

(FINAL DRAFT)

THE AL PEARCE SHOW FOR CAMEL CIGARETTES

FRIDAY, APRIL 25, 1941  
Program No. 52

4:30 - 5:00 P.M., PST.  
7:30 - 8:00 P.M., PST.

---

ELMER: (KNOCKS) S'pose you're all smoking Camel Cigarettes,  
I hope, I hope, I hope...

MUSIC: (THEME...FADE TO WENDELL NILES)

WENDELL: Ladies and gentlemen -- CAMEL -- the slower-burning  
cigarette of costlier tobaccos -- bring you, from  
Hollywood -- AL PEARCE and his Gang!

MUSIC: (THEME...UP TO AL PEARCE)

AL: Good evening, friends, and thank you. Well, tonight's show is dedicated to the motion picture industry and to Hollywood. Hollywood has three great industries -- motion pictures, radio, and Dollar Day. But, seriously, friends, last night I saw a sneak preview of Metro-Goldwyn-Mayer's latest musical extravaganza "Ziegfeld Girl," and after seeing that picture, I made up my mind right then and there that what radio needs is glamour. So I invited Robert Z. Leonard, the director of the picture to be our guest tonight, and maybe he can help us <sup>1</sup>/<sub>2</sub> glamourize the show.

We'll start the show off with Lou Bring and the Camel orchestra playing a glorified arrangement of "Love Is." Is that all right, Wendell?

WENDELL: Yes -- it sounds good to me --

AL: You bet your boots. Step on it heavy and dress it up nice, Louie.

ORCHESTRA: "LOVE IS"

LOU: How's that for glamour, Albert?

AL: *ad lib* Well, Lou Bring, that was all right -- but keep working at it.

WENDELL: There's no use trying to glamourize that band, Al -- it's impossible.

AL: Wendell, don't be silly -- in this day and age it's possible to glamourize anything from a movie star to a hot dog.

WENDELL: A hot dog? How in the world would you glamourize a hot dog?

AL: Why, Wendell, that would be easy. Just take an ordinary hot dog stand and give it the Ziegfeld touch. Glorify it! Give it a colossal, spectacular, dazzling Hollywood opening. Kleig lights, crowds, and music! Well, for example -- like this!

MUSIC: (FANFARE)

WENDELL: Good evening, ladies and gentlemen, we're broadcasting the grand opening of the new sensational Weiner Wonder of the World -- the Brown Doggo! Here we are in the lobby and what a brilliant assemblage is attending the premiere! Stars of stage, screen and butcher shop! Just listen to the crowd!

MEL: Hooray --

BLANCHE: Hooray --

MEL: Hooray.

WENDELL: Well, three's a crowd. Ah, here comes the famous sausage designer, Fanchon Meathook and wife. They are driving up in their convertible butcher wagon. I'll turn you over to our fashion reporter, Miss Hedda Lettuce who will describe Mrs. Meathook's outfit. Go ahead, Hedda.

BLANCHE: Ladies, I wish you could see Mrs. Meathook tonight. She's positively radiant in mink coat, gold lame gown and tennis shoes. And what lovely perfume she's wearing. It's really quite doggy. By the way, Mrs. Meathook -- what perfume is that -- Chanel Number Five?

KELLY: No -- Vat sixty nine!

BLANCHE: Thank you.

KELLY: Oh, that's all right, kid.

WENDELL: And now, here's a few words from the designer of the Brown Doggo's new hot dogs -- Fanchon Meathook. Tell us about your career, Fanchon -- how did you get started?

MEL: Foist, I started out designin' panties for lamb chops...Den I branched out and bogan dressin' meat in general. But when I designed the Brown Doggo Hot Dog, I outdone myself. Believe me, Buddy, it's a rhapsody in skin.

WENDELL: A masterpiece, eh?

MEL: Bien entendu -- that's French for "yeah."

WENDELL: Fanchon, I notice that in actual measurement your hot dogs are no longer than other hot dogs, yet they look twice as long. How do you accomplish that?

MEL: I put goidles on 'em -- that gives 'em dat two way stretch!

WENDELL: Thank you very much, Fanchon. And now I see --

MUSIC: (FANFARE)

WENDELL: Oh, oh -- they're ready for the opening number of tonight's ceremony, by the famous Brown Doggo Choir, so we'll switch you to the Grill Room of the Brown Doggo. Take it away, choir!

