

FOOTE, CONE & BELDING

Advertising

217 PARK AVENUE NEW YORK • WICKERSHAM 2-6000

CLIENT: THE AMERICAN TOBACCO CO.	REVISION: _____	NETWORK: <u>NBC</u>
PRODUCT: <u>LUCKY STRIKE</u>	APPROVAL: <u>FINAL</u>	B'CAST: <u>7:00-7:30 P.M. EST</u>
DATE: <u>JAN. 26, 1947-PROGRAM #18</u>		REPEAT: <u>9:30-10:00 P.M. PST</u> (By Transcription)

As Broadcast

"THE JACK BENNY PROGRAM"

ROUTINE

- I NEW YORK - Opening Commercial.
- II HOLLYWOOD - Jack Benny produces his show.
- III HOLLYWOOD - Middle Commercial. Jack Benny becomes a salesman -- LS - MFT (Tinker to Evers to Chance).
- IV HOLLYWOOD - Jack Benny continues to produce his show without interruption in the continuity.
- V NEW YORK - Closing Commercial.
- VI HOLLYWOOD - Hail and farewell by Jack Benny and his Cast.

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NBC

THE AMERICAN TOBACCO COMPANY

1-26-47

"THE JACK BENNY PROGRAM"

7:00-7:30 PM EST

JANUARY 26, 1947 - PROGRAM #18

SUNDAY

I NEW YORK - Opening Commercial

BARUCH: THE JACK BENNY PROGRAM - presented by LUCKY STRIKE.

BOONE: (CHANT - 57 to 59 - AMERICAN)

BARUCH: In a cigarette it's the tobacco that counts and first,
last, always ...

RUYSDAEL: LS - MFT

BARUCH: Lucky Strike means fine tobacco. Yes -

RUYSDAEL: LS - MFT

BARUCH: Lucky Strike means fine tobacco. And fine tobacco is
what counts in a cigarette.

RUYSDAEL: Season after season, at market after market, independent
tobacco experts, men who really know tobacco, can see
the makers of Lucky Strike consistently select and buy
that fine, that light, that naturally mild tobacco.

SIMS: Fine, light, naturally mild tobacco ... real Lucky Strike
tobacco ... fine tobacco that means real, deep-down
smoking enjoyment for you.

(MORE)

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THE JACK BENNY PROGRAM

X3XX

1-26-47

BARUCH: So smoke that smoke of fine tobacco -- Lucky Strike --
 so round, so firm, so fully packed, so free and easy
 on the draw.

RIGGS: (CHANT - 57 to 59 - AMERICAN) (CUE)

SWITCHOVER TO HOLLYWOOD ON CUE

RTX01 0015442

(FIRST ROUTINE)

(AFTER COMMERCIAL, MUSIC UP AND DOWN)

DON: THE LUCKY STRIKE PROGRAM, STARRING JACK BENNY..WITH MARY
LIVINGSTONE, PHIL HARRIS, ROCHESTER, DENNIS DAY, AND
"YOURS TRULY" DON WILSON.

(APPLAUSE, MUSIC UP AND FADES)

DON: AND NOW, LADIES AND GENTLEMEN, IT IS WITH GREAT PLEASURE
THAT I PRESENT TO YOU OUR MASTER OF CEREMONIES..THAT
DIGNIFIED STAR OF STAGE, SCREEN AND RADIO..JOHN BENNY.

(APPLAUSE)

Thank you, thank you.

JACK: /Hello again, This is John Benny talking. And Don, that
introduction was just what I wanted..Thanks for your
cooperation.

DON: You're perfectly welcome, but why, after all these years,
do you want to change your name from Jack to John?

JACK: Because I feel that the name John is much more dignified
for a dramatic actor.

MARY: Dramatic actor?

JACK: Certainly, Mary. Last week on my program I starred in
"I Stand Condemned"..The week before that I did a dramatic
part with the Screen Guild Players.

MARY: Oh yes, I heard that.

JACK: What did you think of my acting?

MARY: You stand condemned.

