

AS TELECAST

PROGRAM #7
REVISED SCRIPT
AS TELECAST

AMERICAN TOBACCO COMPANY

LUCKY STRIKE

THE JACK BENNY TELEVISION PROGRAM

SUNDAY, JANUARY 17, 1954 CBS 4:30 - 5:00 PM PST

ATX01 0335464

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE

OPEN -1-

THE JACK BENNY TV SHOW
JANUARY 17, 1954

OPENING COMMERCIAL

LIVE

(MUSIC: LUCKY STRIKE THEME

UP AND UNDER -----)

ANNOUNCER

CUT TO TITLE CARD:
"THE JACK BENNY PROGRAM".

From Television City In Hollywood
we bring you The Jack Benny Program,
with Jack's special guest, Liberace.
presented by Lucky Strike!

CUT TO TITLE CARD:
"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 #55R COLLINS.

BA

ATX01 0335465

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
OPENING - 59 SECONDS #55-R
REVISED

OPEN -2-

COLLINS

OPEN ON MCU OF COLLINS IN
BULLSEYE.

Friends, smoking enjoyment is all
a matter of taste. And the fact
of the matter is

SHE SHAKES FINGER.

COLLINS (SINGING)

SHE HOLDS UP PACK.

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

For Lucky Strike means fine
tobacco

Richer-tasting fine tobacco.

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

Lucky Strike! Lucky Strike!

COLLINS

Sure Luckies taste better.

Why everybody knows Lucky
Strike means fine tobacco.

(MORE)

ATX01 0335466

THE AMERICAN TOBACCO COMPANY

OPEN -3-

LUCKY STRIKE
FILM COMMERCIAL #55-R

COLLINS (CONT'D)

Fine, light, mild tobacco that just
naturally tastes better. And,
Luckies are made better ..
They're round and firm, and fully-
packed - to draw freely and smoke
evenly. With fine tobacco in a
better made cigarette, golly, you're
just bound to get better taste.
Smoking enjoyment is all a matter of
taste.... and the fact is ...

DOLLY BACK TO LS SHOWING
ENTIRE BULLSEYE.

COLLINS (SINGING)

Luckies taste better!

CHORUS (SINGING)

Cleaner, Fresher, Smoother!

Lucky Strike. Lucky Strike!

COLLINS PULLS DOWN
BULLSEYE.

BA

ATX01 0335467

JACK BENNY T.V. PROGRAM, NO. 7

JAN. 17, 1954

(AFTER COMMERCIAL)
(MUSIC)
(OPEN ON JACK'S DRESSING ROOM)

(THE PHONE RINGS..AT THE THIRD RING, ROCHESTER ENTERS TO
APPLAUSE AND ANSWERS IT)

ROCHESTER

Mr. Benny's dressing room. Star of stage, screen,
radio, and right now in front of the camera trying to
convince television...Who's calling, please?
T.V. Guide Magazine?.....Oh yes, he'd be very happy to
pose for pictures-- A story about his program?... I'm
sure he'll be very flattered. Uh huh...I'll tell Mr.
Benny you called just as soon as...Mr. Benny..Benny.
Oh, you want Beany..he's on another network.

(ROCHESTER HANGS UP THE PHONE AND STARTS ARRANGING THINGS ON
DRESSING TABLE.)

ROCHESTER

(TO HIMSELF)

Benny and Beany..This is kinda close..I'll bet
Cecil the seasick sea-serpent makes more than I do.

(JACK ENTERS TO APPLAUSE)

ROCHESTER

Oh, hiya, boss.

BA

ATX01 0335468

JACK

(ENTHUSIASTICALLY)

Well, Rochester, there's another show finished...
and what a wonderful audience. They got every joke..
You know, Rochester, when I hear people laugh it
does something to me..right here.

(TAPS HIMSELF ABOVE HEART)

ROCHESTER

Yep, that's the spot.

JACK

What?

ROCHESTER

You almost had a heart attack when they
laughed at Bob Hope.

JACK

Oh, don't be silly.

(STARTS TAKING OFF HIS COAT AND
GOES BEHIND SCREEN)

JACK'S VOICE

You know very well I'm not jealous of Bob Hope
or any other comedian...And anyway, Rochester,
you know, it isn't always the jokes on
television..the important thing is your
appearance.. the way you look.

ROCHESTER

Well, Boss, I watched your show and you sure
looked good today. In the close-ups your
shoulders were as broad as Victor Mature.

