER WHO HAS NOW TURNED TO GIVE ORDERS TO THE FIREMAN WHO IS SEEN BEYOND, ONE LEVEL DOWN IN FRONT OF THE MAIN FIRE BOXES. OVER THE ROAR HE SIGNALS O.K. AND SPINS THE FEED VALVES OPEN.

(SOUND: WHINE OF TURBINE PICKS UP)

GARY MERRILL (V.O.)

The place: Engine room.

CUT TO CLOSEUP AGAIN AS THE ENGINEER UNWARE OF HIS LIGHTED LUCKY SMOKES AND STUDIES THE GAUGES. CLOCK WIPE A CIRCULAR "LUCKY STRIKE" BEHIND ENGINEER, SUPERIMPOSING GAUGE MARKINGS IN BETWEEN LETTERS. ONCE COMPLETED ROTATE BACK AND FORTH WHILE MARKINGS STAY STATIONARY.

The cigarette: Lucky Strike. This man's brand because he wants the honest taste of fine tobacco. In Luckies he gets it.

(SOUND: ENGINE ROOM OUT)

DIRECT CUT TO MEDIUM SHOT OF "HE" SHIFTED YOUNG RAILROAD MAIL MAN LIFTING HEAVY CANVAS BAG ONTO THE HIGH SPEED MAIL LIFT. HE HAS A LIGHTED LUCKY IN HIS MOUTH AS HE WORKS. DISAPPEARING INTO THE HORIZON BEHIND HIM ARE THE HIGH IRON RAILS OF A MAJOR LINE. IN THE DISTANCE A TRAIN APPROACHES AND OUR MAN GETS HIS MAIL SACK INTO POSITION NOTED TOO SOON.

(SOUND: APPROACHING TRAIN AND AIR HORN)

PULL BACK TO FRAME MAN WITH LUCKY AND FAST APPROACHING TRAIN. IN BACKGROUND PICK UP GEAR READY FOR ACTION. HE WATCHES PICK UP AND MAIL BAG DISAPPEAR OUT OF FRAME.

Sometimes a cigarette is your only companion. In that case, try --

JACK LENNY PROGRAM
OCTOBER 8, 1958
OPENING COMMERCIAL
#186 - SHIP'S ENGINEER - RAILROAD RAIL LOADER

-C-

MERRILL (CONT'D)

CUT TO REVERSE ANGLE SHOT AS
TRAIN ROARS ON ITS WAY. IN SYNC
RUSH TITLE IN FROM CAMERA LEFT.
HOLD IT SUDDENLY BEHIND MAN. IT
VIBRATES FROM THE SUDDEN STOP
AND THEN HAUL IT OFF ELASTICALLY
IN DEFLECTION OF DISAPPEARING
TRAIN.

MOVE IN FOR PROFILE STUDY OF THE
MAN AS HE SITS FOR A SECOND AND
PONDERS THE TRAIN WHICH HAS
BECOME A SPECK IN DISTANCE. PCP
ON PACK AT MIDDLE GROUND CAMERA
RIGHT, ON WORD "FORGET".

CUT BACK TO SHIP'S ENGINEER AT
DIALS. ZOOM UP PACK AS SOON AS
POSSIBLE SCREEN LEFT.

CUT TO BEAT TO TIGHT CLOSEUP OF
GUY, LOSING SUPERFED PACK.

ANIMATE ON TITLE: "GET THE
GENUINE ARTICLE" IN SYNC.

LAY DISSOLVE TO "GET THE HONEST
TASTE OF A LUCKY STRIKE."

HOLD WORDS. FILL IN PACK IN
SYNC.

(SOUND: FADE ROAR OF TRAIN DOWN
AND OUT)

Lucky Strike. It's mild, but not
too mild -- with a taste that's
fresh, smooth and unforgettable.

SINGERS (OVER)

Never was a man who could forget
The taste of a genuine cigarette

Get the honest taste a man can like

The honest taste of a Lucky Strike.

The honest taste of a Lucky Strike.