JACK: Well, that's a natural reaction from one whose talents
spring from the stocking counter at the May Company..anyway--

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MARY: But I agree with Don. There's no reason for changing your name. ~~After all, you're not the only person who's done~~ dramatic shows, you know.

JACK: Huh?

MARY: There's Claudette Colbert..Barbara Stanwyck..Joan Crawford..Olivia DeHavilland..

JACK: Say, you've got something there. Perhaps John..isn't quite the--

MARY: If you change your name to Jennifer, I'll punch you right ~~in the nose.~~

JACK: ~~I wasn't thinking of Jennifer.~~ I mean / I like the name John because it will keep people from calling me Jackson..and Jackie Boy. Imagine them calling me Jackie Boy. I'm not a kid any more. You know I'm nearing thirty-seven.

MARY: Coming around again, eh?

JACK: Yes, I was born in a Studebaker..that's why I wear glasses on the back of my head, too...Anyway, remember, kids, the name is John and that settles it.

DON: Well, I think the whole thing is silly. Whether it's John Benny or Jack Benny, I don't see any difference because after all Jack is the nickname for John.

JACK: That's exactly what I'm getting at. Nicknames have no dignity. For instance..How would it sound if Charles Boyer made passionate love to a girl like this..(A LA BOYER)
Baaaaaaah...Come with me to the Casbaaaaaah...Kiss me..It is your lover, Chuck...Chuck. / ^{I mean} What girl would kiss Boyer if his name was Chuck?

MARY: I'd kiss him if his name was Hassennfeffer.

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JACK: All right, all right..Say Don--

MARY: I'd kiss him if his name was Handelsmeyer.

JACK: Mary..Say Don--

MARY: I'd kiss him if his name was Histlewinter.

JACK: Mary, put down that telephone book. Why do you always have to-- Oh, hello Dennis....~~I said hello, Dennis.~~

DENNIS: ~~Gee, am I tired.~~ Hello, Mr. Benny.

JACK: ~~Tired? What've you been doing?~~

DENNIS: This morning I took off all my clothes and hung them on a bench and went for a swim in Toluca Lake.

JACK: Toluca Lake?

DENNIS: Yeah, and when I got out, my clothes were gone, so I walked home.

JACK: Wait a minute, Dennis..You walked through the streets without any clothes on? Weren't you embarrassed?

DENNIS: No, but I would have been if it wasn't for the smog.

JACK: ~~Well, I'm glad it's doing some good.~~ ^{Oh,} By the way, Dennis, from now on you'll notice that your checks will be signed John Benny.

DENNIS: Who's he?

JACK: Me.

MARY: That's right, Dennis. Jack changed his name to John because it makes him feel more important.

JACK: And I also told Phil to stop calling me Jackson.

DENNIS: Say, Mr. Benny, now that I have two shows, maybe I should change my name.

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JACK: Well, possibly...I think when a man reaches a certain point in show business, he should acquire a new name and it should be dignified.

DENNIS: Gee, that sounds good.

JACK: What?

DENNIS: Dennis Dignified Day.

JACK: No no Dennis. ^{Look} / Your last name Day is all right, but it's your first name that's important. It should be either dignified or at least something that commands respect.

DENNIS: Mother's Day?
^{forget it.}

JACK: No no / Now kids, I want everybody's--

DENNIS: How about Ground-hog Day?

JACK: No! ~~WAX~~ I don't care what name you take just so you call me John..Now, kids I want everybody's attention. For tonight's dramatic offering we are going to do our version of that popular motion picture, "Margie"..and since we will need as many actors as possible, I asked Rochester to come down and help us out..so as soon as he--

PHIL: Hello kids..sorry I'm late, but I was held up in traffic.

JACK: Oh, hello Phil.

PHIL: Hiya, Johnson.

JACK: Johnson!

PHIL: Well, that's what you wanted, ain't it? You wanted to get yourself a hunk of dignity, so I'm diggin' you.. Johns

JACK: Phil, by dignity / I meant a name that has class..
^{- look, maestro, by dignity}

PHIL: Well, what's wrong with Johnson?

