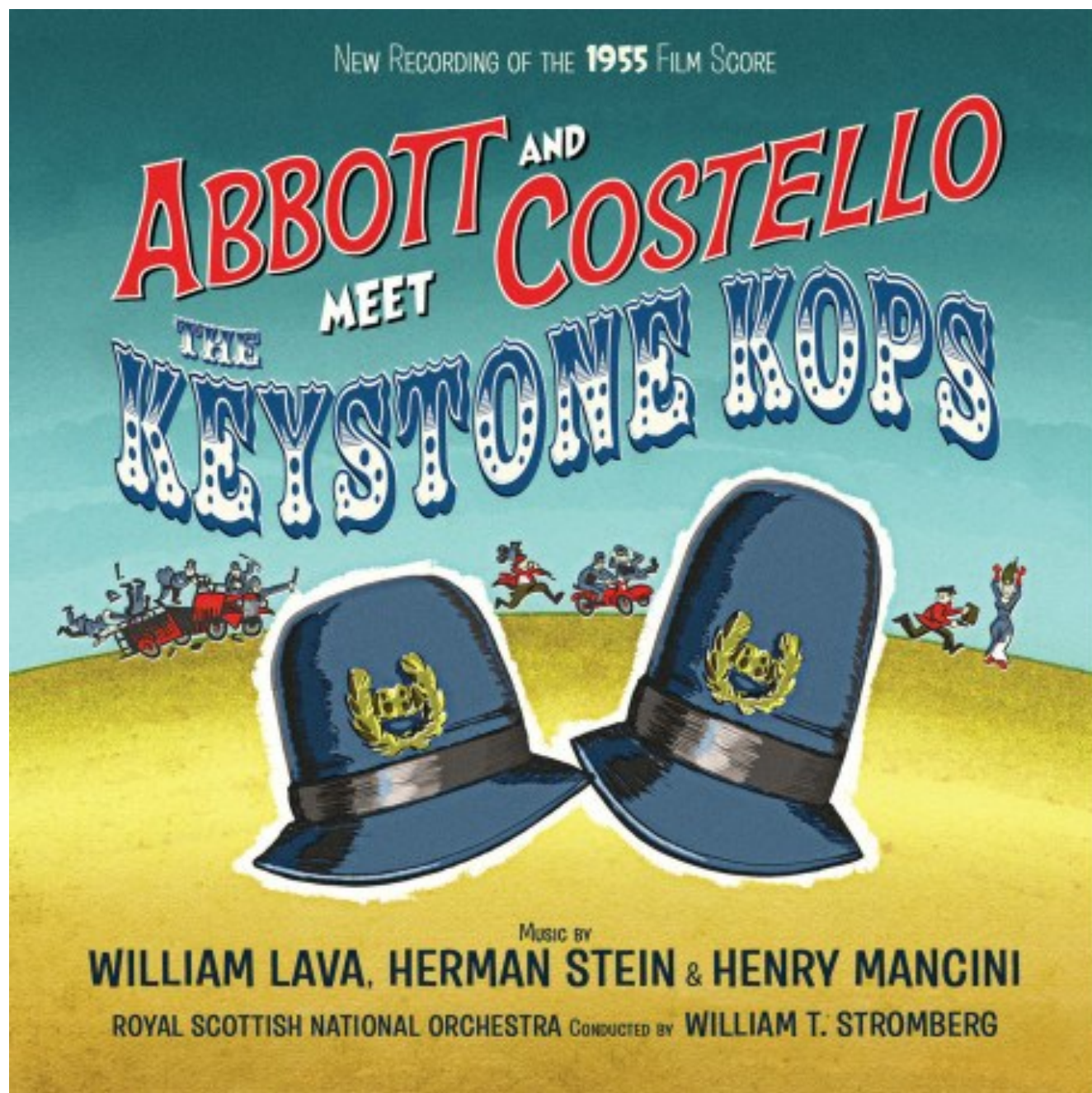


The Flying Deuces.

Magazine for fans of Laurel & Hardy and Abbott & Costello.

April 2026 Edition —Volume 2, Issue 2



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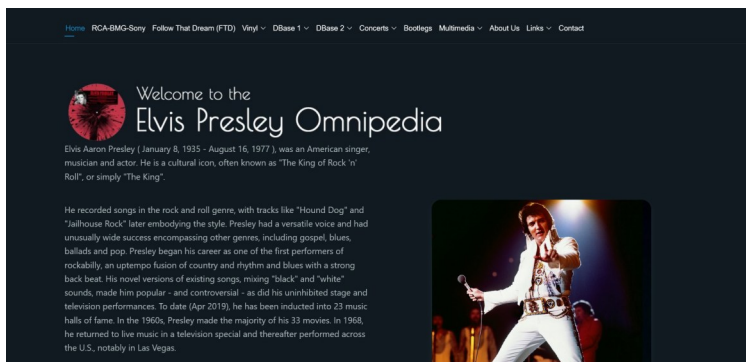
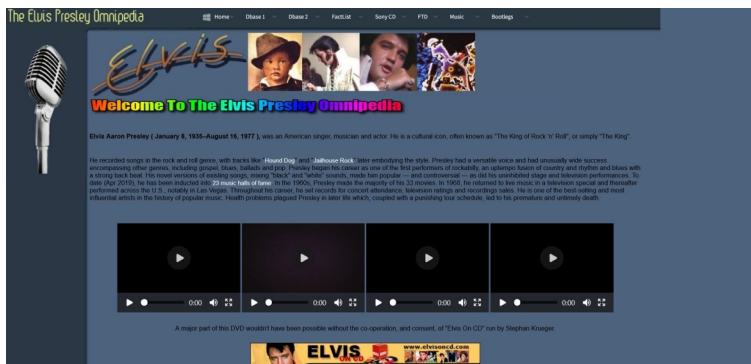


Pardon My Sarong

"That wild goose chase of yours is going to lay an egg."