MERRILL (OVER)

Get the genuine article.

Get the honest taste.....

of a Lucky Strike.

(AFTER OPENING COMMERCIAL)

OPEN ON:

JACK BENNY'S DRESSING ROOM

(JACK IS SITTING AT DRESSING TABLE...HANGS PAIR PANTS ON HANGER.)

(APPLAUSE)

ROCHESTER

Well, Boss, you only have a couple minutes.

JACK

I know, I know.

ROCHESTER

Are you nervous, boss?

JACK

Why should I be nervous? After all, this is my ninth year on television.

ROCHESTER

That's right...nine years.

JACK

Imagine...nine years with Lucky Strike.

ROCHESTER

Hee hee hee.

JACK

What are you laughing at?

ROCHESTER

When your sponsor broke that mirror, he thought you'd only be on for seven.

JACK

We sure fooled him, didn't we?

MAN'S VOICE (O.S.)

One minute...One minute to air time
...one minute.

JACK

I better hurry, Rochester.

ROCHESTER

Good luck, boss. Have a good show.

(JACK EXITS. ROCHESTER LOOKS DOWN HALL AFTER HIM. THEN
CLOSES THE DOOR, LOCKS IT, OPENS JACK'S VIOLIN CASE, TAKES
OUT VIOLIN, AND PLAYS ONE STRAIN OF "MEDITATION FROM THAIS.")

ROCHESTER

If the boss knew I could play like
that, he'd kill me.

HE PUTS DOWN THE VIOLIN.

DISSOLVE TO: STAGE

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

JACK

Thank you, thank you very much,
ladies and gentlemen, and welcome
to the Lucky Strike Program.
You know, I'd give anything in
the world if today we were doing
our program from New York
because of the World Series. I'm
nuts about baseball. I'm a great
baseball fan. I hate to miss
it. But I did make a bet on
the series with Dennis Day, and
even though I had to lay him
nine to five, I still think I've
got a good chance to win. I
took the Boston Braves and he
took the Los Angeles Dodgers...
Right now he's sitting in the
Coliseum all alone...I wouldn't
have even known about it, except
that he called up to tell me he
sneaked in without a ticket...

(MORE)

JACK (CONT'D)

There's a lot more to this story,
but I sold it to Playhouse 90...
You know, ladies and gentlemen,
two weeks ago I did my opening show
of the season, and, naturally, being
the opening show, all of the critics
reviewed it...and I have some of the
notices with me...I'd like to read
them to you.

(PUTS ON GLASSES, TAKES OUT
REVIEWS)

This one says..."After a summer of
miserable television shows, Jack
Benny started his...

(TURNS REVIEW OVER)

...started his season...I thought Gary
Sheper was wonderful on the Jack Benny
Show, and I think he deserves any
salary the judge awards him"...Then he
goes on and makes some other nice
remarks...Now here's another one...

"I always enjoy watching Mr. Benny
because he's not only humorous and
entertaining, but --

(ANNOUNCER HURRIES OUT.)

ANNOUNCER

Oh, Mr. Benny...Mr. Benny...

JACK

Yes.

ANNOUNCER

You're Mr. Benny?

JACK

Yes.

ANNOUNCER

I hope I'm not late.

JACK

What?

ANNOUNCER

The Announcer's Guild sent me over.

JACK

Oh, for heaven's sake....I forgot all about it...

Ladies and gentlemen, Don Wilson is still in the East doing this big play that will open in New York. He's now appearing in Philadelphia. He was supposed to fly in for tonight's show, but he couldn't make it. So, I called the Announcer's Guild to send someone over...And here he is to do the commercial...Mr....Mr....

ANNOUNCER

Hunter...Elwood Hunter.

JACK

All right, Mr. Hunter...You're going to do a little commercial. Go right ahead. Don't be nervous. Go ahead.

