

7:00 - 7:30 PM.
N.B.C. NETWORK

APRIL 13, 1944

AS
BROADCAST
MASTER - N.Y.

THE ABBOTT AND COSTELLO PROGRAM

FOR

CAMEL CIGARETTES

Guest Star:
GEORGE BRENT

MUSIC: "PERFIDIA" INTRO TO:

BAND: (CHORUS) C...A...M...E...L...S!

NILES: The Abbott and Costello program! Brought to you by
Camel - the cigarette that's first in the service!
Camels stay fresh, cool smoking, and slow burning,
because they're packed to go around the world!

MUSIC: SWEEPS UP AND UNDER

NILES: Listen to the music of Freddie Rich and his Orchestra,
the songs of Connie Haines, tonight's special guest,
George Brent, and starring...Bud Abbott and Lou
Costello!

MUSIC: UP TO FINISH

(APPLAUSE)

51459 8513

COSTELLO: HEYYYYYY ABBOTTTTTTTTTTTTT!

ABBOTT: Oh, there you are, Costello - where have you been? Do you realize that we're due out at MGM today to start our new picture!

COSTELLO: That's what kept me, Abbott - I hadda get dressed up for my big love scene!

ABBOTT: But what's the idea of wearing that long cut-away coat?

COSTELLO: That covers my short torn-away pants! ... Boy, am I gonna murder those dames in our picture, ~~Abbott~~. Take a smell of this stuff on my lapel - it's the rarest scent in the world! ^{That's} /Hard to get!

ABBOTT: What is it, Chanel Number Five?

COSTELLO: No, SCOTCH, ~~TEN-NINETY-EIGHT!~~ ^{#4,027⁰⁰ a case. That is, when you can get it. When you do, you must have it financed.}

ABBOTT: Well, you certainly do look snappy, Costello, with your hair all slicked down and shiny. ^{By the way,} /What kind of oil do you use?

COSTELLO: Oh, it's a new kinda oil, Abbott - but there's one thing wrong with it.

ABBOTT: What's that?

COSTELLO: I don't know what to do with those little sardines!

ABBOTT: Costello! You'd better wash that sardine oil off your hair, or you'll have a bunch of cats following you!

COSTELLO: ^{after all -} /I don't mind cats! I even know a woman who lives with cats!

ABBOTT: Who?

COSTELLO: Mrs. Katz!

ABBOTT: Costello, that's an old joke!

COSTELLO: Mr. Katz is an old man! - and they're old cats, too!

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ABBOTT: Well, anyway, Costello - don't worry about your appearance because you're not doing the love scenes in our picture!
I am taking care of the love interest!

COSTELLO: ^{You!} Oh yeah? What do you know about makin' love, Abbott?

ABBOTT: What do I know???? Why, yesterday at the studio, Hedy Lamarr and Lana Turner had a hair-pulling match over me!

COSTELLO: Yeah, but it was your hair they were pullin'!

ABBOTT: All right, that's enough!

COSTELLO: It's a good thing you got a thick head of hair, Abbott!

ABBOTT: (ANNOYED) LEAVE MY HAIR OUT OF THIS!

COSTELLO: Okay then, you gotta thick head!

ABBOTT: There's no use talking, Costello! - you're not playing love scenes in our picture! Why, there isn't a leading lady at Metro who would do a love scene with you!

COSTELLO: NO??? Well, Greer Garson and me are pretty chummy! Here, Abbott, read this telegram!

ABBOTT: Let me see that - (READS) My darling, I love - I can't live without you! Every minute away from you seems like a century! Dearest, please meet me tonight or my heart will break." -- Costello! Did Greer Garson send you that telegram???

COSTELLO: No, that's the one I'm sending her!

ABBOTT: Oh, Costello, you're not fit to talk to an idiot!

COSTELLO: Okay, then I'll write you a note!

ABBOTT: Stop that! If you're going to play a love scene, you must have romance in your soul! And you - you don't even know it's Spring!