Welcome to the April 2026 edition of our newsletter. You're probably wondering why we missed Marche's newsletter. We've had many things happening and have been rushing round like headless chickens, plus I decided that my "Elvis Presley Omnipedia" project needed a mass re-design. So unfortunately our march newsletter got dropped at the roadside.

You can see below our old design and then the new design. We have 12,000 plus pages to go through, but are now back on tract with the Flying Deuces.



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Albert Edward Sutherland Actor / Director

Albert Edward Sutherland (January 5, 1895 - December 31, 1973) was a British-born film director and actor. Born in London, he was from a theatrical family. His father, Al Sutherland, was a theatre manager and producer and his mother, Julie Ring, was a vaudeville performer. He was a nephew of both Blanche Ring and Thomas Meighan, who was married to Frances Ring, another of his mother's sisters.

Sutherland acted in 37 known films early in his career, beginning as a Keystone Cop in *Tillie's Punctured Romance* (1914), which starred Charlie Chaplin, Mabel Normand, and Marie Dressler. Sutherland was directed by Charlie Chaplin in *A Woman of Paris* (1923), two years before Sutherland began his directing career with the help of Chaplin.

Frequently billed as "Eddie Sutherland," he is best known as a director; he directed more than 50 movies between 1925 and 1956. His breakout film was *Behind the Front* (1926), which made stars of leads Wallace Beery and Raymond Hatton and established Sutherland as a comedic director. He had an especially hard time working with Stan Laurel, whom he disliked ("I'd rather eat a tarantula than work with Laurel again").

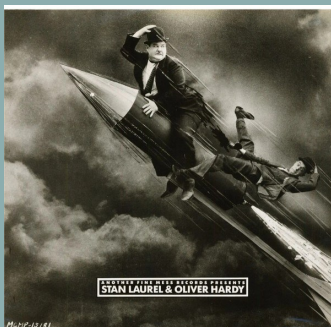
On the other hand, he became close friends with the more famously acerbic W.C. Fields, with whom he established a lifelong friendship, though by at least one account they got off to a rocky start. In 1940, he directed *One Night in the Tropics*, which was the film debut of Abbott and Costello. Other notable films include *Palmy Days*, *International House*, *Too Much Harmony*, *The Flying Deuces*, *The Navy Comes Through*, *Dixie*, and *Follow the Boys*.

Filmography As actor

The Danger Girl (1916)
Which Woman? (1918)
Love Insurance (1919)
A Girl Named Mary (1919)
All of a Sudden Peggy (1920)
The Paliser Case (1920)
Conrad in Quest of His Youth (1920)
The Dollar-a-Year Man (1921)
Just Outside the Door (1921)
The Light in the Clearing (1921)
The Witching Hour (1921)
Everything for Sale (1921)
Nancy from Nowhere (1922)
The Ordeal (1922)
Elope If You Must (1922)
The Loaded Door (1922)
The Woman He Loved (1922)
Girl from the West (1923)
The Dramatic Life of Abraham Lincoln (1924)

Filmography As director

Coming Through (1925)
Wild, Wild Susan (1925)
A Regular Fellow (1925)
Behind the Front (1926)
It's the Old Army Game (1926)
We're in the Navy Now (1926)
Love's Greatest Mistake (1927)
Fireman, Save My Child (1927)
Figures Don't Lie (1927)
Tillie's Punctured Romance (1928)
What a Night! (1928)
Pointed Heels (1929)
Fast Company (1929)
The Dance of Life (1929)
Paramount on Parade (1930)
June Moon (1931)
Up Pops the Devil (1931)
Palmy Days (1931)
Secrets of the French Police (1932)
Sky Devils (1932)
Mr. Robinson Crusoe (1932)
Too Much Harmony (1933)
International House (1933)
Murders in the Zoo (1933)
Mississippi (1935)
Diamond Jim (1935)



Albert Edward Sutherland Actor / Director

Poppy (1936)
Every Day's a Holiday (1937)
The Flying Deuces (1939)
The Invisible Woman (1940)
Beyond Tomorrow (1940)
One Night in the Tropics (1940)
The Boys from Syracuse (1940)
Nine Lives Are Not Enough (1941)
Army Surgeon (1942)
The Navy Comes Through (1942)
Dixie (1943)
Follow the Boys (1944)
Abie's Irish Rose (1946)
Bermuda Affair (1956)

Sutherland's last directing assignment was working on the Mack & Myer for Hire TV comedies with Joey Faye and Mickey Deems for Sandy Howard TV Productions and Trans-Lux Television in 1965.

Sutherland was married five times. Among his wives were Marjorie Daw (from 1923 to 1925) and Louise Brooks (from July 1926 to June 1928). He and Brooks met on the set of *It's the Old Army Game*, which he directed and which also co-starred his aunt Blanche Ring. Brooks and Sutherland did not have a happy marriage; there were numerous reports on both sides of infidelity. He did not have children in any of his marriages. Sutherland lived in and owned the Calypso Apartments in South Palm Springs, California, where he died in 1973.



Mari Blanchard Actress

Mari Blanchard (born Mary E. Blanchard, April 13, 1923 - May 10, 1970) was an American film and television actress, known foremost for her roles as a B movie femme fatale in American productions of the 1950s and early 1960s. Blanchard was born on April 13, 1923, in Long Beach, California (although some reference sources cite her birth year as 1927) A polio survivor at age nine, Blanchard's health eventually improved enough that she ran away from home and joined a circus in her teens. She then attended the University of Southern California, University of California, Los Angeles, and Santa Barbara State College.