BA

ATX01 0335469

JACK'S VOICE

Honest?

ROCHESTER

Yeah..and in the long shots you were as tall as Jimmy Stewart.

JACK'S VOICE

No kidding.

ROCHESTER

And you know what, Boss, in the medium shots you were as thin as..as..as Katherine Hepburn.

JACK'S VOICE

Gee, thanks.

(DOOR OPENS & DON ENTERS)

DON

Oh, Jack, ~ Jack.

(APPLAUSE)

DON

Say, Jack, I ran out of cold cream. Do you have some?

JACK'S VOICE

Yes, Don, on the dressing table.

(DON PICKS UP JAR OF COLD CREAM, TAKES QUARTER OUT OF POCKET, PUTS IT IN JACK'S HAND WHICH IS EXTENDED FROM BEHIND SCREEN,)

JACK

Thanks.

(DON EXITS)

JACK'S VOICE

Rochester, put these things away.

(JACK THROWS OVER A SET OF FOOTBALL SHOULDER PADS)

BA

ROCHESTER
(TAKING THEM)

Victor Mature.

(JACK THROWS OVER A PAIR OF EXAGGERATED ELEVATOR SHOES)

ROCHESTER
(TAKING THEM)

Jimmy Stewart.

(JACK THROWS OVER A GIRDLE)

ROCHESTER
(TAKING IT)

Hepburn.

(JACK COMES FROM BEHIND SCREEN IN ROBE.)

ROCHESTER
Boss..how does it feel to be Jack
Benny again?

JACK'S VOICE
Fine - fine.

(JACK COMES FROM BEHIND THE SCREEN WEARING THE ROBE AND SITS
DOWN AT THE DRESSING ROOM TABLE.)

JACK
(OPENING A JAR OF COLD CREAM)
By the way, Rochester, were there any phone
calls for me?

ROCHESTER
Several, but only one seemed to be urgent.
It was from Mr. Liberace.

JACK
Gee...Liberace...I wonder what he wants.

BA

ROCHESTER

Maybe he's out of cold cream.

JACK

Don't be funny. I better call him right now.

JACK PICKS UP THE PHONE AND DIALS ONCE

JACK

I wonder what he wants.

(CUT TO OPERATORS AT SWITCHBOARD)

(WE HEAR TWO BUZZES)

BEA

Oh, Mabel --

SARA

What is it, Gertrude?

(APPLAUSE)

BEA

Mr. Benny's line is flashing.

SARA

Yeah. I wonder what c'est si bone head wants now.

BEA

(PICKING UP A PLUG)

I'll plug in and find out.

(PUTS PLUG IN)

Yes, Mr. Benny.....

(CUT TO DRESSING ROOM)

BA

JACK

Gertrude, I have to make a very important call.

Would you please get me Liberace's home?

(CUT TO SWITCHBOARD)

BEA

Yes sir.

(FLIPS A SWITCH)

He wants I should get him Liberace.

SARA

Well, pack up your troubles in your old kit bag
and smile, smile, smile.

BEA

Well, look who's being sarcastic. I'll bet you
wish you could smile like Liberace.

SARA

I could if I did what he did.

BEA

What did he do?

SARA

He had his upper lip removed.

BEA

Well, I'd still rather go out with him than a
sour puss like Jack Benny.

SARA

I know what you mean. The other night Jack took
me out for a drive, and when we got to a lonely
spot, the car suddenly stopped and he told me
he was out of gas.

BA

BEA

He's been out of gas for a long time...What was wrong with the car?

SARA

Nothing. When he stopped the car, I thought he wanted to kiss me but he didn't. I even leaned back like this.

(LEANS BACK AND PUCKERS)

BEA

(LOOKING AT HER)

Well, I don't blame him. I've seen a better pucker on a closed laundry bag.

SARA

Oh, yeah?

(WE HEAR THE SWITCHBOARD BUZZER...BEA FLIPS A SWITCH)

BEA

Yes, Mr. Benny?

CUT TO DRESSING ROOM

JACK

Gertrude, what's taking so long?

CUT TO SWITCHBOARD.

BEA

I'm trying to get Liberace's house for you, but the line is busy.

CUT TO DRESSING ROOM.

BR

JACK

Oh...

(TO HIMSELF)

Gee, it must have been important or he
wouldn't have called me.