COSTELLO: Sure I know it's Spring! Today I saw Hedy Lamarr wearing a bathing suit out in her garden, and Lana Turner was wearing shorts out in hers!

ABBOTT: What were you wearing out?

COSTELLO: My eyes!

SOUND: DOOR OPENS:

NILES: Well, hello fellows....

ABBOTT: Oh it's Ken Niles. Hello, Ken, how do you feel?

NILES: I feel great, Bud -- Spring is wonderful, all day long I've been in the park revelling with Dame Nature!

COSTELLO: Shame on you Niles - you're a married man!

ABBOTT: Oh, quiet! You see, Ken, we were just talking about our new picture ~~at MGM~~, and Costello wants to play a love scene!

NILES: What! Fat boy play a lover? Hahaha - He's so fat, everytime he gets a shoe-shine he has to take the bootblacks word for it! / *COSTELLO: Do that so!* Now take me - I'm more of the

lover type!
Lover type!

COSTELLO: ~~Oh yeah???~~ You're so skinny, Niles, they have to put starch in your underwear to keep you from falling down!

NILES: Now just a second, Costello - in my day I was quite a ladies man.

COSTELLO: *oh, you were -* / I heard you were nothin' but a sleek.....slinking.....sneaking.....slicker!

NILES: YOU CAN'T SAY I'M A -- er-- SNEAK, SNICKING, SLICKY SNICKER!

COSTELLO: Neither can you!

ABBOTT: Costello, stop arguing, *will you please -*

NILES: Well, Costello, if you don't think I'm a great lover, you can ask my beautiful wife!

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COSTELLO: BEAUTIFUL WIFE! ~~WOW! Niles, you're wife is so ugly you~~
~~hudda buy her back three times from the dog catchers!~~

ALLMAN: (FADES IN) Oh! I HEARD THAT REMARK, YOU SURVIVAL OF
THE FATTEST!

COSTELLO: Oh-Oh! Now I know it's Spring -- the groundhog has come
out of it's hole!

ABBOTT: Pay no attention to Costello, Mrs. Niles! You know, you
look lovely today, Mrs. Niles - your complexion is so
beautiful: It has the delicacy of a pansy!

ALLMAN: (COYLY) A pink pansy????

COSTELLO: NO, A CHIMP-PANZEE!

COSTELLO: I'm funny tonight.

ABBOTT: Don't talk like that, Costello/- Mrs. Niles looks charming,
She has a lovely smile!

ALLMAN: Thank you, Mr. Abbott - I should have a lovely smile.....
I go to see my dentist twice a year!

COSTELLO: Yeah - Once for each tooth!

ALLMAN: Costello, ~~I refuse to talk to you, you're so stupid!~~ *Why don't you get a bodyguard*
for your brain,
~~fact, your brain needs a body-guard, it's too weak to~~
be out alone!

NILES: (LAUGHS HYSTERICALLY) Oh, that's wonderful dear! You
really told him off! YOU'RE MY BABY!

ALLMAN: Oh, no Kenneth! You're my baby!

NILES: But I insist -- You're my baby!

ALLMAN: Oh, no -- YOU'RE MY BABY!

COSTELLO: Ladies and gentlemen -- ARE THESE OUR CHILDREN???

~~ALLMAN: Oh, come, Kenneth -- let's go out and get some fresh air!~~

SOUND: DOOR SLAMS.

ABBOTT: There you go again, Costello! The way you talk to Mrs. Niles shows you know nothing about women! And you claim you want to be a Lover! What do you know about love?

COSTELLO: I was a cab driver for three years!

ABBOTT: Costello, I'm going to give you a little test to see how much you know about women! Suppose you go down to the corner of Hollywood and Vine Street to meet a girl? What's the girl's name?

COSTELLO: HOW DO I KNOW WHAT HER NAME IS?

ABBOTT: Oh, you don't even know her name! Then why are you going out with her?

COSTELLO: I AIN'T GOIN' OUT WITH HER!

ABBOTT: Oh, you're going to let that pretty girl stand there on the corner of Hollywood and Vine - alone???