ANNOUNCER

Thank you. Ladies and gentlemen,
I feel I owe an apology to someone
because, you see, when I was
given the assignment to come on
the show today and do the Lucky
Strike commercial, I forgot to
mention. I don't smoke...No..
I don't...That could be a rather
awkward situation...very awkward..
But I am observant and I've noticed
that all of my friends smoke Lucky
Strikes..

JACK

Oh, good, good.

ANNOUNCER

Yes, yes, and so being inquisitive,
I asked them why, and they told me
that they smoke Luckies because a
Lucky is the genuine article...it's
real tobacco and no nonsense...
Yes...no nonsense...I kinda liked
that. I thought that was kinda cute.
And others told me that they liked
the honest taste of a Lucky Strike.
And another friend said that from the
minute he takes out his package...

JACK

Oh, you don't smoke. Here's a
cigarette. Don't be nervous.
Take it.

ANNOUNCER

(TAKES OUT LUCKY AND PUTS
IT TO LIPS)

...and lights it...

(LIGHTS IT AND TAKES A LONG
PUFF)

he gets so much enjoyment out of
a Lucky Strike...

(STOPS IN PLEASED SURPRISE)

Say, that's good...it is good...
nice...then my friends say a
Lucky Strike is mild, but not
too mild...smoother, fresh and
unforgettable, they're right...
oh, yes...no doubt about it...
there's nothing like the honest
taste of a Lucky Strike.

JACK

The honest taste.

ANNOUNCER

(TAKES PACKAGE BACK FROM
JACK)

I'm not going to give the rest
of them back.

(GOING OFF LOOKING AT
LUCKY)

Yes, that's nice.

(APPLAUSE)

(JACK ENTERS)

JACK

That was the most wonderful commercial but the way he started out I thought this was going to be my last show of the season. Yes, yes, I did, yes...But anyway, ladies and gentlemen, I'm really quite thrilled when I present my guest star who for about 80 years was a member of my cast on radio. And this is his very first appearance with me on my Lucky Strike television show. One of the most dynamic, scintillating personalities that I've ever --

(PHIL HARRIS COMES OUT ON STAGE)

PHIL

Save it, folks, save it, save it. You can relax, all you nice people. This show's going to be all down hill.

(APPLAUSE)

JACK

Phil, you didn't let me finish introducing you.

PHIL

We don't need all those words.
One picture is worth a thousand
words...and I'm a living
Rembrandt.

(PHIL STARTS STRUTTING AROUND)

PHIL (CONT'D)

(TO CAMERA)

Dolly in close and let them look
at these love lines. Oh, I feel
so firm and fresh.

(CONTINUES TO PRANCE AROUND)

JACK

This is like watching a tennis
match.

JACK

Phil...Phil...Miss America...
For heaven's sakes, stop prancing
around.

PHIL

It's a promise. I promised I
was going to do it.

JACK

Oh, for heaven's sakes...Who
would request you to come out
here and prance around like
that?

PHIL

The president of my fan club...
Brigitte Bardot.

JACK

Oh, brother...Why I asked him to
come on my show, I'll never know.

PHIL

You know why you asked me. You
had to do something to create a
teenage audience for the teen
agers. Like the Pied Piper.
I've got that beat.

JACK

The last time I saw you, rocking
and rolling, it wasn't from
music.

PHIL

Touche, touche.

JACK

Anyway, I am glad you came all
the way in from Palm Springs to
appear on my show today.

PHIL

I tell you, it wasn't easy
pulling myself away from that
kind of life.

JACK

You really like Palm Springs.
Oh, Phil:

PHIL

Oh, man, that's the way to live.
I've got a nice little home there
...cozy like a bear...and every
night a few of my friends drop
over and along about sundown we
make with that barbecue...and
that fire is going all night
long.

JACK

Fire? All night long? Well,
what do you do about charcoal?

PHIL

What charcoal? We burn corks.

JACK

I heard about that you know.
He's got the only barbecued
chicken that goes off the grill
and staggers to the plate.

PHIL

Touche, touche.

JACK

That's all you keep saying,
"Touche." Where are you going?

PHIL

I thought that would stop you.
That's French.