SOUND: SLIDE WHISTLE

CHOIR: (SINGS TO THE TUNE OF "HUMORESQUE")

CHOIR: Our Doggies they don't cost you much  
They have the skin you love to touch  
We always buy it by and from the pound  
They have vitamins A and B and C and D and E and F  
And G and H and I and J and K -- L M N  
Also O and P and Q and R and S and T and U and V and W  
And X and Y and Z  
And sometimes more!

MUSIC: ( CHORD)

MEL: And now, folks, the beautiful ceremony you all have been  
waiting for -- the actual frying of the first of the  
Brown Doggos new streamlined hot dogs.

SOUND: SIZZLING OF HOT DOG

WENDELL: This hot dog is being fried for Melba and Fred, also for  
Harry, Joe, Sam, for little Myrtle of the Meglin Kiddies,  
for Mazie and all the shut-ins watching a double feature,  
and for Bobo. And now to sample the first of Brown Doggo's  
new streamlined hot dogs. I see some very famous motion  
picture actors here tonight. There's one now -- Dr. Jekyll.  
Say, Dr. Jekyll, would you mind trying this hot dog?

HAYES: Not at all. I'd love to. Always glad to oblige, old man.

WENDELL: Here you are.

HAYES: Thank you -- I'll try it.

SOUND: MUNCHING

HAYES: Why that was very -- (GROANS AND GROWLS OF AGONY)

WENDELL: Thank you, Mr. Hyde! There's another famous personage. Will you try this, Miss?

SOUND: CRUNCHING

WENDELL: What do you think of it?

BLANCHE: I tank I go -- (HICCUP) home!

WENDELL: Ah there's a star we all know and love. Lionel Barrymore. Would you care to try one of these hot dogs, Mr. Barrymore?

HAYES: (AS BARRYMORE) Certainly! Certainly, you young whippersnapper. I'll sample one of those silly looking sausages, sir. Why, it seems to me that this stuff is -- this stuff --

SOUND: THUD OF BODY FALL

KELLY: (FILTER) Calling Dr. Kildare! Calling Dr. Kildare!  
(FADING)

WENDELL: Thank you -- thank you! There's a famous motion picture star, Charles Boyer. Just sample this hot dog, Mr. Boyer.

HAYES: (AS BOYER) I'm allergic to hot dogs, but I'll try one. They look very enticing...very happy to be here...

SOUND: MUNCHING

HAYES: (CONTINUES) This hot dog is very delicious...I'm enjoying it very much...it's very fine...(STARTS GROWL.)

(APPLAUSE)

AL: Well, Wendell, that's how we in Hollywood would glamourize a hot dog!

ORCHESTRA: (CHASER)



Al.: You know, there's always a bright side to everything, and the stories that come from the army camps are certainly giving America some good chuckles. One of the favorite stories going around is about the young soldier who asked for a furlough so he could get married. "How long have you known the girl" -- his superior asked. "A week," said the soldier. "Why my lad, that's hardly long enough. I suggest you wait about ten days, and then if you still want to get married, I'll grant you a furlough." Well, sure enough in ten days the lad was back reminding his superior of his promise. The commanding officer looked up and said, "So you still want to get married? H'mm I didn't suppose that a young man would stay interested in the same girl for such a long time now-a-days." "I know, sir," said the soldier -- "but it isn't the same girl."

Well soldiers -- and sailors, as well -- may change their minds about their girls, but there's one thing they don't change their minds about, and that's their preference for Camels, because the record shows that in Army Post Exchanges for more than twenty years Camels are the favorite. Camels are the navy man's favorite, too. And it just seems that Camels click with about everybody. If you don't know why -- let me tell you. They've got a mildness -- an extra mildness -- with less nicotine in the smoke.

AL:  
(Cont'd)

Actually twenty-eight per cent less nicotine than the average of the four other largest-selling cigarettes tested -- less than any of them, according to independent scientific tests of the smoke itself. And they've got a great flavor -- that "I'd-walk-a-mile-for" flavor. Slower-burning Camels are cooler, too. In fact, slower-burning Camels are a swell smoke -- but don't take my word for it -- light up a Camel -- the cigarette of costlier tobaccos -- and smoke out the facts for yourself. The smoke's the thing!

ORCHESTRA: (MUSICAL CURTAIN)

AL: Speaking of "Ziegfeld Girl," we admit that Judy Garland, Hedy Lamarr and Lana Turner are beautiful and glamorous, but we've got a girl on our show that Robert Z. Leonard will never forgive himself for overlooking -- one who will outshine all the glamour girls put together, here she is!