(INTO PHONE)

Look, Gertrude, if you reach Mr.
Liberace, tell him that I'm on my way
over to his house.

BEA

Yes, Mr. Benny.

(SHE PULLS OUT PLUG)

(MUSIC:)

(DISSOLVE TO LIBERACE'S LIVING ROOM)

BR

ATX01 0335475

THERE ARE ENOUGH CANDELABRA ABOUT THE ROOM TO MAKE IT LOOK LIKE A MORTUARY..LIBERACE ENTERS AND SITS AT THE GRAND PIANO. (APPLAUSE)
.. HE PLAYS THE LAST HALF OF A NUMBER--ABOUT A MINUTE..(APPLAUSE)
AS HE SORTS HIS MUSIC, WE HEAR THE FRONT DOOR CHIMES.

LIBERACE

(CALLS, SMILING BROADLY)

Oh, Jeffrey...Jeffrey.

JEFFREY, THE BUTLER ENTERS THE ROOM. HE, TOO, IS DRESSED IN TAILS AND IS SMILING AT LIBERACE.

JEFFREY

(WITH A CONTINUOUS SMILE)

Did you call sir?

LIBERACE

Yes, Jeffrey, There's someone at the front door.

JEFFREY

Very good, sir.

JEFFREY CROSSES TO THE FRONT DOOR AND OPENS IT.

JEFFREY

How do you do, sir.

JACK

(STEPPING IN)

I just dropped by to see Mr. Liberace, but I didn't know he had company.

JEFFREY

I'm the butler.

JACK

Oh..oh.

CB

LIBERACE

(GETTING UP)

Jack, come right in.

JACK

(TURNING)

Oh..Liberace,.there you are.

JACK STEPS INTO THE ROOM AND THEY SHAKE HANDS.

JACK

(LOOKING AROUND THE ROOM)

I've never been here before. You certainly have a nice home.

LIBERACE

Thank you. My brother George and I find it very comfortable.

JACK

(LOOKING AT CANDLES)

Must be nice and warm here, too.

LIBERACE

Oh, you're referring to my candelabra. I didn't think you'd notice them...

JACK

I'm very observing.

LIBERACE

You see, anyone with artistic temperament is inclined to be nervous and high-strung... and I find candle-light very restful. It reduces the tension.

CB

ATX01 0335477

LIBERACE

(GETTING UP)

Jack, come right in.

JACK

(TURNING)

Oh..Liberace,.there you are.

JACK STEPS INTO THE ROOM AND THEY SHAKE HANDS. a

JACK

(LOOKING AROUND THE ROOM)

I've never been here before. You certainly have a nice home.

LIBERACE

Thank you. My brother George and I find it very comfortable.

JACK

(LOOKING AT CANDLES)

Must be nice and warm here, too.

LIBERACE

Oh, you're referring to my candelabra. I didn't think you'd notice them...

JACK

I'm very observing.

LIBERACE

You see, anyone with artistic temperament is inclined to be nervous and high-strung... and I find candle-light very restful. It reduces the tension.

CB

JACK

Yes. And it must practically eliminate the electric bill. Liberace, I tried to return your telephone call but your line was busy.. so I came over to see what you wanted.

LIBERACE

Well, Jack, I wanted to talk to you about something very important. Won't you sit down?

JACK

Thank you.

AS JACK SETTLES HIMSELF INTO A COMFORTABLE CHAIR, JEFFREY ENTERS

JEFFREY

I beg your pardon, sir, but Pierre would like to know what you'd like him to prepare for dinner.

LIBERACE

Well..er..I don't know. What did we have last night?

JEFFREY

Cuisse de grenouilles a la Jose Ferrer.

LIBERACE

Oh, yes.

JACK

Kwiss de gray-noo-yeh a la Jose Ferrer?
What 's that?

LIBERACE

Frogs legs in a kneeling position.

CB

JACK

Gee, I never had them that way.

LIBERACE

They were very good.

(TO JEFFREY)

Do we have any left?

JEFFREY

Yes sir..three knees and a shin bone.

LIBERACE

Well, that isn't very much.

JEFFREY

Oh, yes it is, sir...You see, the shin bone's connected to the....knee bone, the knee bone's connected to the..thigh bone, and the thigh bone's connected to the..hip bone.

JACK

Gee, this dinner could be on the Hit Parade.

LIBERACE

Jeffrey, send Pierre in.

JEFFREY

Yes, sir.