JACK

I know it's French, but how do
you know French?

PHIL

Look, Jackson. I've been living
that casual life with a lot of
time on my hands, so I thought
I'd better myself. I've been
going to night school and out
of a clear sky...zow...
beaucoup French.

JACK

You...you've been going to
night school and that's where
you studied French.

PHIL

Oui.

JACK

You really speak French.

PHIL

Speak it fluently.

JACK

Say something you've learned.

PHIL

Jah monjay dumay onlong oncreay.

JACK

What's that mean?

PHIL

I sleep in the inkwell.

JACK

Why would you sleep in an inkwell?
You sleep in a bad...a sofa...a
couch.

PHIL

Until I learn those words, I
sleep in an inkwell.

JACK

Well, that makes sense, from a
guy who's been under a hair
dryer all day long. All right,
all right...Phil, since this is
sort of a homecoming for you on
the show, I've got a wonderful
surprise for you.

PHIL

A surprise for me? Oh, you
dell.

JACK

You're going to be thrilled to
death. You're going to see all
your old boys.

(CALIB)

Open the curtain, fellows.

(THE CURTAIN OPENS AND REVEALS THE ORCHESTRA SET UP ON
THE STAGE)

(APPLAUSE)

PHIL

Jackson...it's my boys...my old
band. Sammy...you're wearing
that part way out this season...
Charlie...Fletcher...Wayne...

(LOOKING AROUND)

But Jackson, where's Remley.
Where is he? I want to see him.
Where's Frankie Remley?

JACK

What do you mean, where's Frankie?
...There he is...right there.
This is Remley.

(POINTS TO REMLEY)

PHIL

Frankie...What have you been
doing? You look awful. What's
the matter?

REMLEY

I stopped drinking.

PHIL

Where?

REMLEY

This morning.

PHIL

Oh, then you can still be
saved. Now you put the strings
right back on there.

(MORE)

PHIL (CONT'D)

(WALKING TO CENTER OF STAGE
WITH JACK)

You see, what I'll do, I'll start him on light wines, put him in a round house, take away all sharp objects and give him some blocks to play with. You're going to be all right, Clyde.

JACK

You see that clarinet player over there. He's got a little water on him. He just swam over from Alcatraz. Well, look, Phil, I didn't have the boys put up here on the stage just so you can talk to them. The reason they're here is because I know that all your fans are waiting for you to sing a song. You know...one of your bang-up numbers.

PHIL

I've got one they'll just love...

(TO BAND)

Okay, fellows...

(JACK EXITS)

(BAND GIVES INTRO AND PHIL STARTS TO SING "THAT'S WHAT
I LIKE ABOUT THE SOUTH")

PHIL

Won't you come with me to Alabammy,
Let's go see my dear old mammy,
She's fryin' eggs and broilin'
hammy,
And that's what I like about the
South.

JACK

(RUNS IN FROM OFF CAMERA)

Phil...Phil...hold it.

PHIL

There you can make no mistakey,
Where those nerves are never
shakey,
You ought to taste that layer
cakey,
And that's what I like about
the South.

JACK

(THROUGH ABOVE STANZA)

Wait a minute...Phil...Hold it
...HOLD IT...HOLD IT!

PHIL

Jackson, what are you doing?
You wouldn't stop Horlich and
his gypsies, would you?

JACK

Phil, I've heard you sing that
song a hundred times. On radio
you did it till it was coming
out of my ears and everybody
else's.

PHIL

That's right...and I wrote it,
too.

JACK

You wrote the number. Well,
Phil, if I were you, I wouldn't
brag about it because those are
the most ridiculous lyrics I've
ever heard in my whole life.

PHIL

You hurt me. What are you
talking about?

JACK

I'm sorry if I hurt your feelings,
but I still say those lyrics
make absolutely no sense.

PHIL

Well, that's just your opinion.

JACK

Oh, it is, eh? Do me a favor,
will you? Start again...I want
you to sing "That's What I Like
About the South," and I'll show
you how silly those lyrics are.