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JACK: Johnson has no polish.

PHIL: What's Fibber Magee and Molly selling, hot cakes?

JACK: Oh boy, am I sorry I started this.
no, Jonathon, don't say that.

PHIL: No no, Jonathon, I think you got something there.

JACK: What?

PHIL: I don't like my first name either..Phil Harris. It ain't got no class.

JACK: What are you gonna change it to?

PHIL: McGregor Harris.

JACK: McGregor? That's a Scotch name. Phil, you haven't got any Scotch in-- Oh yes, yes, how stupid of me..You're four-fifths Scotch and one-fifth chaser./ Anyway kids I'm going to have dignity on this program if I have to--
(SOUND: PHONE RINGS...RECEIVER UP)

JACK: Hello.

ROCH: HELLO MR. BENNY, THIS IS PORTCHESTER.

JACK: ~~Portchester? What's the port for?~~

ROCH: ~~MR. HARRIS'S NAME IS TOO STRONG FOR ME.~~

JACK: Oh, you've been listening to the program, eh? Rochester, why aren't you at the studio? You're gonna be ^{you're gonna be} in the sketch.

ROCH: WELL, WHILE I WAS DRIVING DOWN, I GOT HUNGRY, SO I PUT THE CAR IN A PARKING LOT.

JACK: Uh huh.

ROCH: AND WHEN I GOT BACK, THE MAN WANTED TO BUY THE CAR.

JACK: Oh. Well, I hope you told him my price was a thousand dollars.

ROCH: UH HUH, BUT HE TOLD ME THAT THE USED CAR MARKET HAS
DROPPED SOME IN THE PAST FEW DAYS.

JACK: Oh..Well, what did he offer you?

ROCH: SEVEN FIFTY.

JACK: Well, that isn't so bad.

ROCH: YOU OUGHTA SEE WHERE THE DECIMAL POINT IS.

JACK: What? Seven dollars and fifty cents for my car?

ROCH: GRAB IT FAST, BOSS. I'M TALKING TO THE IRISHMAN AND HE
AIN'T SMILING.

JACK: Well I don't care if he's smiling or not. Offering
seven dollars and fifty cents for my car. Why the
steering wheel is worth more than that.

ROCH: WE AIN'T GOT ONE.

JACK: No steering wheel? Then how did you get ^{the car} ~~it~~ down town?

ROCH: SAME OLD WAY, LASSOOED THE SUNSET LBS.

JACK: Now stop that..And listen, Rochester,.I wanna get a good
price for that car. It has a wonderful motor.

ROCH: OH COME NOW, BOSS..THAT MOTOR WAS OLD WHEN YOU TOOK IT
OUT OF THE WASHING MACHINE.

JACK: What's the difference, it runs, doesn't it?

ROCH: YEAH, BUT WHEN YOU PUT IT IN REVERSE, THE EXHAUST PIPE
SPITS BUTTONS.

JACK: Well look, Rochester, you tell this fellow that if he
wants to buy my car, he can have it for a thousand
dollars and not a cent less.

ROCH: OKAY, JUST A MINUTE.

JACK: (MUMBLING) Hmm..Imagine offering me seven dollars and a half for my car..It's in wonderful condition..still has the original rubber on the windshield wiper...I wouldn't sell that--

ROCH: OH BOSS.

JACK: Yes.

ROCH: THE MAN SAID HE'LL GIVE YOU NINE DOLLARS FOR THE CAR IF YOU'LL THROW IN THE LASSOO.

JACK: What?

ROCH: TEN FIFTY IF YOU TEACH HIM HOW TO USE IT.

JACK: Rochester, I'm not giving lasso lessons and the idea of that man offering me nine dollars for that car...He must be crazy.

ROCH: WELL, LET'S TAKE ADVANTAGE OF IT.

JACK: I'm not selling it for that kind of money..Now hurry over to the studio.

ROCH: OKAY.