(JEFFREY EXITS)

JACK

Pierre?

LIBERACE

He's my chef..and he's excellent.

CB

ATX01 0335480

JACK

Oh.

LIBERACE

Pierre comes from a long line of chefs..In fact his grandfather created a wonderful French dressing in 1888.

LIBERACE

An 1888 French dressing?

LIBERACE

He beat Chef Malani by two years.

JACK

Gosh.

(PIERRE ENTERS. DRESSED IN WHITE TIE, TAILS, AND A CHEF'S HAT. HE IS ALSO SMILING)

PIERRE

Did you wish to see me, sir?

LIBERACE

Yes, Pierre..What do you suggest for dinner?

PIERRE

Well, we have some breast of Flamingo.. and some gazelle steaks.

JACK

Breast of Flamingo and Gazelle steak?

LIBERACE

Jack, would you like to stay for dinner?

JACK

Well, only if you have enough. I wouldn't want you to run down to the zoo just for me.

CB

LIBERACE

I'm sure we'll have enough...Pierre, Mr.
Benny will stay for dinner.

(PIERRE EXITS)

(MARTIN ENTERS IN TAILS CARRYING A SMALL BASKET. HE REPLACES
BURNT-OUT CANDLES WITH NEW ONES. LIGHTS A MATCH AND PRETENDS TO
LIGHT THE CANDLES)

JACK

(WITH SINCERE ADMIRATION)

You know, Liberace, you really know how to
live. Your own private chef and two butlers.

LIBERACE

No no, I only have one butler. Jeffrey.

JACK

(INDICATING MARTIN)

But what about --

LIBERACE

Oh, that's Martin. He's my candle-changer.

JACK

Oh.

LIBERACE

As soon as one candle burns down, he can
change it without losing a flicker.

JACK

Gee..Imagine that..having a man just to
change candles.

CB

ATX01 0335482

LIBERACE

I have four of them.

(MARTIN EXITS)

LIBERACE

But, getting back to you, Jack, I'm sure you're
anxious to know why I tried to get in touch
with you.

JACK

Yes..yes I am.

(JEFFREY ENTERS)

JEFFREY

I beg your pardon, sir.

LIBERACE

What is it, Jeffrey?

JEFFREY

Yamaguchi wishes to speak to you.

LIBERACE

Yamaguchi? Send him right in.

(JEFFREY NODS AND EXITS)

JACK

Yamaguchi?

LIBERACE

(TO JACK)

He's my gardener.

JACK

You have a gardener, too?

CB

LIBERACE

Oh, yes.

YAMAGUCHI ENTERS. HE IS DRESSED IN WHITE TIE, TAILS, RUBBER BOOTS AND A TOBACCO PICKER'S STRAW HAT...HE ALSO CARRIES A RAKE.

YAMAGUCHI

Mr. Liberace.

LIBERACE

You wanted to see me, Yamaguchi?

YAMAGUCHI

Yes sir. I got the back yard all cleaned up.

LIBERACE

Good, good. Excuse us for a moment, Jack.

If you'll step over to the window and I'll
show you what I want you to do next.

YAMAGUCHI LAYS THE RAKE ACROSS THE TOP OF THE PIANO..AS LIBERACE AND YAMAGUCHI STEP OVER TO THE WINDOW, JEFFREY BRINGS IN AN EMPTY CANDELABRA AND PUTS IT ON THE PIANO AND EXITS. MARTIN ENTERS WITH HIS LITTLE BASKET. HE PUTS CANDLES IN THE EMPTY CANDELABRA...HE TURNS TO EXIT, BUT STOPS AS HE THINKS OF SOMETHING. HE STEPS BACK TO THE PIANO AND STICKS A CANDLE ON EACH TOOTH OF THE RAKE, STRIKES A MATCH AND SIMULATES LIGHTING THEM. JACK WATCHES THIS IN AMAZEMENT, HIS EYES FOLLOWING MARTIN AS HE EXITS.

LIBERACE

(TURNING BACK FROM THE WINDOW)

Now that's the way I'd like it fixed.

YAMAGUCHI

Yes, sir.

YAMAGUCHI GOES OVER, PICKS UP THE RAKE WITH THE LIGHTED CANDLES, PUTS IT OVER HIS SHOULDER AND EXITS.

LIBERACE

Now, Jack, as I was saying...