In the late 1940s, Blanchard became a successful print model and film extra, but after a producer saw her in an advertisement for bubble bath, she began to have some limited success as an actress on the "big screen". From 1950 to 1951, she took small roles in a number of films at MGM, RKO, and Paramount, until she was signed by Universal-International in 1952. Her first film at Universal was *Back at the Front*, followed by the 1953 romantic adventure *The Veils of Bagdad* in which she co-starred with Victor Mature. One of Blanchard's more memorable film roles, however, was her portrayal of a Venusian queen, Allura, in the 1953 comedy *Abbott and Costello Go to Mars*. She then starred in 1954 in *Destry*, a Western with Audie Murphy, reprising a character whom Marlene Dietrich had played in the story's original 1939 version, *Destry Rides Again*, but changing the character's name from "Frenchy" to "Brandy".

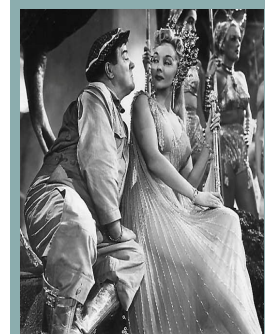
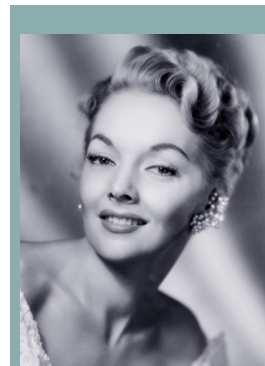
Some other films of the 1950s in which she is featured include *Son of Sinbad* (1955), *Stagecoach to Fury* (1956), *She Devil* (1957), *Jungle Heat* (1957), *No Place to Land* (1958), and *Machete* (1958). Following her work on these films, Blanchard began to focus increasingly on performing on television, although she did appear in a few other films in the 1960s, including a small but flamboyant role as Camille in

McLintock! (1963), directed by Andrew MacLaglen and starring John Wayne.

On television, Blanchard appeared in "Escape from Fear" (1955), an episode of the anthology series *Climax!*. She made guest appearances in various television series through the late 1960s, including *Rawhide* (1959 and 1961) - Laura Carter in "Incident of the Big Blowout", *Bachelor Father* (1959), *Tales of Wells Fargo* (1960), *Laramie* (1960), *Sea Hunt* (1960), *Hawaiian Eye* (1961), *77 Sunset Strip* (1961: two episodes, two different characters), *Perry Mason* (1963, as the murder victim Irene Chase in the episode "The Case of the Melancholy Marksman"), *Burke's Law* (1965), *The Virginian* (1967), and *It Takes a Thief* (1968). She was a series regular in the short-lived *Klondike* (1960-1961: 12 episodes).

Blanchard was married three times, to lawyer Reese Hale Taylor, Jr. (1960-1961), George Shepard (1965-1966), and photographer Vincent J. Conti (1967-1970). All the unions were childless. In an interview with Los Angeles Times beauty columnist Lydia Lane in 1955, Blanchard was asked about how often she has had to change her hair coloring for various film roles, and the conversation led to not only an analysis by Blanchard about perceptions people have of "blonds vs brunettes", but also reveals that she had been studying international law at the University of Southern California. Lydia asks, "Were you seriously thinking of being a lawyer?" Blanchard responded, "I was until I discovered the extent to which they discriminate against women."

Retiring from film work after the release of *McLintock!* in 1963, Blanchard continued to perform on a few television series until her failing health finally forced her to end her career. Her last credited performance was in 1968, playing the part of Madame Gamar on the series *It Takes a Thief*. Diagnosed with cancer in 1963, she struggled with the disease in those final performances and during her remaining years. On May 10, 1970, aged 47, she died in Woodland Hills, California, and in accordance with her wishes, her remains were cremated and scattered at sea.



Why Girls Love Sailors

Why Girls Love Sailors is a 1927 American comedy short silent film directed by Fred Guiol for Hal Roach Studios. It stars Stan Laurel and Oliver Hardy before they had become the comedy team of Laurel and Hardy. It was shot during February 1927 and released July 17, 1927, by Pathé Exchange. It was considered a lost film until the 1980s.

The narrative commences with the loading operations aboard the vessel named the Merry Maiden, where Oliver assumes the role of the first mate, characterized as a domineering figure among the crew. Meanwhile, Stan portrays Willie Brisling, engaged to Nelly, with their affection evident. However, the captain, upon spotting Nelly, develops an interest in her, leading to a disruptive turn of events. Stan, displaying a tattoo of a ship on his chest, endeavors to thwart the captain's advances and rescue Nelly. Employing a series of stratagems, Stan seeks to eliminate the crew one by one, resorting to disguising himself to deceive them.

As the plot unfolds, Nelly faces harassment from the captain, complicating matters. The unexpected arrival of the captain's wife further complicates the situation, with Stan inadvertently becoming a target of the captain's affection. A tense encounter ensues, culminating in Stan's revelation and a pivotal moment of reconciliation between the captain and his wife. However, tensions escalate once again when the captain indicates retribution against Stan.

In a moment of revelation, Stan exposes the captain's wrongdoing to his wife, triggering a fatal reaction. In a sudden turn, the narrative concludes as Stan and Nelly are fatally shot, with their undergarments unveiled in the aftermath.

The film marks the first appearance of Anita Garvin in a Laurel and Hardy picture; her involvement in the film was not known until the 1986 rediscovery. Deleted scenes from this film included actress Anna May Wong.