PHIL

You wouldn't put a nickel in
the juke box to hear it?

JACK

No, I wouldn't.

PHIL

(GIVES BAND DOWNBEAT AND SINGS)

Come to think of it, you wouldn't
put a nickel anywhere...

Oh, won't you come with me to

Alabammy,

Let's go see my dear old mammy,

She's frying eggs and broiling

hammy.

And that's what I like about the
South.

JACK

All right, Phil, all right...
That I can understand. You have
a mammy, she lives in Alabammy,
and she's frying ham and eggs...
Now that's fine...

PHIL

You'll go along with that.

JACK

That makes sense...continue...
now carry on.

PHIL

There you can make no mistakey,
Where those nerves are never
shakey,
You ought to taste that layer
cakey,
And that's what I like about
the South.

JACK

All right, hold it...hold it...
just a minute...wait a minute,
Phil. Hold it...That I can
understand a tiny bit...Somehow
your mother in Alabammy put a
pinch of baking soda on the ham
and eggs and out came a layer
cake.

PHIL

Layer cakey.

JACK

All right, cakey...Now go on.

PHIL

Here come old Bob with all the
news,

Box back coat and button shoes,
But he's all caught up with his
union dues,

And that's what I like about
the South.

JACK

Here come old Roy down Roy? What happened
the street. to Bob?

Oh, can't you hear his shuffling
feet.

He would rather sleep than eat,
And that's what I like about
the South.

Did I tell you about the place
called Doo Wah Ditty,

It ain't no town

and it ain't no city...

Awful small and awful pretty...

Doo Wah Ditty.

JACK

Hold it, Phil, hold it, hold it...

That's the one I've been waiting
for! That's the one I've been
waiting for! Hold it, Phil.

That's the one I've been waiting
for! That's the one I've been
waiting for!

PHIL

Huh?

JACK

I've been waiting for that one.

A little town called Doo Wah

Ditty.

(CALLS)

Okay, fellows...lower it down,
please.

(A LARGE MAP OF THE UNITED STATES IS LOWERED BEHIND THEM)

Now, Phil, here is the latest
Rand McNally map of the United
States. I want you to show me
one place on this map...a little
place called Doo Wah Ditty.

PHIL

Well...

JACK

I can see Walla Walla...Muskegon...
Ashtabula...and even Cut and
Shoot, Texas...but where in the
name of I. W. Harper is Doo Wah Ditty?

PHIL

I told you.

JACK

You told me what?

PHIL

There you can make no mistakey,
where those nerves are never shakey,
It's awful small, but awful
pretty...well, Doo Wah Ditty.

JACK

Don't describe it...just tell
me...is it a real place?

PHIL

What do you mean, Jackson...
I'm not crazy, it ain't no
fig-leaf of my imagination.

JACK

That's figment...Phil, just
answer me one thing...If Doo
Wah Ditty ain't no town and it
ain't no city, what is it? Is
it a hamlet?...Is it a village?
...Is it a gas station?...Is it
a home for delinquent purple
people eaters? What is Doo Wah
Ditty? I defy you to answer me --

PHIL

You know, I love you when you're
mad. You know, the blood is
almost up to your chin. Honestly,
Jack, it was almost right there.

JACK

We're not discussing my health,
we're discussing that silly song
of yours...and all I can say is,
there's no such place as Doo Wah
Ditty and you're not going to
sing that song on my program.

PHIL

Well, I've got to do something.
I can't just stand here and look
pretty. Unless you want me to
do a little strip.

JACK

No...no...do one of your other
songs.

PHIL

I've got a hundred songs.

JACK

Do anything.

(JACK EXITS)

(PHIL SINGS SONG - "POKER CLUB")

(APPLAUSE)

DISSOLVE TO:

DRESSING ROOM

(JACK IS SITTING AT THE DRESSING TABLE, REMOVING HIS
MAKEUP.)

JACK

I can't get over that Phil Harris.
Imagine standing in front of a
million people watching the
show..."Did you hear about a
piece called Doo Wah Ditty"...
what lyrics...