TIZZIE: Hello, folksies! Here's your little Follies girl! I was always noted for my beautiful teeth -- in fact just this morning I woke up and I have a mirror on the wall, so I raised up in beddie, and I could see my teeth in the glass -- over on the <sup>Window sill</sup> dresser. So I got dressed and went to the studio. I had on a little taffeta tea gown -- in fact, some of the leaves were still hanging down the front. My, I was beautiful! As I was standing waiting for a screen test, Mr. Leonard said I looked just like an old Remanant -- Rembrandt. I had on some of my favorite perfume, and I was just taking people's breath away -- in fact, they were gasping. The make-up man said I had armouth like a rosebud; and my lips were like pedals -- on a bicycle. Here is a surprise, too. When Deanna Durbin got married I was one of the girls that held up her bridal train. I was telling Tubby Pearce about it tonight, so he said, "Well, with a face like yours, Tizzie, you could hold up any train." I don't get it. To show you how my beauty affects the men, though -- one of the boys at the studio asked me to go to the beach, so I did. And I put on my little green bathing suit and ran out on the sand. My, I wish I hadn't -- I didn't know the moths had been in it. I put some olive oil all over me, and I heard a lady going by, say "With that green bathing suit and the olive oil, and the bumps on her legs, (CONTINUED)

TIZZIE: she looks like a cucumber salad." Then we played games, and my boy friend would throw sand in my face. Finally he buried me, and when I got out he was gone. So I waited on the corner for a bus, and a man drove up. He said, "Are you going to town, girlie?" I guess I must have gotten some sand fleas in my suit, because I certainly was going to town. I got in and had some trouble, so I got in the back seat. He stopped to get some air in his tires and the man in the station said, "You need a new tire -- that old spare in the back won't last long." He wasn't looking at me, do you think -- or do you?

Speaking of spares, so many girls in the studios are asking me how to reduce, and be more glamorous, so here is a reducing diet. For breakfast, eat one kernel puffed rice, for lunch one corn flake, for dinner nail an old prune to the kitchen table and pull all the wrinkles out, then swallow just the pit. Then before going to bed eat one-half lemon pie, and a cucumber salad with chocolate syrup on it. Don't be afraid to lie down -- you'll double up at first, but in the morning you'll be straightened right out. And now we're going to have a reducing exercise and we're all going to do it together. Are you ready? All righty! First, get a spare tire and hang it between the door -- got it? Now when I say "Go," jump up and hook your feet  
(CONTINUED)

TIZZIE:  
(Cont'd)

in the spare. Ready! Go! Are you hooked? That's good.  
Now swing! Cool, isn't it? Now get down and stand with  
your face against the wall. (PAUSE) Be sure your facey  
is right up against the wall. All righty, now stoop  
over forward. It may not feel good, but keep this up  
and something's bound to give. Wow!

ORCHESTRA: (CHASER)

THE AL PEARCE SHOW -13-  
4/25/41

AL: Here's a group of artists who don't need glamourizing as they're just about tops -- three boys and three girls -- the Sweetheart Sextette -- singing the new song rage that's taking the country by storm -- "The Hut-Sut Song."

ORCHESTRA AND SWEETHEART SEXTET:

"THE HUT-SUT SONG"

AL: That was an awfully cute little Swedish song that the Sextet just sang. Whenever I hear anything Swedish, I always think of Smorgasbord -- all that wonderful variety of fish -- yah, shere -- that's really something. Speaking of fish, there are a lot of fish stories in circulation these days. In fact, we've got one for you tonight. It seems that there were two fish in a cove and one of them said to the other -- (FADE)

FIRST FISH: (SOFT RIPPLE OF WATER IN BACKGROUND) (FISH VOICES IN ECHO CHAMBER) Say, Mack -- it's kinda nice swimming around here -- everything's so quiet and all.

SECOND FISH: Yep, Pikey -- it sure is. And boy, am I glad to get out of that school.

FIRST FISH: Me, too -- only I'm sorry we've got to miss the big dance.

SECOND FISH: You mean the dance the codfish are giving?

FIRST FISH: Sure -- the codfish ball...

SECOND FISH: Oh, well -- the peace and quiet around here make up for it.

SOUND: BIG RIPPLE IN WATER TO DENOTE FAST SWIMMER

FIRST FISH: Say, what was that?

SOUND: BIGGER RIPPLE IN WATER

SECOND FISH: Get out of the way -- they're swimmers!

SOUND: MORE RIPPLES IN WATER AND FINALLY A SOUND COMPARABLE TO A SLIDE WHISTLE IN WATER...COMIC SRRIP TOUCH SIMILAR TO DAGWOOD LEAVING FOR WORK IN THE MORNING

FIRST FISH: By my great grandfather's fins -- did you see that guy go?