(SOUND: RECEIVER DOWN)

JACK: Now, Come on, Dennis, let's have your song. What're you going to sing?

DENNIS: I'm gonna introduce a brand new song that's never been done before. It's called "Falling In Love Is Easy".

JACK: Well, that's a catchy title.

DENNIS: It was written by two members of your staff.

JACK: ~~Good, I'll--What? Two members of my staff?~~

DENNIS: ~~Yes~~. Robert Ballin and Sam Perrin.

JACK: Well, what do you know about that...Say Dennis, if you sing this, what do you get out of it?

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DENNIS: What do I get out of it? They already gave me a check for fifty thousand palardos.

JACK: Palardos? Dennis, we don't have any money like that in this country.

DENNIS: I know, but if we ever do, I'll be rich.

JACK: Oh yes, I knew you'd put it over on them. Come on, let's hear it.

(APPLAUSE)

(DENNIS'S SONG) - "FALLING IN LOVE IS EASY"

(APPLAUSE)

(SECOND ROUTINE)

-3-

JACK: That was "Falling In Love Is Easy", written by Robert Bellin and Sam Perrin and introduced by Dennis Dignified Day. And now, ladies and gentlemen, for our feature attraction tonight, we are going to offer our version of Darryl F. Zanuck's Twentieth Century Fox nostalgic production, "Margie".^{Now,} Mary, you're gonna be Margie, and I'm gonna be your school teacher, the man you fall in love with and eventually marry.

MARY: ~~(SARCASTICALLY)~~ Oh-gee, I can hardly wait.

JACK: Hmm. The time is the present and the opening scene is where Margie and her husband, her former school teacher, are at home looking over the family album.

(ORCH: INTRODUCTION TO "MARGIE")

MY LITTLE
QUART: / MARGIE, I'M ALWAYS THINKING OF YOU.

MARGIE, I'LL TELL THE WORLD I LOVE YOU.

DON'T FORGET YOUR PROMISE TO ME

I HAVE BOUGHT (RETARD) ^A ~~THE~~ HOME AND RING

AND EVERYTHING FOR--

JACK: (OLD MAN) Margie..Oh Margie..what are you doing?

MARY: (OLD LADY) I'm just looking over some of these old pictures in my album...Most of these were taken way back when I was in high school.

JACK: Oh yes..Say, I never saw that picture before..Who's this young fellow?

MARY: Oh him? He was my first steady boy friend...His name was Tommy Manville.

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JACK: Tommy Manville. How come you broke up?

MARY: He told me he wasn't the marrying kind.

JACK: Oh... Say, look at this picture...It was taken at the Senior Class picnic at Lake Wanapahookamockabooka in the Pines...Doggone I always have a tough time pronouncing "pines"...Gosh, I'll never forget that picnic..that was the day you fell into the lake and I rescued you..and that led to my proposing to you, Margie.

MARY: Yeah...(GIGGLES)...And you know Paw..I have a confession to make...I really didn't fall into the lake...I jumped in on purpose.

JACK: Well, I have a confession to make, too...I didn't jump in after you...somebody pushed me. He he he he.....
Say maw,^{maw,}/here comes our son, Donald.

MARY: Yup..You know, Paw, he's grown up and will be leaving home soon, and I think it's time you had a man-to-man talk with him.

JACK: I think you're right, Maw. Come here, son, ^{(DON: Yes, daddy!}
^{JACK:} You better leave the room, Maw.

MARY: Okay, Paw.

(SOUND: DOOR CLOSING)

JACK: ~~Come here, Son.~~

DON: ~~Yes, daddy.~~

JACK: Son, You're getting to be a man now, and I want to talk to you. There's something you oughta know. Come here.. Sit down on my knee.

DON: Okay.

(SOUND: BOXES CRUSHING)

JACK: Doggone, I guess my bone's are getting brittle...Now son, you're reaching the age where there are certain things you oughta know.

DON: What are they, daddy?

JACK: First of all, you must remember Lucky Strike Means Fine Tobacco.