After its initial run in 1927 and particularly after talkies eclipsed silent films marketability, Why Girls Love Sailors went missing in the U.S. for nearly fifty years. Cinémathèque Française had a 16mm print, which French film critic Roland Lacourbe saw in 1971, and pronounced it mediocre.

When it was finally published, it was drawn from a 16mm print in a private collection, and only due to the efforts of a private collector in Copenhagen. Lau-



rel and Hardy author Glenn Mitchell is even less impressed by the film than was Lacourbe: "Why Girls Love Sailors is one of several instances where the status of a 'lost' film has been reduced by its rediscovery," he writes. It is available in Europe on VHS and DVD releases, with reconstructed credits. In the United States, both VHS and DVD editions are out of print.

Cast

Stan Laurel as Willie Brisling

Oliver Hardy as First mate

Viola Richard as Willie's Girl

Anita Garvin as Captain's wife

Malcolm Waite as Captain

Charles R. Althoff as Grandpa Brisling (uncredited)

Edgar Dearing as Amorous Sailor (uncredited)

Bobby Dunn as Bemused bit (uncredited)

Harley Walker

Harley Marquis Walker (June 27, 1878 – June 23, 1937) was a member of the Hal Roach Studios production company from 1916 until his resignation in 1932. The title cards he wrote for Harold Lloyd, Charley Chase, Our Gang and Laurel and Hardy comedies "have entered legend, both for silent films, and as opening remarks for the earlier talkies." He was also an officer of the Roach Studio corporation.

Like many screenwriters of the time such as Ben Hecht and Charles MacArthur, Walker came to the screen trade from the free-wheeling world of newspaper journalism. He was a sports writer for the Los Angeles Examiner before joining Roach.

On Roach's "Lot of Fun", script development usually started with meetings among the gag men, who would develop what was known as an "action script": the outline of the story and a description of the scenes and some of the sight gags, which generally would run three to six legal-size pages.[3] This document would then pass to Walker, the head of the editorial department, which oversaw not only script editing, but film editing as well. Walker usually came up with the title of each film, wrote "brilliantly witty" title cards which would be produced and inserted into the film, and wrote a critique before the picture went out to the distributors, Pathé Exchange, or later, Metro-Goldwyn-Mayer.

Walker was a chain-smoking eccentric, a cat fanatic whose office always had a few tabbies in residence. His exterior was gruff and he was often difficult to get along with. Director Tay Garnett had an early-career one-day trial as an assistant writer to Walker, whose only reaction to Garnett's efforts was a guttural "yeah." Then, Garnett, "who soon discovered Walker's 'yeah's to be the equivalent to a round of applause, was told 'Come back tomorrow—on salary.'" Film editor Richard Currier recounted that Walker never drove a car, so his wife had to drive him to work every day. But Currier was fond of Walker, calling him "a prince of a guy," and remembered the present of a dictionary with



a note that read like one of Walker's title cards: "Having listened for years to your astonishing, and, at times, highly-charged vocabulary, I hasten to add to your voltage."

As sound came to motion pictures, Walker and his staff were writing cards for Roach series including the Our Gang and Laurel and Hardy comedy short subjects. But as witty as his title cards had been, Walker was less adept at writing spoken dialogue for talkies. "Much of his work for Laurel and Hardy was so unwieldy and out of character that complete on-set revision was necessary," says The Laurel and Hardy Encyclopedia. Laurel and Hardy scholar Randy Skretvedt writes that Walker's "contribution to the L&H films was relatively minor" and that comparison of the "action" and "dialogue" scripts with the finished film "usually reveals that most of Walker's dialogue went unused."

One discarded example of dialogue was from an early Laurel and Hardy sound short *Hog Wild* (1930) when Mrs Hardy chats to her husband about looking for the hat that is perched on his head (as he is suffering from amnesia):

Mrs Hardy: "You must've put it somewhere! Hats don't walk!"

Ollie: "Why not? They feel don't they?"

Harley Walker

You've heard of felt hats, haven't you? (savagely)
Haw, haw, haw!"

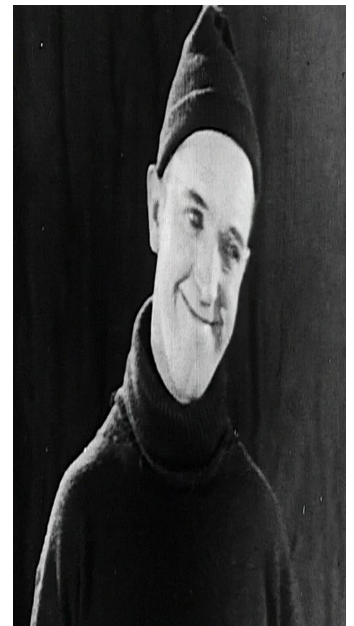
Mrs Hardy: "Well well, America's greatest humorist is in again."

Skredtvedt stated that the dialogue in the released film was "far less 'gaggy', and much more amusing."

A turning point was reached at Roach in 1931 with the arrival of a new general manager, Henry Ginsburg, a boorish man universally despised on the lot and called by Stan Laurel "The Expeditor". Ginsburg's every move was aimed at cutting costs, often at great harm to the studio's creative output. One of the first casualties was cameraman George Stevens, [5] who would go on to win two Oscars for Best Director. Among the next was Beanie Walker, [clarification needed] who resigned after sixteen years over disputes with Ginsburg's cost-cutting edicts.

After leaving the Roach studio, Walker wrote dialogue for comedies produced by ex-Roach general manager Warren Doane at Universal Pictures. Later, he worked at Paramount Pictures, where he contributed to the W. C. Fields picture *The Old Fashioned Way* (1934).