COSTELLO: Did you say she was pretty?

ABBOTT: Yes.

COSTELLO: She's on the corner of Hollywood and Vine?

ABBOTT: Yes.

COSTELLO: Brother - she can't be alone!

ABBOTT: Never mind that! Now, a bus comes along and you get on with your girl!

COSTELLO: Okay, I'm on the bus!

ABBOTT: Where are you going?

COSTELLO: I DON'T KNOW WHERE I'M GOING!

ABBOTT: Then what did you get on the bus for?

COSTELLO: But, Abbott--

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ABBOTT: A fine thing! Joy-riding on a bus when people are trying to get to work...Depriving a tired defense worker of his seat! Who are you to be taking up space on the bus? By what right do you make tired old men and women stand up in the aisles while you sit there with your girl --

COSTELLO: YOU GOT ME ON THE BUS - GET ME OFF! STOP THE BUS!

ABBOTT: Oh, you want to get off the bus, and let your girl ride home alone!

COSTELLO: She don't have to go home alone! She can go home with that sailor!

ABBOTT: WHAT SAILOR???

COSTELLO: Show me the girl - and I'LL SHOW YOU A SAILOR!

ABBOTT: Never mind the sailor! You get off the bus with the girl. Now, where are you going to take her?

COSTELLO: I'll take her for a walk in the park. We'll find a bench and I'll sit on her lap!

ABBOTT: You'll sit on your girl's lap?

COSTELLO: SURE! NO USE BOTH OF US GETTING FULL OF WET PAINT!

ABBOTT: Oh, get out of here!

(APPLAUSE)

MUSIC: PLAYOFF

NILES: Southernmost of the West Indies is Trinidad, off the coast of Venezuela, base for U.S. forces guarding the Panama Canal. To Americans in Trinidad, to U.S. bases and outposts throughout the world go Camel cigarettes, by the million, by the ton, for Camels are first with men in all the services, according to actual sales records Camels are fresh when they get to Trinidad -- and they're fresh when they get to you, too -- yes, Camel cigarettes stay fresh, cool smoking and slow burning, because they're packed to go around the world! Both at home and overseas, more people want Camels -- the fresh cigarette, the cigarette with more flavor. So remember, if your store is sold out -- Camel cigarettes are worth asking for again

CHORUS: C-A-M-E-L-S!

NILES: Camel cigarettes! Camel's standard of costlier tobaccos is the same for soldier, for civilian, anywhere in the world!

MUSIC: "I LOVE YOU"....HOLD UNDER:

NILES: Freddie Rich and the orchestra play the popular Cole Porter tune, "I Love You".
(APPLAUSE)

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SOUND: DOOR SLAMS

ABBOTT: (FADES IN) Well, Costello, I just got a phone call from MGM - they positively refuse to let you play that love scene in our picture! The director says you don't know anything about girls!

COSTELLO: *Oh, he did, did he? I know plenty about girls.*
~~Who don't know about girls??~~ Abbott, I got girls to burn!

ABBOTT: You've girls to burn??

COSTELLO: Yeah - I cut 'em outta Esquire and my mother makes me burn 'em!

ABBOTT: Well, our director doesn't think much of you!

COSTELLO: So what - I got a dog at home that's got more brains than that director!--My dog can play gin rummy!

ABBOTT: Your dog plays gin rummy?? He must be a very smart dog!

COSTELLO: Oh, he's not that smart *last night* - I beat him four outta five games last night myself! *He gets me on ping pong though.*

ABBOTT: Now wait a minute - don't run down our director! Charles Reisner is a very nice man, and he wants to help you. He's coming over here to rehearse you in that love scene ~~himself!~~

SOUND: KNOCK ON DOOR

ABBOTT: Come in...

SOUND: DOOR OPENS

ABBOTT: Oh, here's ~~Charlie~~ *chuck* now!

COSTELLO: Yes, mom. Yes, sir. You gotta be one or the other.