DON: ~~Is that so?~~ Really, daddy?

JACK: Yes, Lucky Strike Means Fine tobacco..So round, so ^{MAW,} firm, so fully packed..So free and easy on the draw....OKAY,/YOU CAN COME IN NOW, ~~now~~.

(SOUND: DOOR OPENS)

MARY: Did you tell him?

JACK: Yup, and when he gets married, we're gonna put some ash trays in his hope chest. You know, son, Maw and I were just looking through the family album..and here's a picture of you when you were a baby..^{three weeks old.}~~laying on that bear skin rug~~

DON: Gee, I was cute, wasn't I?

JACK: Yep..you only weighed a hundred and sixty ^{pounds} ~~lbs~~ then..And ~~there~~ just look at you laying there ~~on that bear skin rug~~ on that bear skin rug.

MARY: You killed the bear when you laid on it.

JACK: That's right.

DON: Say, daddy, when did you and mommy fall in love with each other.

JACK: Well, I was a school teacher and she was one of my pupils. That's right, son.

MARY: ~~I guess I first realized I was in love with~~..I guess I first realized I was in love with your father just before I graduated from high school....I was walking to school with my best friend, Sara Sauerbratten.

(ORCHESTRA PLAYS FEW BARS OF MARGIE)

QUART: MARGIE, YOU'VE BEEN MY INSPIRATION

DAYS ARE NEVER BLUE

AFTER ALL IS SAID AND DONE

(RETARD) THERE IS REALLY ONLY ONE, OH --

SARA: (NASAL) Margie...?

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MARY: What is it, Sara?

SARA: What do you think of our new teacher?

MARY: Oh, I think he's the cat's pajamas.

SARA: Really?

MARY: Yeah...he has the most beautiful blue eyes

SARA: How do you know his eyes are blue?

MARY: The other day I caught him with his glasses down.

SARA: To me he doesn't appeal. I go for Rudolf Valentino.

MARY: Say Sara...did you see Rudolf Valentino in The Shiek?

SARA: Did I! Gosh, when he went into his tent and took off his turban, I thought I'd faint...(SINGS NASALLY) I'm the Shiek of Araby...Your love belongs to me..hee..hee!

MARY: That reminds me, Sara, when are you gonna have your adenoids removed?

SARA: I'm afraid to..it might louse up my singing.

MARY: Yeah.

SARA: Say ^{Margie}~~Mary~~, are you really in love with the teacher?

MARY: Uh-uh ~~Yeah~~..(GIGGLES)..Yesterday he made me stay after school.

SARA: Why?

MARY: Well, while he was out of the room, I drew a picture of him on the blackboard...Gosh. I made him look handsome.

SARA: Why did he get sore?

MARY: Well, while I was drawing the picture, I didn't know where to draw his hand, so I put it on his hip...
You know, Sara --

(SOUND: LOUD SCHOOL BELL)

SARA: Oh, there's the bell ... let's hurry.

ORCHESTRA: INTRODUCTION TO "SCHOOL DAYS"

QUART: SCHOOL DAYS, SCHOOL DAYS,
DEAR OLD GOLDEN RULE DAYS.
READIN' AND WRITIN' AND 'RITHMETIC
TAUGHT TO THE TUNE OF THE HICKORY STICK.
YOU WERE MY QUEEN IN CALICO
I WAS YOUR BASHFUL BAREFOOT BEAU.

DENNIS: (RETARD) YOU WROTE ON MY SLATE, "I LOVE YOU, JOE."

QUART: WHEN WE WERE A COUPLE OF KIDS.
(SOUND: LOUD SCHOOL BELL)

JACK: Good morning. children ... good morning.

CAST: GOOD MORNING, TEACHER ... GOOD MORNING TEACHER.

JACK: All right, children, be seated.
(SOUND: LOUD NOISE OF CHAIRS MOVING)

JACK: And now children .. now children .. I shall call the
roll ... Denny Day.

DENNIS: Here.

JACK: Margie Livingstone.

MARY: Present.