Walker died of a heart attack on June 23, 1937, four days short of his 59th birthday, while dining in the Chicago apartment of Leroy Shield, his friend and composer of much of the Roach Studio's music.



Viola Richard

Viola Richard (January 26, 1904 – December 28, 1973) was an American actress.

Richard worked at the Hal Roach Studios, where she had a five-year contract, opposite Laurel and Hardy, Charley Chase, and Max Davidson in the 1920s. She left Roach in 1928, but returned in 1935 to play small roles in an Our Gang short and again with Laurel and Hardy in *Tit for Tat*.

Richard was married three times. Her first marriage, to Alexander Kempner in 1928, ended in divorce in 1938. She married Sydney Rusinow in 1942, but he died in a house fire in 1951. In 1953 she married Lawrence McCafferty, and they remained married until her death; he died in 1979.

Richard died in 1973 in Riverside, California.

She is not to be confused with Viola Agnes Richard (1901–1955) of 20th Century Fox Films' wardrobe department.

- 1926 Exclusive Rights
- 1927 Why Girls Love Sailors
- 1927 Sailors, Beware!
- 1927 Love 'Em and Feed 'Em
- 1927 Do Detectives Think?
- 1928 Leave 'Em Laughing
- 1928 Flying Elephants
- 1928 Limousine Love
- 1928 Should Married Men Go Home?
- 1935 Tit for Tat
- 1935 Sprucin' Up



Abbott & Costello Meet Captain Kidd

Abbott and Costello Meet Captain Kidd is a 1952 American comedy film directed by Charles Lamont and starring the comedy team of Abbott and Costello, along with Charles Laughton, who reprised his role as the infamous pirate from the 1945 film Captain Kidd. It was the second film in SuperCineColor, a three-color version of the two-color Cinecolor process, and which utilized an Eastmancolor negative as Cinecolor did not offer three-color origination, only two-color origination via bipack.

On their way to their jobs at the Death's Head Tavern, Oliver "Puddin' Head" Johnson and Rocky Stonebridge encounter Lady Jane, who asks them to bring a love note to the tavern singer, Bruce Martingale. At the tavern, the notorious Captain Kidd dines with Captain Anne Bonney, a female pirate. She complains that Kidd raided ships in her territory and demands her share of the treasure.

Kidd informs Bonney that he has hidden the amassed treasure on Skull Island, and that he has the only map to its exact location. He agrees to take her, with her ship following close behind in the event of a double-cross. But as Oliver nervously waits on them, he inadvertently switches Lady Jane's love note with Kidd's map. Rocky discovers the mistake and negotiates with Kidd to take them along and share the treasure in exchange for the map. Kidd ostensibly agrees, but intends to kill Oliver and Rocky once he gets the map.

The voyage begins with the addition of Bruce, who has been shanghaied. Kidd unsuccessfully attempts to regain the map throughout the entire voyage. Meanwhile, Bonney mistakenly believes that Lady Jane's love note was written to Oliver, and becomes intrigued. During the voyage Kidd raids an English ship carrying Lady Jane, and kidnaps her.

When the ships reach Skull Island, Oliver and Rocky dig up the treasure. Kidd arrogantly declares his plans to dispose of them along with Captain Bonney. Bonney alerts the others to Kidd's true intentions, and signals her crew to attack. Bonney's crew wins the fight, the treasure is recovered, and Kidd becomes her prisoner.

Abbott and Costello Meet Captain Kidd was filmed from February 27 through March 25, 1952. Since Universal would not budget the extra money to make the film in color, the duo opted to do it themselves. Using a contractual agreement with Univer-



sal that permitted them to make one independent film per year, they made the film using Abbott's company, Woodley Productions (and their first color film, Jack and the Beanstalk, using Costello's company, Exclusive Productions).

Produced during a slump in Charles Laughton's career, the accomplished actor signed on to appear in the film for a mere \$25,000. Shortly after filming was completed, on April 6, Abbott and Costello hosted an episode of the Colgate Comedy Hour and brought Laughton along as a guest. Later that year, the three of them filmed a two-minute commercial for Christmas Seals.

Cast

Bud Abbott as Rocky Stonebridge

Lou Costello as Oliver Johnson (alias Captain "Puddin' Head" Feathergill)

Charles Laughton as Captain William Kidd

Hillary Brooke as Captain Bonney

Bill Shirley as Bruce Martingale

Leif Erickson as Morgan

Fran Warren as Lady Jane

Fran Warren

Frances Wolff (March 4, 1926 – March 4, 2013), known professionally as Fran Warren, was an American singer.

She was born into a Jewish family in the New York City borough of the Bronx. After some time in a chorus line at the Roxy Theater, she joined Art Mooney's big band and worked with Billy Eckstine, who gave her the name "Fran Warren". She spent almost two years with the Charlie Barnet band before achieving some recognition with Claude Thornhill. In 1947, she reached the music charts for the first time with the song "A Sunday Kind of Love" written by her manager, Barbara Belle.

She began a solo career in 1948 when she signed a contract with RCA Victor. She had a hit record with "I Said My Pajamas (and Put On My Pray'rs)", a duet with Tony Martin which reached No. 3 on the charts. During the same year, she sang on the radio program *Sing It Again*. In the early 1950s, after a number of her records failed to chart, she signed with MGM Records. Her last chart hit was "It's Anybody's Heart" in 1953. Her albums included *Hey There! Here's Fran Warren* arranged by Marty Paich^[3] and *Something's Coming* arranged by Ralph Burns and Al Cohn. Warren performed in the musicals *Mame*, *South Pacific*, and *The Pajama Game* and went on tour with the big band of Harry James.