KELLY: Hello, fellows. Well, let's get down to cases. Costello, about this love scene, I'm not sure you can handle it. Have you ever had any experience making love?

COSTELLO: I once made love to two girls at the same time!

KELLY: How was that?

COSTELLO: Wonderful!

Chuck

ABBOTT: We're wasting time! Look, ~~Charlie~~, give Costello an idea of the love scene, and see if he can handle it!

KELLY: Okay, Bud. Now listen carefully, Costello -- as the scene opens, there is a full moon over the desert. A beautiful girl is standing in the moonlight, and you come riding up on your (DOUBLE) --

COSTELLO: I ~~can't~~ *can hardly* do that -- I hardly know the girl!

KELLY: Of course you know her - you're in love with her! You grab her in your arms and you say (DOUBLE) -- and do you know what the girl says?

COSTELLO: I DON'T EVEN KNOW WHAT YOU SAID! *Now will you stop that? Put those words in separate and make them distinctive.*

ABBOTT: Costello, will please pay attention to Mr. Reisner? (DOUBLE)

KELLY: Certainly! I am just trying to tell you that in the first scene you (DOUBLE) - *and what do you do.* ~~AND ANYBODY CAN UNDERSTAND THAT.~~

COSTELLO: ~~ANYBODY BUT ME!~~ *I get an interpreter.*

ABBOTT: Costello, what's the matter with you? Mr. Reisner is merely knitting the story together.

COSTELLO: Knitting the story.

ABBOTT: Yes! *ABBOTT: why get him some new needles?*

COSTELLO: Get 'im some new needles, / he's gettin' the yarn all tangled.

KELLY: (MAD) Look, Costello, I'm a busy man! I came over here to do the talking and you're supposed to do the listening!

COSTELLO: YOU'VE BEEN TALKIN' AND I'VE BEEN LISTENING, BUT BROTHER YOU AIN'T SAID NOTHIN' YET!

KELLY: Okay, okay! Now listen once more! As you stand there with this girl in your arms, her father, the Sultan, comes in and (DOUBLE). But do you take this laying down? *Costello: No. Kelly: Yes* ~~do you get it?~~ *Now, do you take this laying down?* *Costello: Yes -*
KELLY: No, you don't -

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KELLY: (DOUBLE) Do you get it —

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COSTELLO: But who's drivin' the car now?

ABBOTT: He didn't mention any car!

COSTELLO: HE COULD HAVE!

KELLY: (BURN UP) THAT'S THE LAST STRAW! /I won't stand for this, Costello -- I've directed stars like Lana ----, Greer ----, and Mickey ----! DON'T FORGET THAT, COSTELLO - I'M A BIG

NAME! *Just a minute*
you've got a bigger name than I can think of.

COSTELLO: (YELLS) *No,* YOU'RE THE BIGGEST NAME I CAN THINK OF!! GET 'IM OUTTA HERE!

SOUND: DOOR SLAMS

ABBOTT: (DISGUSTED) Well, there you go again, Costello - always fighting! This time you've burned your bridges behind you!

COSTELLO: Everything shows with this outaway coat!

SOUND: KNOCK ON DOOR

ABBOTT: Come in.

SOUND: DOOR OPENS

ABBOTT: Say Costello, look who it is - GEORGE BRENT!

(APPLAUSE)

BRENT: Well, hello boys. Say, what's the matter with Chuck Reisner -- I just saw him going up the street in a blue funk, and he was fuming!

COSTELLO: Oh, it must be that cheap gasoline!

ABBOTT: Shut up, Costello! George, I'm glad you dropped in! You might be able to help Costello - he wants to do a love scene in our new picture, and he needs some coaching!

BRENT: Well, I might be of some assistance! I've done some pretty good love scenes - in the various studios!

COSTELLO: You don't do bad out of the ^{various} studios, either ~~or~~ *either or am I too classy for him —*

ABBOTT: *Never mind —*

COSTELLO: *Guy wears nice clothes though —*

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BRENT: Costello, if you want me to help you, I'll have to know something about your romantic background. Now, when was the first time you kissed a girl?