JACK: Betty Sullivan.

JENNY: Here, teacher.

JACK: Philip Harris.

PHIL: Here, teacher, and I brought you a ham hock.

JACK: Thank you ... Sara Sauerbratten.

SARA: Here, teacher.

JACK: Humphrey Bogart.

(SOUND: ONE PISTOL SHOT)

JACK: You missed me and sit down...Freddy Allen.

LEWIS: (BIG MOOHLTY)...Dar...I'm here, teacher.

JACK: Hmmm, forty teachers in this school and he has to be in my class.

JACK: Titus Moody.

DENNIS: Howdy Bub.

JACK: Sammy Kitzel. Is Sammy Kitzel present?

ARTIE: Hoo hoo hoo, ~~out out, Monsieur~~, am I present ... I think so.

JACK: Good...The Sportsmen brothers!

QUART: (ONE NOTE)

JACK: Melvin Blanc.

MEL: Ugga, ugga boo, ugga boo boo, ugga.

JACK: Melvin, are you present?

MEL: Yes teacher..I'm pr--pr--pr--pr-- I'm pr--pr--pr--
I'm pr--pr--pr-- I'm here.
very, very well

JACK: Very well./Frankie Nelson.

NEILSON: Yesssss.

JACK: Hmmm..Well, I'm happy to see all your bright and smiling faces...Now Dennis Day, you may erase the blackboards.

DENNIS: Yes teacher.

JACK: We'll start off with our Geography lesson, children...
The first lesson will be--

(SOUND: SLIDE WHISTLE...LIGHT THUD)

JACK: OUGH! WHO THREW THAT SPITBALL?....Now children, answer me...Who threw that spitball?....(MENACING)
WHO THREW THAT--

(SOUND: SLIDE WHISTLE...LIGHT THUD)

JACK: ~~(WAY UP) SPITBALL!...Hmmm, well, let's get on with the~~
DENNIS! STOP ERASING THE BLACKBOARD WITH THAT AND PUT IT BACK ON MY HEAD.

DENNIS: I'm sorry teacher, I found it on the floor.

JACK: Hmmm...Now let's get on with the Geography lesson...
Freddy Allen, where's Portland?

LEWIS: Home wid her mudder.

JACK: Portland's in Oregon.

LEWIS: So is her mudder.

JACK: Hmmm...Well, ^{the next question} the next question is...Where is Amsterdam?

DENNIS: Oooh, what he said'
Day

JACK: Dennis, /don't be silly..I'll ask another question..
Where's Hellsinki?

DENNIS: That's even worse.

JACK: Dermis Day, be quiet..I'm trying to teach you something...
Does anyone know where the House of Parliament is?

ARTIE: I would like to take a chance, teacher.

JACK: Oh, the little Kitzel boy.^{Yes,} /All right, Sammy, tell the
class...Where is the House of Parliament?

ARTIE: In London.

JACK: That's right.

ARTIE: With the Piccadilly in the middle and Big Ben on top.

JACK: Very good...very good..Philip Harris...where is Bali Bali?

PHIL: Right below your chesty chesty.

JACK: NOW CUT THAT OUT!...^{spelling next, but first ..}Next we'll have our spelling... /
Sportsmen Brothers.

QUART: (ONE NOTE)

JACK: Recite the alphabet.

QUART: A, B, C, D, E, F, G, H, I, J, K, L, S, M, F, T.

JACK: No no, boys, that's wrong. Take it again and start
with "K".

QUART: K, L, M, N, O, P, Q, R, S..P, Q, R, S..S..S..

JACK: What comes after "S"?

MARY: Truman.

JACK: No, no. Doesn't anybody know what follows Q, R, S?

PHIL: Teacher, I know.

JACK: Good, Philip..Let's hear it.

PHIL: Q, R, S, T, U--all, V--

JACK: You--all, ●?

PHIL: I'm from the South, son.

JACK: Well, never mind that. Now children, let's go to ●our history lesson.. Frankie Nelson --

NELSON: YESSSS.