(GETTING FOOT IN AIR LIKE PHIL)

"Here come old Roy with all the
news...box back coat and button
shoes"...

(MORE)

JACK (CONT'D)

I mean, button shoes I can
understand, but I haven't worn
a box back coat in five years...
Doo Wah Ditty. There is no such
town.

(ROCHESTER ENTERS HURRIEDLY, CARRYING A PACKAGE FROM
THE POST OFFICE.)

ROCHESTER

Oh, hello, boss...how did the
show go?

JACK

I don't know. Didn't you watch it?

ROCHESTER

I had to run down to the Post
Office to get a package so I
missed it.

(HOLDS UP PACKAGE)

It's a birthday present from my
aunt.

JACK

I forgot. I'll get you something.
It was nice of your Aunt Alberta
to send you a birthday present.

ROCHESTER

No, boss, this is from my aunt
Martha...the one that lives way
down south.

JACK

Oh, I didn't know you had another
aunt. What part of the south does
she live in?

ROCHESTER

Mississippi.

JACK

Mississippi, eh? What town?

ROCHESTER

A little place called Doo Wah Ditty.

JACK

(PAUSE)

Rochester?...A little place
called what?

ROCHESTER

Do Wah Ditty.

(SHOWING POSTMARK)

JACK

Hmm.

ROCHESTER

What's the matter, boss?

JACK

Nothing, nothing.

ROCHESTER

There must be. Your blood is almost
to you chin. I'm going to take
this package and go out to the car.

JACK

Okay...

(ROCHESTER EXITS WITH THE PACKAGE.)

JACK

Hmmm...this is the most embarrassing
thing that has ever happened to me..
I wouldn't blame Phil Harris if he
never talked to me again the rest
of his life. Well, there's only
one thing I can do.

(JACK GOES OVER TO PHONE BOOK, LOOKS UP NUMBER, LIFTS
RECEIVER,,AND DIALS.)

Hello...Rand McNally?...I'm suing
you! ...Yes...I'm suing you.

(MUSIC STARTS)

How could you people put out a map
and not have an important town like
Doo Wah Ditty...Yes, Doo Wah Ditty...
it ain't no town and it ain't no
city...it's awful pretty, but awful
cute...yes, Doo Wah Ditty...Stop
dancing and listen to me...

(MUSIC UP FULL AND APPLAUSE)

ANNOUNCER

Jack will be back with his guest
star Phil Harris in just a moment,
but first, here's a word about the
honest taste of a Lucky Strike.

(CUT TO CLOSING COMMERCIAL)

JACK BENNY PROGRAM
OCTOBER 5, 1958
CLOSING COMMERCIAL
#187 - BULLDOZING COWBOY - STEEL MILL ROLLING OPERATOR

VIDEO

AUDIO

OPEN ON LONG SHOT OF RODEO CHUTE GATES. THEY OPEN AND THE FULL SPEED CHASE OF COWBOY AFTER STEER BEGINS.

(SOUND: CROWD NOISES MIXED WITH HORSES AND STEERS HOOVES)

PAN WITH ACTION AS THEY CHARGE BY GETTING CLOSEST POSSIBLE SHOT OF COWBOY MAKING TRANSFER FROM HORSE TO STEER.

(SOUND: APPROPRIATE IN SYNC.)

FAST DISS. TO MED. SHOT AS HE THROWS ANIMAL.

(SOUND: APPROPRIATE IN SYNC.)

DISS TO CLOSER SHOT AS HE GETS UP AND WALKS TOWARD CAMERA, DUSTING HIS PANTS FISHING A LUCKY STRIKE FROM HIS SHIRT.

(SOUND: HOLD BEHIND)

GARY MERRILL (OVER)

A job well done can be even more satisfying when it's followed by a good cigarette. That's...

IN CU HE LIGHTS HIS LUCKY. TITLE: "LUCKY STRIKE" COMES ON EXACTLY THE WAY THE CHUTE OPENS.