COSTELLO: When I was two years old.

BRENT: Two years old???

COSTELLO: Yeah - some little girl and me were eatin' the same licorice stick -- and I ate past my half!

ABBOTT: No, no, Costello -- George means tell him about your first real romance!

BRENT: That's right -- take my case, for example, In high school I went with a lovely girl. One night, after the Senior Prom, I took her home and we sat in the parlor. All the lights were out, except for one little red light in the corner of the room! ^{well} I didn't want to get up, so I kept one arm around the girl, grabbed a book, ^{and} threw it at the light and put it out! That got me in a lot of trouble.

ABBOTT: ~~How could that get you in trouble?~~ *Putting the light out got you in a lot of trouble --*

BRENT: The light was on the end of her father's cigar!

ABBOTT: Now, do you understand the kind of experiences George wants you to tell him about, Costello?

COSTELLO: I get it, Abbott. I was in love with a girl once, George.
ABBOTT: You want music with this?
(SIGHS) It was about five years ago - this girl was beautiful, she was wonderful; everything that a guy could ask for -- she worked in a laundry!

BRENT: Did you marry the girl?

COSTELLO: No, I didn't wanna interfere with her career!

BRENT: *Talk sense*
~~Oh, I don't know, Costello - I doubt very much if you'll make a screen lover!~~

COSTELLO: what's the next line. Page 12.

ABBOTT: I got it --

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COSTELLO: Oh yeah? In our last picture, I did such a big love scene that when the picture opened at the Paramount Theatre, there was a line of people eight blocks long! It reached all the way to the Warner Brothers theatre!

BRENT: Come to think of it, that's the way they were facing!

ABBOTT: Look, George, Costello isn't really a hopeless case. If you could find a romantic scene, and rehearse Costello in it, I think ~~it would~~ ^{we could} help him a lot!

BRENT: Well, Bud, I have a scene in mind, but the part requires a man who's background is tremendously widespread!

COSTELLO: Don't get personal, *brudder*. *Keep disposition out of this.*

BRENT: No, no! I mean to play this part you must not only know the dregs of existence, but also the apex of ecstasy! You must not bow your head to diatribes, nor wince from contumely. You emerge from ~~a deep abyss~~ ^{the depths}, and, scaling the Carpathian Heights - with the sword of Damocles emblazoned on your escutcheon - ~~you transcend the mundane and rise victorious over the debacle of innocuous desuetude!~~

Do you understand?

COSTELLO: Yeah, but ^{now} who's drivin' the car now?

ABBOTT: On quiet! Sing, Connie!

(APPLAUSE)

MUSIC: INTRO FOR "YOU GOTTA TALK ME INTO IT" HOLD UNDER:

NILES: (OVER MUSIC) Here's Connie Haines to sing a favorite new tune, "YOU GOTTA TALK ME INTO IT".

(APPLAUSE)

NILES: Now the old oaken bucket thought it was a paper cup,
and folded flat -- like this!

ORCHESTRA: (PLAYS) "THE OLD OAKEN BUCKET, THE IRON BOUND BUCKET!"
(LAST FEW NOTES VERY FLAT)

NILES: Ah, yes, mighty flat -- but it can be worse in your
cigarette! If wartime flatness is spoiling your cigarette
-- get Camels for more flavor! Yes, if you're looking for
a cigarette that won't go flat no matter how many you
smoke -- get Camels for more flavor! Costlier tobaccos,
blended with Camel's master touch, give Camel cigarettes
more flavor, help them hold up, keep from going flat, no
matter how many you smoke! Want to prove that for your
self? All the testing equipment you need is in your T-Zon
your own taste and throat, your proving ground for Camel's
rich extra flavor, and smooth extra mildness! And remembe
-- Camel cigarettes stay fresh, cool smoking, and slow
burning, because they're packed to go around the world!

CHORUS: C-A-M-E-L-S!

NILES: Camel cigarettes! They're first in the service! They've
got what it takes!