JACK: Why did George Washington throw a dollar across the Potomac?

NELSON: I knew that would aggravate you.

JACK: Frankie Nelson, you come here and stand up in front of my desk..I want to talk to you.

(SOUND: COUPLE OF FOOTSTEPS)

JACK: The next time I ask you a question I don't want any more of that smart aleck talk and if you do that again, I'm going to--

NELSON: STOP BREATHING ON MY DUNCE CAP!

JACK: Go sit down..Now to continue with our--

(HARRIS AND SARA BEGIN GIGGLING AND LAUGHING)

JACK: Quiet, quiet! What's all that giggling about?

MARY: I saw them teacher..(SING SONG) Philip Harris was pinching Sara Sauerbratten...Philip Harris was pinching Sara Sauerbratten..

JACK: Pinching! Philip, you must stop annoying Sara.

SARA: Who's annoyed, I like it!

JACK: Hmm...Now back to our history lesson..In Medieval Times, they used to have many tortures....Can anyone describe some of them...Dennis had his hand up first.

DENNIS: The worst torture of all was the rack.

JACK: That's correct... Now can you describe how the rack worked?

DENNIS: Yes teacher...The rack was a big wheel and they'd put a man on it and tie his hands at one end and his feet on the other...

JACK: Uh huh.

DENNIS: Then they'd turn the rack and it would stretch his spine.. and stretch it, and stretch it 'till finally...
BOIIIIIIINNNINGGGGG!

JACK: Well, that's rather an odd way of describing it, but you're right...Now children, it's time for the pre-graduation debate. The subject will be..Resolved: That the Salary of the President of the United States Should Not Be Increased!...Margie Livingstone will take the affirmative, Dennis Day the negative..Margie will speak first.

(APPLAUSE)

MARY: (CLEARS THROAT) LEARNED TEACHER, FELLOW STUDENTS..AND MY MOST WORTHY OPPONENT...I CONTEND THAT THE PRESIDENT SHOULD NOT RECEIVE ANY GREATER ^{COMPENSATION} ~~REMUNERATION~~ FOR THE FOLLOWING REASONS...THE PRESIDENCY OF THE UNITED STATES IS THE HIGHEST ELECTIVE OFFICE IN THE WORLD!...AND SINCE THE OFFICE IS ONE OF HONOR, DIGNITY, AND PRESTIGE..IT SHOULD NOT BE CONTAMINATED BY ANYTHING SO MUNDANE AS MONEY.. IS ~~THAT~~ THAT RIGHT, TEACHER?

JACK: ...Well..

MARY: I THANK YOU.

CLASS: (APPLAUSE AND CHEERS)
her opponent

JACK: And now ^{MY} Dennis Day..

DENNIS: LEARNED TEACHER, FELLOW STUDENTS..AND ^{MY} WORTHY OPPONENT, MARGIE.
(WHISTLES)

JACK: Dennis!

DENNIS: I BELIEVE THAT THE PRESIDENT'S SALARY SHOULD BE INCREASED.

~~AFTER ALL, ONLY ONE MAN CAN HOLD THIS OFFICE..THIS ISN'T~~
~~GEORGE.. YOU KNOW.~~

JACK: ~~Continue, Dennis.~~

DENNIS: WOULDN'T IT BE A FINE STATE OF AFFAIRS IF THE PRESIDENT DIDN'T HAVE ENOUGH MONEY TO PAY HIS RENT AND HE WAS EVICTED..I CAN JUST SEE THE POOR MAN STANDING ON THE STEPS OF THE WHITE HOUSE..YELLING.."OPEN THE DOOR, RICHARD!"

JACK: Good, good.

DENNIS: THE PRESIDENT NEEDS MONEY TO MEET ALL THE BILLS HE
CONTRACTS WHILE IN THE WHITE HOUSE....YES, FELLOW
STUDENTS...REMEMBER THE MAINE....AND IN CONCLUSION, I
WANT TO REPEAT THOSE FAMOUS WORDS OF KILROY, I WAS HERE!