SECOND FISH: I'll say I did. Why he's just about the fastest thing in water I've ever seen.

Al: Mr. Fish -- of course that swimmer is fast for he's -- Ralph Flanagan -- the man who swam a mile in twenty minutes and forty-two and six-tenths seconds. And friends -- what do you think? The man that swam the world's fastest mile -- will walk the same distance for a slower-burning Camel. Why I've heard Ralph Flanagan say:

MAN: Naturally, mildness is important to me. So I smoke Camels. They sure are mild.

Al: And, brother, they are! Camels are extra mild -- with less nicotine in the smoke. You see, not so long ago, independent scientific tests were made of five of the largest-selling cigarettes. These tests showed that the smoke of slower-burning Camels contains twenty-eight per cent less nicotine than the average of the four other brands tested -- less than any of them. Now, that's important -- especially important -- if you're smoking more these days. So, remember, cooler, more flavorful Camels when you buy. Remember, you get more mildness -- with less nicotine in the smoke. That's why folks really mean it when they say: "I'd walk a mile for a Camel."

ORCHESTRA: (MUSICAL CURTAIN)



AL: And now, ladies and gentlemen, we bring you the man who directed "The Great Ziegfeld" and "Ziegfeld Girl," Robert Z. Leonard, of the Metro-Goldwyn-Mayer Studio. Come on out, Bob, and get acquainted with the Gang.

(APPLAUSE)

AL: How does it feel to be stepping before a microphone yourself for a change, Bob!

LEONARD: I don't mind it at all. I like radio.

AL: Well, that's fine.

LEONARD: I was on a radio show once before.

AL: You were?

LEONARD: Yes. Somebody asked me what the capital of Maine was and I got sixteen dollars.

AL: That's more than you'll get tonight!

LEONARD: Yeah -- I know.

AL: This is for free, but seriously, Bob, millions of girls all over the country who think they are good looking and glamorous would like to come to Hollywood. Now just how do you select a glamour girl?'

LEONARD: Well that's not easy. Girls who wouldn't rate a second look if you saw them on the street are often the ones who seem to have what it takes for the screen.

AL: In other words, you mean the girl who has the good looks is not necessarily the one who is apt to be selected.

LEONARD: That's absolutely right. For example, in selecting types for "Ziegfeld Girl" we interviewed about two thousand girls, and only twelve were chosen.

AL: Twelve girls out of two thousand?

LEONARD: Yes, but with Florence Ziegfeld it was different. He didn't have to photograph them. But it was Flo who originally glorified the American Girl.

AL: Is that so?

LEONARD: Yes, he chose girls from almost everywhere.

AL: Well, how did he choose them?

LEONARD: Well, very often he would go into a restaurant, for instance, and see a waitress who he thought was unusually attractive -- or he would notice a cash girl or a salesgirl in a department store, or maybe an elevator operator or phone girl -- He would suggest to her that she see Ned Wayburn, his stage manager, the following morning and the first thing you knew, she would be a Ziegfeld Girl.

AL: According to that, then, Bob, many a girl who is now working behind a counter in a drug store or a department store could become another Ziegfeld Girl.

LEONARD: That's exactly right. In fact, that is what happens to Lana Turner in the picture, "Ziegfeld Girl," and this is doubly interesting because that is just exactly how Lana Turner got into the movies.

AL: You mean that somebody saw Lana Turner behind a drug store counter somewhere and suggested to her that she go to a studio and arrange for an interview?

LEONARD: Not exactly, Al -- but she was discovered in a drug store -- at the counter, not behind it.

AL: Sipping a soda?

LEONARD: Yes -- sipping a soda. That's while she was a student at Hollywood High.

AL: Well, friends, there is really a down-to-earth description of "glorifying the American Girl." Well, thank you, Bob Leonard, for a very interesting interview and visit. It's been mighty nice to have you here.

(APPLAUSE)

AL: Oh, Bob -- Just a minute -- just one more thing before you go. I wonder if you could do anything to help us glamorize our own Tizzie Lish.

LEONARD: Well, from what I saw tonight, it may not be impossible -- although she has just a slight blemish.

AL: A slight blemish?

LEONARD: Uh huh.

AL: What's that?

LEONARD: Her face.

AL: Well, don't you think that fellow Adrian out at the studio could help the situation?

LEONARD: Well, he could help her, all right, but Tizzie doesn't need a designer -- what she needs is a make-up artist to give her a new face.

AL: Where can I find a make-up artist like that?

LEONARD: I don't know -- but if I could find one that good, I'd hire him myself.