MUSIC: PLAYOFF

ABBOTT: Well, Costello, - George Brent will be back here in a minute with that big love scene for you to rehearse!
Stand still, will you, please -
 Now the first thing you've got to overcome is your shyness!

COSTELLO: I ain't shy, Abbott!

ABBOTT: Do you shrink from kissing?

COSTELLO: Do I what?

ABBOTT: I said - do you shrink from kissing?

COSTELLO: If I did, I'd be nothing but skin and bones!

ABBOTT: Costello, tell me the truth. Have you ever played a love scene on the stage?

COSTELLO: Are you kidding?? One time I was with a stock company. What a performance I gave! In the first act the audience howled - in the second act the audience howled.....!

ABBOTT: What happened in the third act!

COSTELLO: THEY CAME UP AND BIT ME! - Were those people hungry for entertainment!

SOUND: KNOCK ON DOOR

ABBOTT: Come in!

SOUND: DOOR OPENS

BLANC: Mister Costello, I'm from the Associated Press. I understand you're doing a big love scene tonight, and I'd like to take your picture. Hold still now!

SOUND: FLASHLIGHT BULB POPS

BLANC: That's fine! Now be sure and look in the paper tomorrow!

COSTELLO: Will my picture be in?

BLANC: No, but Flat Top is in a terrible mess! (SILLY LAUGH)

SOUND: DOOR SLAM

COSTELLO: That guy's head sticking out of a manhole would start a soccer game in any neighborhood!

ABBOTT: ~~Never mind him, Costello.~~ ^{Come on} You've got to get ready for your big love scene. Where's your makeup kit?

COSTELLO: My what?

ABBOTT: Where is your kit?

COSTELLO: I haven't got a kit! I ~~am not~~ ^{ain't} even married!

ABBOTT: Costello, where were you when the brains were passed out?

COSTELLO: ~~Don't~~ ^{you oughta} you remember - you and me played hookey that day!

SOUND: DOOR KNOCK

ABBOTT: Come in!

SOUND: DOOR OPENS

BRENT: Well, boys, here I am back again! Ready to go to work!

ABBOTT: Oh, it's George Brent! Well, George, did you pick out a Love Scene for Costello!

BRENT: Yes, I did, Bud. It's a beautiful scene - but I'm afraid Costello's going to have a little trouble reading it!

COSTELLO: Why?

BRENT: It's written in English!

COSTELLO: Hey -- ~~wait~~ ^{just} a minute, Brent! That's an insult! And the only reason I don't poke you in the nose is because I am wearing glasses!

BRENT: BUT YOU'RE NOT WEARING GLASSES!

COSTELLO: I ~~can~~ ^{can} GO OUT AND GET SOME!

ABBOTT: Costello, what's the idea of starting a fight? George Brent came over here to help you!

COSTELLO: But he's trying to insinuate that I don't know how to act! He wouldn't say that if he saw me in my great picture, "THE COMMANDOS STRIKE AT DAWN."

BRENT: Wait a minute! I saw "THE COMMANDOS STRIKE AT DAWN" - but I didn't see you!

COSTELLO: That was the morning I overslept!

ABBOTT: Oh, cut out the foolishness, Costello! George, tell us about the play you brought over!

BRENT: Well, it's a very beautiful love story - "THE COURTSHIP OF MILES STANDISH". The play takes place in the early days of our country - before the Revolution and the coming of the Tory!

COSTELLO: The coming of the what???

BRENT: Tory! Tory, I'm telling you --- A TORY!

COSTELLO: A Tory? Tell me the tory about "TEE TELLS TEE TELLS BY THE TEE TORE!"

ABBOTT: *Will you* / Talk sense, Costello! / *COSTELLO: That's a cute one -* George is trying to tell you the time of the story. Don't you remember what happened in 1620?

COSTELLO: Yeah - the hotel threw us out for whistling at the girls in 1621! *That was cleaned up a little -*

BRENT: We're talking about the days of Miles Standish, John Alden and the girl Priscilla. But I'm afraid it's hopeless! Costello, you could never play the part of a man who came over on the Mayflower!