CAST: (APPLAUSE AND CHEERS)

JACK: ^{very good,}
Very good,/Dennis.

(SOUND: SCHOOL BELLS)

JACK: Well, children, school is over. Everybody can go but
Margie.

(SOUND: NOISE OF CHAIRS AND CHILDREN LEAVING ROOM)

JACK: Margie, I kept you after school because it gives me great
pleasure to tell you that you won the debate and you win
first prize.

MARY: ^{teacher}
Oh that's wonderful/.What is the first prize?

JACK: Me...Come on, Margie, I'll walk home with you.

(INTRODUCTION TO "MARGIE")

QUART: ^{MY LITTLE}
/ MARGIE, I'M ALWAYS THINKING OF YOU,
MARGIE, I'LL TELL THE WORLD I LOVE YOU.
DON'T FORGET YOUR PROMISE TO ME

(FADE) ~~I HAVE BOUGHT A HOME AND RING~~

JACK: (RUBE) Yes son, that's how your mother and I got married.

MARY: (RUBE) (LAUGHS)

DON: What are you laughing at, Mommy?

MARY: Son, you wouldn't have been here if Dennis had won that
debate.

JACK: That's right, son. He he he he.

(MUSIC AND APPLAUSE)

JACK: Ladies and gentlemen: The nation's fight against Infantile Paralysis continues relentlessly. The March of Dimes has made this possible, but your contributions must keep rolling in, in order to continue the fight against Polio. Please send your dimes and dollars to your local March of Dimes headquarters now. Join the March of Dimes. Thank you.

(APPLAUSE)

DON: Jack will be back in just a minute, but first, here is my good friend, Mr. L. A. "Speed" Riggs.

THE JACK BENNY PROGRAM

XXXX

1-26-47

V NEW YORK - Closing Commercial

RIGGS: (CHANT - 57 to 59 - AMERICAN)

BARUCH: Here's one thing you can depend on always -- Lucky Strike means fine tobacco and remember, fine tobacco is what counts in a cigarette.

RUYSDAEL: Mr. Thomas Ray Oglesby of Winterville, North Carolina, has been an independent tobacco auctioneer for 17 years. An eye-witness at thousands of tobacco auctions, Mr. Oglesby had this to say:

VOICE: At all the markets I've ever attended, I've seen the makers of Lucky Strike buy fine tobacco ... good, ripe, mild leaf ... the kind of tobacco you just can't beat for real smoking enjoyment. For my own smoke, I pick Luckies ... smoked 'em for 17 years.

SIMS: Quote, "I've seen the makers of Lucky Strike buy fine tobacco ... good, ripe, mild leaf" - Unquote. Yes, independent tobacco experts like Mr. Oglesby can see the makers of Lucky Strike consistently select and buy that fine, that light, that naturally mild tobacco.

BARUCH: Fine, light, naturally mild tobacco ... real Lucky Strike tobacco. Remember ...

RUYSDAEL: LS - MFT

(MORE)

ATX01 0015463

BARUCH: Lucky Strike means fine tobacco! Yes, year-in,
year-out -

RUYSDAEL: LS - MFT

BARUCH: Lucky Strike means fine tobacco. And fine tobacco means
real, deep-down smoking enjoyment for you.

RUYSDAEL: So smoke that smoke of fine tobacco -- Lucky Strike --
so round, so firm, so fully packed, so free and easy on
the draw. (CUE)

SWITCHBACK TO HOLLYWOOD ON CUE

TAG

JACK: Ladies and gentlemen, be sure to listen in next week because we're going to do our version of Frank Capra's Liberty Films picture, "It's A Wonderful Life" .. And I'm gonna play Jimmy Stewart's part.

MARY: But Jack, how can you play Jimmy Stewart's part? Jimmy's a little thinner than you are..and he's a little taller than you are.

JACK: So what? He's a little older than I am, but I can handle it..let's go home.

MARY: Okay, John.

JACK: Oh yes, I forgot.

(MUSIC & APPLAUSE)