(SOUND: ANOTHER STEER AND HORSES' HOOVES UNDER)

Lucky Strike. Here's the honest taste of fine tobacco! With Luckies you never get less.

JUMP CUT TO TREMENDOUS MOLTEN INGOT BEING DROPPED FROM OVERHEAD CRANE ONTO ROLLING MECHANISM.

(SOUND: STEEL MILL SOUNDS)

CUT INSIDE GLASS PROTECTED CONTROL ROOM AS WE GET OVER-THE-SHOULDER THREE-QUARTER ANGLE SHOT OF ROLLER OPERATOR MANIPULATING THE MOLTEN MASS OF STEEL BEYOND. A LIGHTED LUCKY RESTS EASILY ON THE CORNER OF HIS MOUTH. MOVE AROUND TO AS MUCH OF A PROFILE SHOT AS POSSIBLE AS THE OPERATOR WORKS MECHANISM. HIS FACE REFLECTS THE GLOW OF THE HOT STEEL.

(SOUND: MUFFLED NOW)

Smoke anywhere and you'll enjoy the cigarette of fine tobacco...

(MORE)

JACK BENNY PROGRAM

OCTOBER 5, 1958

CLOSING COMMERCIAL

#187 - BULLDOZING COWBOY - STEEL MILL ROLLING OPERATOR

-29-

VIDEO

NOW IN SYNC, TITLE "LUCKY STRIKE"
WORKS ITS WAY ONTO SCREEN
SQUEEZING UP AND STRETCHING OUT
A LA THE MOTION OF THE INGOT.

LOSE TITLE CONTINUE CU STUDY
OF ROLLER OPERATOR.

POP ON PACK AT MIDDLEGROUND,
SCREEN RIGHT, ON BEAT AFTER
"FORGET". ZOOM UP ON "TASTE".

CUT ON BEAT TO COWBOY LEANING
AGAINST FENCE SMOKING. GIRL
IS SEEN IN BG SMOKING. SHE
DOES NOT REACT TO COWBOY.

ON BEAT AFTER "LIKE" POP ON
PACK AT SCREEN LEFT. ZOOM UP
ON "TASTE".

CUT TO CU OF COWBOY, LOSING
SUPERED PACK.

ANIMATE ON TITLE "THE GENUINE
ARTICLE". IN SYNC.

LAP DISSOLVE TO CARTON WITH
TITLE: "GET THE HONEST TASTE
OF A LUCKY STRIKE".

AUDIO

GARY MERRILL (CONT'D)

Lucky Strike. The taste is
honest...fresh, smooth,
unforgettable.

SINGERS (OVER)

Never was a man who could forget

The taste of a genuine cigarette.

Get the honest taste a man can like.

The honest taste of a Lucky Strike.

The honest taste of a Lucky Strike!

GARY MERRILL (OVER)

Get the genuine article.

Get the honest taste of a Lucky
Strike.

(TAG)

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

JACK

Thank you very much, ladies and
gentlemen...Now once again I'd like
to bring out my guest star...Phil
Harris.

(PHIL COMES OUT TO APPLAUSE.)

JACK (CONT'D)

Wonderful being together again after
all these years.

PHIL

It certainly has.

(TAKING PUFF ON CIGARETTE.)

Say, that's good. And you know,
Jackson, I want to tell you something
sincerely, you don't get a day older.

JACK

Well, Phil, it's awfully nice of
you to say that.

PHIL

Nice, but difficult.

JACK

What?

PHIL

Jackson...have me back again.

(PHIL EXITS TO APPLAUSE.)

JACK

You don't need a contract for this
show...you need a liquor license.
Ladies and gentlemen, next week
be sure and watch "Bachelor
Father" starring John Forsythe,
and I'll be back in two weeks
when my guests will be Dennis
Day, those teenage recording stars..
Jan and Arnie...and Marvin "The
Millionaire" Miller will be with
us. Goodnight, folks.

APPLAUSE & MUSIC

CUT TO INDIAN HEAD CARD