COSTELLO: Why not? My great-great grandfather came over on the Mayflower! He was a mess boy!

BRENT: And he certainly left some messy grandchildren!

COSTELLO: Did I walk into that one -
SOUND: KNOCK ON DOOR

ABBOTT: Now, who is this? Come in!

SOUND: DOOR OPENS

ALLMAN: (VERY RITZY) Ah, there you are, Georgie darling! I'm all ready for the rehearsal!

BRENT: Mister Abbott and Mister Costello, I'd like to have you meet my niece, and leading lady, Miss Lana Turnover, The Third!

ABBOTT: The third???

COSTELLO: Yeh -- the third time he's had her out in the daylight! Get a load of the puss on that kid!

BRENT: Ah, yes -- but just look at the ^{*light in her eyes*} ~~way her eyes light up!~~ —

COSTELLO: ^{*But it's from*} ~~It's~~ the reflection from her lantern jaw!

ALLMAN: How dare you say that, Mister Costello! I am one of the recent Debs! I just came out!

COSTELLO: You look like you just crawled out -- of an apple!

ABBOTT: Quiet, Costello!

BRENT: Lana dear, would you mind running through a love scene with Costello?

ALLMAN: With whom?????

BRENT: Costello, this overstuffed tomato, here! He fancies himself as a great lover!

ALLMAN: Oh, how wonderful! A lover! Come into my arms, Costello, my darling! I want a man who is like putty - a man I can mold!

COSTELLO: (CUTE) Well, I'm not very putty, but I am kinda moldy!

ABBOTT: ^{*get up offa me.*} What are you waiting for, Costello - take her in your arms!

BRENT: Just a moment, Bud....I'll set the scene! Mister Abbott, you will play Miles Standish, Costello will portray John Alden, and Lana will play Priscilla! The time is 1620 - the action of the story moves backwards - and I advise the audience to do the same! John Alden and Miles Standish arrive at Priscilla's house. ACTION!

SOUND: KNOCK ON DOOR - DOOR OPENS

ALLMAN: Oh, it's John Alden and Miles Standish - come in! I'd ask you to sit down, but there's only one chair!

COSTELLO: That's okay - I'll sit down and let Miles Standish!

BRENT: Oh brother! I knew that vaudeville was dead, and now I know who killed it! ... Now go ahead, Costello, read your lines - you speak to Priscilla about love!

COSTELLO: Okay --- (UP) Ahhh, my fair Priscilla: I have come here to press my suit!

ALLMAN: Oh, my darling John - let me sit on your lap!

COSTELLO: I came here to press my suit - NOT TO WRINKLE IT! *Get up!*

ABBOTT: Costello, pay attention to George Brent!

BRENT: Yes, Costello -- Priscilla looks beautiful as she stands by the window, as the sun goes down! It is four o'clock.

COSTELLO: Then how come she's got five o'clock shadow???

BRENT: Enough of that! Priscilla is about to speak, and you lend her an ear!

COSTELLO: I'd like to lend her my razor!

BRENT: NO! NO! STOP THE PLAY! MY NOSE IS TIRED! PHEW!

Look, my little bottleneck in the path of human progress--- haven't you ever seen anybody make love?

COSTELLO: (EVENLY) DID YOU EVER RIDE THAT BUS TO SAN DIEGO! *I got put off 3 times - for not paying my fare. That's a long line.* Listen, Brent, if you don't like my acting - walk out!

BRENT: As much as I detest you, Costello, I will not walk out... for, should I leave you now, I would feel like a sinking ship deserting a rat!

COSTELLO: *Hasn't he got that mixed?*

ABBOTT: Say, George - here's an idea - why don't you play the part of the lover?

COSTELLO: (UP) Yeah, Brent, and I'll tell you how to do it. Go ahead, grab the dame in your arms and KISS HER!

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BRENT: (HESITATES) Let's not carry this thing too far, boys!