1951 Mr. Imperium

1952 Abbott and Costello Meet Captain Kidd

1972 Toys Are Not for Children

Discography

Mood Indigo (MGM, 1956)

Hey There! Here's Fran Warren - arr. & conducted by Marty Paich (Tops, 1957)

Come Rain or Come Shine - arr. & conducted by Marty Paich (Venise, 1959)

Something's Coming - arr. by Ralph Burns and Al Cohn (Warwick, 1960)

Come into My World - arr. by Al Cohn and Joe Cabot (Audio Fidelity, 1968)

Fran Warren in Nashville - arr. by Slim Williamson (Audio Fidelity, 1969)

The Complete Fran Warren with Claude Thornhill Orchestra (Collector's Choice, 2000)

Let's Fall in Love (Dutton Vocalion, 2003)



Abbott & Costello Loafin Routine

DIRECTOR'S NOTE: (tired ABBOTT walks in to messy house to find COSTELLO reading a comic

ABBOTT: Sure. Just as I suspect . . . Give me that! (very angry) What is this all about?!!

COSTELLO: Wazza matter with you?

ABBOTT: I'm out all day long looking around for work! Do you ever go out to look for work?

COSTELLO: Certainly!

ABBOTT: Am I the only one that's gonna do all work around here?

COSTELLO: I was workin'...

ABBOTT: ahh, you're...

COSTELLO: I was reading a comic book.

ABBOTT: Reading a comic book. That don't feed ya, my friend. That don't put food in the icebox.

COSTELLO: Wait a minute. . .

ABBOTT: Ah, don't gimme that wait a minute stuff.

COSTELLO: Yeah but I think I heard something I don't know.

ABBOTT: What?

COSTELLO: Did you say you were out all day workin'?

ABBOTT: I was out there looking for a job.

COSTELLO: Did you get it?

ABBOTT: Yes, I got a job.

COSTELLO: Good for you.

ABBOTT: I had to get a job, you don't want to work

COSTELLO: What are you doing?

ABBOTT: I got a job in a bakery.

COSTELLO: GOOD! What are you doing there?

ABBOTT: Loafin'.

COSTELLO: That's ...

ABBOTT: Oh boy.

COSTELLO: What are you doing?

ABBOTT: Loafin'.

COSTELLO: Where?

ABBOTT: In a bakery.

COSTELLO: You workin'?

ABBOTT: Certainly.

COSTELLO: Doing what?



Abbott & Costello Loafin Routine

ABBOTT: Loafing.

COSTELLO: Well, that's what I was doing here. I was just taking it easy. I was.....

ABBOTT: AHH! NO NO NO! Not that kind of loafing! You're just a lazy idiot.

COSTELLO: I . . .

ABBOTT: Not this kind here.

COSTELLO: I, I, I was taking it easy, same as you.

ABBOTT: I work when I loaf.

COSTELLO: (after pause) How could you work and loaf at the same time?

ABBOTT: Why not?

COSTELLO: Can you do that?

ABBOTT: That's what they pay me for!

COSTELLO: They pay you for what?

ABBOTT: To loaf!

COSTELLO: (after short pause) HOW DO THEY PAY YOU FOR LOAFING??? AT A BAKERS STORE YOU GOTTA DO SOMETHING?

ABBOTT: I'm a baker, so I'm loafing there.

COSTELLO: You just go to work at a bakers store and you don't do a thing.

ABBOTT: oh yes, oh yes.

COSTELLO: HOW MUCH THEY PAY YOU IN A BAKERS STORE TO LOAF?

ABBOTT: Dollar and a half an hour.

COSTELLO: FOR LOAFING?

ABBOTT: I'm a Union man, I belong to the Union.

COSTELLO: I'm loafing here and not getting a nickel for it.

ABBOTT: You're not supposed to get any money for that kind of loafing.

COSTELLO: Well can I loaf there with ya?

ABBOTT: I should say not! You gotta join the Union!

COSTELLO: I gotta join a Union of Loafers?

ABBOTT: You can't loaf without belonging to the Union.

COSTELLO: Well, waddaya think o' that? You mean I gotta join the Union in order to loaf?

ABBOTT: Well certainly!

COSTELLO: Don't say nothing, but I was loafing here without the Union knowing.

ABBOTT: No, you were not loafing here... You can't loaf here. You can't loaf here, you've got no dough!

Abbott & Costello Loafin Routine

COSTELLO: I've got no dough, that's why I'm loafing, because I've got no dough.

ABBOTT: Oh, well, you knead dough in order to loaf. But, then you have to get a card to join the Union!

COSTELLO: You mean you gotta have dough to loaf?

ABBOTT: Oh sure, how could you loaf without dough?

COSTELLO: That's really hard. That's what I've been trying, you can't do it.

ABBOTT: Well you can't do it. You can't do anything.

COSTELLO: Well I can't retire right now, I've got to have a job.

ABBOTT: Someday come down to the bakery. I'll show you how to loaf. I do real loafing. In fact, you know, I never told you this, my whole family were loafers.

COSTELLO: No kidding.

ABBOTT: Sure. My father was a bigger loafer than me.

COSTELLO: He was?

ABBOTT: He was one of the best loafers in the family.

COSTELLO: I think you are a better loafer than your father.

ABBOTT: Oh, I know that now, because he taught me how to loaf.

COSTELLO: You know you're a bigger loafer than your father .

ABBOTT: Oh, sure. Sure.

COSTELLO: You're a bigger loafer than me too, ain't ya.

ABBOTT: You're no loafer.

COSTELLO: I'm not?

ABBOTT: No. Certainly not.

COSTELLO: But you are?

ABBOTT: You're just a lazy no good for nothing ... whatever you call this.