CB

ATX01 0335484

JACK

Liberace..I think Martin was a little confused..He put candles on Yamaguchi's rake.

LIBERACE

I know - this is the day we burn weeds.

JACK

Oh..oh..Now Liberace, you still haven't told me why you tried to get in touch with me.

LIBERACE

Oh, yes..yes...Well, Jack, my brother George is detained in New York and I have to give a concert tonight..So I was wondering if you could take my brother's place and play your violin.

JACK

Me?..Are you cra--I mean serious?..I'm a comedian, a buffoon..a man who just uses the fiddle as a prop to get laughs.

LIBERACE

I know, Jack, and that's the shame of it all.

JACK

What do you mean shame?

LIBERACE

Well, I feel that down deep inside of you is a great musical talent, but you haven't surrounded yourself with the proper atmosphere.

CB

ATK01 0335485

JACK

You may be right.

LIBERACE

Of course. That's why my piano is always adorned with a candelabrum. And the audience seems to sense that my inspiration is extracted from the warm glow of the tiny flickering flames.

JACK

Tiny flickering flames? Once I played my violin where they burned down the theatre and I was still lousey. But if you think I'm good enough to take your brother's place, I'll do it.

LIBERACE

Thank you, Jack.

JACK

But, just a minute, Liberace.....there's something we haven't discussed..Do you know what my fee is for guest appearances?

LIBERACE

No, I don't, Jack, what is it?

JACK

Well, it so happens that I get seven thousand five hundred dollars.

LIBERACE

Well, Jack, that's for being a comedian..Now what was the last salary you got for playing your violin.

CB

ATX01 0335486

JACK

A dollar eighty an hour...A lovely couple, I'm so glad they got married...Anyway, Liberace, it will be a pleasure to --

BOY'S VOICE (OFF SCENE) (CALLS)

Uncle Liberace. Uncle Liberace. Where are you?

LIBERACE

In here, Willie.

JACK

Who's that?

LIBERACE

My nephew Willie. He's been out playing football with his friends.

LITTLE BOY COMES IN DRESSED IN WHITE TIE AND TAILS AND SPORTING A BLACK EYE AND A BIG SMILE

CB

BOY

Hello, Uncle Liberace.

(HE STARTS OFF)

LIBERACE

Willie...come here, and meet Mr. Benny.

(BOY COMES BACK)

BENNY

How do you do, Willie.

BOY

(SMILING)

Hello, Mr. Benny.

LIBERACE

Now run along and get dressed for dinner.

(HE SKIPS OFF, STILL SMILING)

JACK

He's a cute little fellow.

(JEFFREY ENTERS)

JEFFREY

Dinner is served.

LIBERACE

Come, Jack, we'll have dinner and then

we'll leave for the concert hall.

AS THEY START TO WALK OFF, DISSOLVE TO THEATRE LOBBY.

(MUSIC)

(THERE ARE MANY PEOPLE IN THE LOBBY OF THE THEATRE, SMOKING AND
LIGHTING CIGARETTES. SIGNS TELL THAT LIBERACE IS APPEARING THERE.
DON AND LOIS WILSON DETACH THEMSELVES FROM THE CROWD)

BR

ATX01 0335488

DON

Darling, isn't Liberace wonderful?

LOIS

Yes...I can't wait till the intermission
is over.

(DON STARTS LOOKING CLOSELY AT THE PEOPLE AROUND HIM)

LOIS

Donald, what are you looking at?

DON

I was just noticing...everybody in the
lobby is smoking a Lucky Strike.

LOIS

Are you sure they're all smoking Luckies?

DON

Well, I imagine so...Excuse me a
minute, dear.

(BAND PLAYS "BE HAPPY, GO LUCKY" SOFTLY IN BACKGROUND DURING
FOLLOWING PANTOMIME BIT)