KITZEL: Hi yi o. Rancho Grande -- I paint faces like Rembrandt - y!

AL: Now, Kitzel, don't tell me you're a make-up artist.

KITZEL: Yes, indidy, big boy -- I'll have you to know that I once made up a man and when I got through -- he looked forty years older!

AL: When you got through he looked forty years older?

KITZEL: Yes -- can I help it if I'm a slow worker?

AL: Listen, Kitzel -- you'd better be careful what you say.  
That gentleman, *Robert Z. Leonard*

KITZEL: Who?

AL: Haven't you seen "The Ziegfeld Girl?"

KITZEL: Yes, but she didn't look anything like him!

LEONARD: So you're a make-up man, Kitzel. Well, I may be able to get you in the studio. Have you had any experience?

KITZEL: Of course! Of course! I am a member of the International Cosmeticians' Union.

LEONARD: I.C.U.?

KITZEL: Peek-a-boo, I see you too!

AL: Look, Kitzel, Mr. Leonard wants to know if you've worked for any particular stars.

KITZEL: Well, not too particular. Let's see -- there was Brenda, of the Bob Hope show -- I worked on her face for four hours, and did I do a gorgeous job on her! You should see her when I finished.

LEONARD: What did she look like?

KITZEL: Cobina! -- And incidental, Popsy Boy, when it comes to tweezing eyebrows, I've got the real Zagfeld touch.

LEONARD: Zig -- not zag!

KITZEL: Well, with me it's both...You see when I'm through with the eyebrows they're zig-zag! After all, every genius is liable to make a mistake.

LEONARD: Yes, but Kitzel, these are pretty serious mistakes. You can't just take an eraser and rub them out.

KITZEL: I can't what?

LEONARD: Rub! Rub! (SPELLS) R - u - b!

KITZEL: I'm fine. R.U.B.?

LEONARD: No, Kitzel, I'm afraid I can't use you. You don't seem to have the proper ability.

KITZEL: Oh, pish posh to ability. I'll never forget the last person I made up -- Mr. Leonard, guess who was the last person I made up.

LEONARD: The first person you made up.

KITZEL: Mmmmmmmnnnyea -- COULD BE!

AL: That's just about right, too, Bob. Just as I thought, Kitzel -- you've never made up a single star.

KITZEL: Never made up a single -- listen to me, my little  
*made up*  
~~excuse~~ I'll have you to comprehend that I have made  
up such stars as for instance:

Amos and Andy -- Carmen Mirandy -- I came in handy for  
Baby Sandy.

Mickey Rooney, Pauley Muni -- both of them are gonna sue  
me.

Sonja Henie, Jacob Benny, from him I never got a penny.  
Ida Lupino, Brenda-Cobino -- get your cards out now for  
Keeno.

Lynn, Flynn and Guna Din.

I also made up: --

The Brothers Ritz and Dead End Kits at my office in  
La Brea pits.

Betty Grable and Clarkie Gable autographed my dressing  
table.

Lucille Ball, Alexander Hall and just a second -- that's  
not all.

You know that demple on Shirley Temple -- I gave her that  
just for a semple.

Oh, I'm a genius all right so step aside -- cause

(SINGS TO "OH SUSANNAH") I'm going to M.G.M. with a contract on my knee.

ORCHESTRA: (BUMPER TO AL PEARCE)

AL: Friends, I want to take this opportunity to thank Bob Leonard for leaving the Metro-Goldwyn-Mayer lot long enough tonight to join up with the Gang and have some fun. We'll be seeing you next Friday night and in the meantime, don't forget to light up a Camel!

WENDELL: And, just a reminder -- if you don't change to Daylight Saving Time in your community, we will be with you one hour earlier starting next week. And if your community does change to Daylight Saving, we'll see you at the regular time.

AL: I always look forward to Daylight Savings every year because it gives us one more hour of the day to enjoy Camels...Good night, good luck and good smoking.

ORCHESTRA: (NEW THEME UP AND OUT ON CUE)



ANNCR: It's a curious fact, but millions of pipe-smokers want exactly what you want in a tobacco -- tongue-soothing mildness -- coolness -- and taste -- good, hit-the-spot taste! Countless smokers are enjoying these qualities in every puff. Do they have their tobacco made up specially? Yes, they do! Prince Albert is specially made by pipe-smokers for pipe smokers who want the peak of smoking joy. Try Prince Albert for milder, cooler, tastier smoking. P.A. is the crimp cut, no-bite treated brand.

This is Wendell Niles...speaking....

This is the COLUMBIA....BROADCASTING SYSTEM.