COSTELLO: How can I be lazy? You just told me I'm no loafer. You're the loafer, not me.

ABBOTT: But I get paid for loafing, you don't.

COSTELLO: That's what I don't understand. Working in a bakery store, getting paid a dollar and a half an hour for loafing....

ABBOTT: That 's right.

COSTELLO: This I don't understand.

ABBOTT: You don't understand? What's there to understand?

COSTELLO: I don't understand you working and loafing and getting paid for it.

ABBOTT: Wait a minute...

COSTELLO: Can I get a job there? Doing the same thing?

ABBOTT: No!

Abbott & Costello Loafin Routine

COSTELLO: I can't get a job there?

ABBOTT: You have to belong to the Union.

COSTELLO: All you do is talk, talk, talk. I don't hear you say nothing. Loafing.

ABBOTT: I don't say anything?

COSTELLO: No.

ABBOTT: Look. You go to the Union. You get a card. You go to the baker. They give you dough. You knead the dough first.

COSTELLO: I need the dough? And how I need the dough! We need dough to get some food.

ABBOTT: You knead the dough in order to loaf.

COSTELLO: I need the dough in order to loaf? Give me some dough and I'll get something to eat in this joint.

ABBOTT: You can't get any dough ...

COSTELLO: Bingo. I don't know what I'm going to do if I don't get any food to feed me.

ABBOTT: Wait a minute.

COSTELLO: I want to ask you just one thing.

ABBOTT: What?

COSTELLO: What makes a balloon go up?

ABBOTT: Hot Air.

COSTELLO: What holding you down?



Abbott & Costello Lion Hunting Radio Script

ANNOUNCER: That's right, folks!

(MUSICAL STING)

ANNOUNCER: C for comedy!

(MUSICAL STING)

ANNOUNCER: A for Abbott!

(MUSICAL STING)

ANNOUNCER: M for Maxwell!

(MUSICAL STING)

ANNOUNCER: E for Ennis!

(MUSICAL STING)

ANNOUNCER: L for Lou Costello!

(MUSICAL STING)

ANNOUNCER: Yes, they spell "Camels" -- your taste will tell you about Camels' rich full flavor! Your throat will welcome Camels' cool mildness. So draw up a chair for tonight's show starring Bud Abbott and Lou Costello!

APPLAUSE, MUSIC

BUD: Hey, Costello! Costello! Costello!

APPLAUSE, LAUGHTER

BUD: Will you listen to me, please? Uh, did you go hunting with your Uncle Artie Stebbins last Saturday?

LOU: What'd you say?

BUD: I say, did you go hunting with your uncle Artie Stebbins last Saturday?

LOU: Yeah and a terrible thing happened. A great big bear sneaked up behind us, grabbed Uncle Artie's gun out of his hands and stuck it in his back.

BUD: What did Uncle Artie do?

LOU: What could he do? He married the bear's daughter.

BUD: Eh--!

Abbott & Costello Lion Hunting Radio Script

LAUGHTER

BUD: Never mind that. Did you see any -- did you see any big game?

LOU: I saw a giraffe but I didn't shoot him. He had a sore throat.

BUD: Well, there's nothing worse than a giraffe with a sore throat.

LOU: Oh, yes there is.

BUD: Wh-what?

LOU: A centipede with corns.

LAUGHTER

BUD: You dummy. I didn't think you'd ever -- I didn't think you ever went hunting in your life and I don't believe you did. I bet you haven't even got a hunting license.

LOU: I have, too. Here it is.

BUD: Wait a minute, wait a minute. This is no hunting license. This is a picture of Hedy Lamarr.

LOU: You hunt what you like and I'll hunt what I like.

LAUGHTER

BUD: You a hunter! Why, that's ridiculous.

LOU: Oh, yeah? My brother-in-law used to hunt alligators.

BUD: Alligators?

LOU: Yeah. One time an alligator was just about to attack my brother-in-law. I fired off both barrels of my trusty rifle.

BUD: Did you kill the alligator?

LOU: See this wallet?

BUD: Genuine alligator?

LOU: No. Genuine brother-in-law.

LAUGHTER

BUD: Talk sense! Come here, look at this. You see this picture? Now, I caught all these

Abbott & Costello Lion Hunting Radio Script

rabbits last winter. Now, how many would you say there are?

LOU (quickly): Eight hundred and seventy-six.

BUD (amazed): That's exactly right. Wait a minute. How did you guess it?

LOU: Oh, I just count the legs and divide by four.

BUD: I--

LAUGHTER

BUD: Costello, haven't you ever been in Afric-- in Africa on, er, safari.

LOU: No, but I've been in New York on safari.

BUD: Eh--! A safari in New York?

LOU: Yeah, the Staten Island Sa-Ferry.

LAUGHTER

LOU: And also the Hoboken Sa-Ferry.

BUD: Aw, now, come on, that's ridiculous.

LOU: There's lots of safaris around there.

BUD: Hey, listen to me, though. You should have been with me on my elephant hunt. Oh, there I was, surrounded by elephants. One big bull elephant started towards me. I said to myself, "I'm trapped! Abbott, you're trapped! Should I run or stand here and shoot the bull?"

LOU: You been doin' all right up to now.

BUD: All right, all right.

LAUGHTER

BUD: Well, I shot him. The elephant fell and broke a tusk.

LOU: Broke a what?

BUD: A tusk, tusk.

LOU: Tusk, tusk to you, too, and a couple o' pooh-poohs!

LAUGHTER

BUD: A tusk is valuable. We use fifty thousand elephants a year just to make billiard balls.

Abbott & Costello Lion Hunting Radio Script

LOU: My! How do they train those big clumsy beasts to do such delicate work?