(DON WALKS OVER TO A MAN WHO HOLDS A LIGHTED CIGARETTE IN HIS HAND...
DON LOOKS AT THE CIGARETTE, THEN NODS HAPPILY TO LOIS...HE GOES ON
TO A WOMAN WHO IS SMOKING A CIGARETTE IN A HOLDER...LOOKS AT IT...
NODS HAPPILY TO LOIS...HE WALKS OVER TO A MAN WHO HAS A CIGARETTE IN
HIS MOUTH. DON TRIES TO SEE WHAT THE BRAND IS...CAN'T SEE IT...
TAKES IT OUT OF THE MAN'S MOUTH, LOOKS AT IT...NODS HAPPILY TO LOIS,
PUTS IT BACK IN MAN'S MOUTH...DON GOES OVER TO ANOTHER MAN WHO IS
JUST TAKING A CIGARETTE OUT OF A PACK AND PUTTING IT IN HIS MOUTH.
DON TAKES THE CIGARETTE OUT OF HIS MOUTH, TEARS IT DOWN THE MIDDLE,
TAKES OFF THE PAPER, POINTS OUT TO THE MAN HOW FIRMLY THE TOBACCO
IS PUT TOGETHER PUTS IT BACK IN THE MAN'S MOUTH, LIGHTS IT FOR HIM..
AND GOES ON.

(AN USHER COMES ON)

USHER

Curtain time...curtain going up.

BR

(THE PEOPLE START BACK INTO THE THEATRE...DON AND LOIS EXIT INTO THEATRE...DISSOLVE TO CONCERT STAGE.)

(ON THE CONCERT STAGE, LIBERACE IS IN THE MIDDLE OF A NUMBER...HE FINISHES IT)

(APPLAUSE)

LIBERACE

Ladies and gentlemen, my brother George is
unable to be here tonight...However, in his
place I was fortunate enough to secure the
services of another artist...Mr. Jack
Benny.

(JACK COMES OUT IN TAILS TO APPLAUSE, CARRYING HIS VIOLIN AND WEARING A BIG SMILE.)

LIBERACE GIVES HIM "A"...JACKS LIFTS HIS VIOLIN AND WE SEE THAT HE HAS A SMALL CANDELABRA ON IT.

LIBERACE

Jack, I think you're overdoing it.

JACK

Oh...oh, I'm sorry.

(JACK GOES OFF THE STAGE IN EMBARRASSED MANNER...COMES BACK WITH HIS OWN VIOLIN.)

LIBERACE

Jack, how about tuning up?

JACK

What?

LIBERACE

I said, how about tuning up?

JACK

Oh sure - go ahead.

BR

ATX01 0335490

LIBERACE

I meant you - how about you tuning up?

JACK

Oh - oh yes. (TUNES UP)

(LIBERACE GIVES HIM "A" AND HE TUNES UP)

LIBERACE

Ladies and gentlemen, we will now play a
number that I recorded and for which I have
received many requests..(TO JACK) Haven't
we? .."September Song."

(THEY START THE SONG, PLAYING IT VERY SWEETLY...THEY ARE BOTH
SMILING. ALL OF A SUDDEN AT THE RELEASE, THEY BECOME VERY DRAMATIC
AND LOUD...THERE IS THUNDER AND LIGHTNING, THE CANDLES SHAKE, AND
EVERYTHING GOES MAD...THEN AFTER THE RELEASE IS OVER, THEY PAUSE...
SMILE AT EACH OTHER...THEN CONTINUE TO THE END OF THE SONG AS THE
CURTAIN SLOWLY COMES DOWN.)

DON

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

BR

ATK01 0335491

THE AMERICAN TOBACCO COMPANY
LUCKY STRIKE
FILM COMMERCIAL
CELLOPHANE SEAL (ANIMATION)
NO. 47

-24-

ANIMATED LUCKY PACK IN
OUTDOOR SCENE. IT IS
RAINING VERY HARD.

LUCKY PACK

I don't fret when it's rainy and wet...

PACK JUMPS FROM RAIN TO A
SUNNY DESERT SCENE.

Or sizzling hot and dry.

ANIMATED PACK'S ARMS SNAP
CELLOPHANE JACKET.
GESTURES TO SIDE WITH
HAND AS IF INTRODUCING
ANNOUNCER.

My jacket keeps the weather out and
freshness in -- here's why:

BECKER

DISS TO MCU OF ANNOUNCER
SEATED AT A TABLE. HE
HOLDS A CELLOPHANE WRAP
ON TWO FINGERS.

Have you ever looked at the cellophane
seal on a pack of cigarettes? Well,
probably your eyes can't tell the
difference between one seal and another.

ANNOUNCER HOLDS UP LUCKY
PACK FROM WHICH THE
CELLOPHANE HAS BEEN
REMOVED.

But the makers of Lucky Strike take
special care to see that every pack of
Luckies is extra tightly sealed because
that's what keeps the cigarette inside
fresher-tasting.