COSTELLO: Go ahead, ^{Brent} YOU KISS HER, YOU BROUGHT 'ER IN HERE!...Now this is your big moment, Brent! She's in your arms...

BRENT: Yes...?

COSTELLO: Now you hold her close!

BRENT: Yes...?

COSTELLO: And now you give 'er a big kiss, right on the lips!

SOUND: LOUD SUCTION POP

BRENT: ...And now what do I do?

COSTELLO: ^{Give} ~~AND NOW YOU HAND~~ HER BACK HER TEETH!

MUSIC: PLAYOFF

(APPLAUSE)

NILES: Abbott and Costello will be back in just a moment.

MUSIC: QUICK FANFARE

McGEEHAN: Thanks to the Yanks of the Week! Tonight we salute Ensign Cedric Janien of Boston, who led two PT boats in one of the most daring raids of the Pacific war. Entering a Jap-held harbor in the Admiralty Islands, he led the two boat crews ashore to burn twenty-five buildings full of ammunition and provisions. Then, back in their boats, Ensign Janien and his men sank thirty Japanese vessels full of supplies, and roared out of the harbor, without losing a man. In honor of you and your men, Ensign Cedric Janien, the makers of Camels are sending to our Navy men in the Pacific three hundred thousand Camel cigarettes!

MUSIC: FANFARE

(APPLAUSE)

NILES: Each of the four Camel radio shows honors a Yank of the Week, sends three hundred thousand Camel cigarettes overseas...a total of more than a million Camels sent free each week. In this country, the traveling Camel Caravans have thanked audiences of more than three and a half million Yanks with free shows and free Camels. Camel broadcasts go out to the United States four times a week, are shortwaved to our men overseas and to South America. Listen tomorrow to Garry Moore and Jimmy Durante; Saturday to Bob Hawk in "Thanks to the Yanks"; Monday to "Blondie"; and next Thursday to Abbott and Costello, with their guest, Mr. George Raft.

MUSIC: BUMPER - "I KNOW THAT YOU KNOW" - FADE OUT ON CUE:

NILES: And now here's Abbott and Costello with a final word...

ABBOTT: Thanks, Ken - well, Costello, you certainly messed things up tonight! What are we going to do with George Raft next week??

COSTELLO: We better ask our writer. Hey, Buford! Buford Clardy! What kind of a story have you got lined up for Raft for next Thursday?

KELLY: Oh, it's a great story, Mr. Costello - GREAT! George Raft comes in with a beautiful girl, and she's introduced to you! Immediately you grab the girl and say - (DOUBLE) - and now I'm going home and cantatafries the story!

COSTELLO: (NICELY) Do you mind if we go along?

KELLY: Why?

COSTELLO: 'CAUSE I WANNA CANTATAFRIES YOU!

ABBOTT: Oh, goodnight, ~~folks!~~ *neighbors -*

COSTELLO: ~~Goodnight, everybody!~~ *get him out of here -*

MUSIC: THEME...HOLD UNDER:

(APPLAUSE)

NILES: Be sure and tune in next week for another great Abbott and Costello show, with our special guest, Mr. George Raft. And remember - get Camels for more flavor! If you're looking for a cigarette that won't go flat no matter how many you smoke - get Camels for more flavor!

This is Ken Niles wishing you a very pleasant goodnight from Hollywood.

(APPLAUSE)

MUSIC: THEME UP AND UNDER FOR:

51459 8534

SHIELDS: Mister pipe-smoker, do people seat you by open windows? Don't let them do that, man -- get Pipe Appeal with Prince Albert! Prince Albert gives off a mellow, aged-in-the-wood aroma that makes girls dreamy-eyed - and of course each big red two-ounce package gives you around fifty rich-tasting, swell-smoking pipefuls. Prince Albert's no-bite treated to keep your tongue cool and happy, and crimp cut to pack and burn and draw just right! Mister, no wonder more pipes smoke Prince Albert than any other tobacco in the whole world!

THIS IS THE NATIONAL BROADCASTING COMPANY.

MUSIC: UP TO FINISH