DISS TO CU OF HAND
PLACING WRAPPER IN
MERCURY PAN.

Now, here's how the American Tobacco
Company as one of its many quality
controls test the seals of Luckies to
make sure they are extra tight. This is
Ruth Thompson, an examiner in a Lucky
Strike manufacturing plant. Ruth takes
packs of Luckies right from the
production line.

BR

(MORE)

ATX01 0335492

THE AMERICAN TOBACCO CO. (CLOSE)
LUCKY STRIKE
FILM COMMERCIAL #47 (CONT'D)

-25-

BECKER (CONT'D)

OPERATOR FINISHES
CUTTING AND REMOVES
SEAL, FOLLOWED BY CUT
TO ACTION MATCHING DIALOG.

PULL BACK TO SHOW PANS
AND DIAL REGISTERING.

DISS BACK TO CU SHOT OF
ANNOUNCER. HE IS HOLDING
A CIGARETTE.

She cuts the cellophane wraps in half
and removes them. She puts each half,
open-end down, in a pan of mercury --
-- then both halves are tested
separately under air pressure to measure
their air tightness.

BECKER (ON CAMERA)

Maybe you think that's a lot of fuss to
make over a cellophane seal, but the
makers of Luckies know it's worth it.
For when you take fine tobacco in a
better-made cigarette - and safeguard
the better taste of that cigarette by
Sealing in its freshness -- you're going
to have a better-tasting smoke. After
all, smoking enjoyment is all a matter of
taste. And the fact of the matter is --
Luckies taste better...

HOLDS UP PACK

cleaner, fresher, smoother.

See for yourself...Be Happy -- Go Lucky!

BR

ATX01 0335493

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

JACK

Thank you very much, ladies and gentlemen,
you were a wonderful audience.

And now I'd like Liberace to come out and
take a bow.

(LIBERACE COMES OUT TO APPLAUSE)

JACK

Liberace, I want to thank you very much
for being on my show, and I think you were
a great sport to let us kid you like this.
And I wanted to tell you how much I enjoy
your show.

LIBERACE

Thank you, Jack.

JACK

By the way, Liberace, what's your schedule
for the rest of the month.

LIBERACE

Well, tonight I'm taking a United Air Lines
Mainliner to New York on business, then I fly
back to the middlewest for some one-nighters,
then I fly to Chicago to sign some contracts,
then I'll catch a Mainliner and fly back to
Pasadena to do a concert Friday. Then Saturday
I fly up to San Francisco and Sunday I fly to
Las Vegas.

BR

ATX01 0335494

JACK

....Well, anyway, Liberace, it was
wonderful having you on the show.

LIBERACE

Thank you, Jack. It was a pleasure.

(LIBERACE LEAVES TO APPLAUSE)

JACK

Ladies and gentlemen, on my television show
three weeks from tonight my guests will be
my wife Mary and our daughter, Joannie....
See you in three weeks, and in the meantime,
don't forget to watch Ann Sothern.

(APPLAUSE)

(MUSIC)

(CUT TO CREDITS)

BR

ATX01 0335495

(CUT TO CREDITS)

-28-

CUT TO CARD #4
"JACK BENNY SHOW"

CUT TO CARD #5
PROD. & DIRECTED BY RALPH LEVY"

CUT TO CARD #6
"ASSOCIATE PRODUCER HILLIARD MARKS"

CUT TO CARD #7
"WRITTEN BY"

CUT TO CARD #8
"MUSIC AND SETS"

CUT TO CARD #9
"JACK BENNY SHOW"

DON

Appearing on tonight's program were:
Bea Benadaret, Shirley Mitchell,
Rex Evans, Lois Corbet, Jack Chafe,
Lane Nakano, and Ronald Keith.

BR

ATX01 0335496

CLOSING

-29-

MEMO CARD #10

DON (VOICE OVER)

CUT TO CARD #11
JACK BENNY SHOW

Remember - one week from tonight, on this same station, Ann Southern returns in "Private Secretary".

Jack Benny's next television show will be in three weeks. In the meantime, be sure to listen to Jack Benny on radio every Sunday night over the CBS Radio Network.

The Jack Benny Program has been brought to you by Lucky Strike, product of the American Tobacco Company, America's leading manufacturer of cigarettes. This is Don Wilson, saying:

"BE HAPPY, GO LUCKY!"

SYSTEM CARD

This is the CBS Television Network.

BR

ATX01 0335497