HARDLY ANY LAUGHTER

BUD: I can see you-- I can see you know nothing about elephants.

LOU: I once hunted elephants in India -- with an old acquaintance of mine. And a elephant sat on him. Someday I gotta go back there.

BUD: Why?

LOU: To scrape up an old acquaintance.

LAUGHTER

LOU: Hey, Abbott, hey, Abbott, did you ever shoot a zebra?

BUD: Yes, I did.

LOU: Could I have that zebra skin?

BUD: Aw, what do you want with a zebra skin?

LOU: My Aunt Minnie is in Alcatraz and she needs a new fur coat.

BUD: Aw...

MILD LAUGHTER

BUD: That's silly, Costello. However, I have a stuffed rhinoceros you can have. Course, you know what a rhinoceros is, don't you?

LOU: Oh, sure. That's a hippopotamus with a radiator cap.

BUD: Naw...

LAUGHTER

LOU: (to the audience) Now, come on out there! I know you're breathing!

BUD: All right, all right ...

LAUGHTER

BUD: Costello, this is the last week of the big game hunting season. Now, tomorrow I'm going hunting in the High Sierras and I'd like you to come along with me.

LOU: Oh, gee, thanks, Abbott. Say, you've done a lot of huntin'. What do they call those

Abbott & Costello Lion Hunting Radio Script

little flies that buzz around the animals?

BUD: Gnats.

LOU: I asked you a civil question.

LAUGHTER

LOU: What do they call those little flies?

BUD: Gnats. Gnats.

LOU: Gnats to you, too, brother!

BUD: No, no, no, you dummy...

LAUGHTER

BUD: Gnats are the flies that annoy the animals. Of course, some of them have ticks.

LOU: Why don't they take the ticks and give those flies a good thrashing?

BUD: I didn't say "sticks," I said "ticks"! For instance, there's deer's ticks.

LOU: The deer ticks?

BUD: Uh, certainly, deer ticks.

LOU: Who wound 'em up?

BUD: Aw, nobody wound 'em up.

LAUGHTER

LOU: Then what makes 'em tick? Somebody must've slipped a grume in his gruel.

BUD: Costello... when I say...

LAUGHTER

BUD: Listen to me, please. When I say "deer ticks" I don't mean the deer ticks. I mean, deer ticks .

LOU: Abbott, let me smell your breath.

BUD: Aw, come on, please, talk sense.

LAUGHTER

BUD: The deer has ticks and the ticks bother the deer.

Abbott & Costello Lion Hunting Radio Script

LOU: They used to bother me when I went to school.

BUD: Ticks bothered you in school?

LOU: Yeah. Arithme-tics ... Mathema-tics...

LAUGHTER

LOU: And, one time, a tick got me in trouble with the teacher.

BUD: Aw, now, wait a minute, how could a tick get you in trouble with the teacher?

LOU: (child's voice) I ticked my tongue out at the teacher and she twounced the tweat of my twousers with a twap! Now...?

LAUGHTER

BUD: Costello....

APPLAUSE

BUD: Look, Lou, I-I-I'm talking about animal ticks. Hundreds of animals in the woods have ticks.

LOU: That must be a pretty sound ... when hundreds of animals get together and they all start tickin' at once.

LITTLE LAUGHTER

BUD: Naw, no, listen, Costello, listen to me. Deer have ticks. Elks have ticks. And, one time, my father shot a moose with ticks. Now do you know what I'm talking about?

LOU: Sure, your father's moose ticks!

BUD: Aw, now...

LAUGHTER

BUD: Cos-- Costello, you-- you're getting more stupid every day. I don't know what to do with you. I don't know what to say to you. I've tried and I've tried to improve your mind but I just can't seem to get anywhere.

LOU: Why don't you face it, Abbott? You're a failure.

LAUGHTER AND APPLAUSE

MUSIC IN

Abbott & Costello Lion Hunting Radio Script

ANNOUNCER: And here, for Camel cigarettes, is Skinnay Ennis and the boys with "For Sentimental Reasons" -- Skinnay on the vocal.

SKINNAY (sings):

I love you for sentimental reasons

I hope you do believe me

I'll give you my heart

I love you and you alone were meant for me

Please give your loving heart to me

And say we'll never part

I think of you every morning

Dream of you every night

Darling, I'm never lonely

Whenever you're in sight

I love you for sentimental reasons

I hope you do believe me

I've given you my heart

(instrumental break)

I love you for sentimental reasons

I hope you do believe me

I've given you my heart

APPLAUSE, MUSIC ENDS

ANNOUNCER: The pages of American history are illumined by the names of doctors who worked unceasingly to overcome disease and to make life happier and more secure for humanity. The makers of Camels are pardonably proud of the standing of this cigarette among doctors. A nationwide survey of doctors' cigarette preferences was recently made. Three leading independent research organizations asked this question of one hundred thirteen thousand five hundred and ninety-seven doctors -- doctors in every field of medicine: "What cigarette do you smoke, Doctor?" The brand named most was Camel. Yes ...

Abbott & Costello Lion Hunting Radio Script

FILTERED VOICE: ... according to a recent nationwide survey, more doctors smoke Camels than any other cigarette.

MUSIC IN AND OUT

LOU: Well, here I am, Abbott. And I'm all ready to go hunting with you up in the mountains.

BUD: Ah, that's fine, Costello. How is your hunting equipment?

LOU: I got the best, Abbott. Look, Cornel Wilde's old address book.

LAUGHTER

BUD: Costello, hunting ... hunting is a serious sport. Now, suppose you came face to face with a big bruin. What would you do?

LOU: Ask him for a ticket to the Rose Bowl game.

BUD: Aww...

LAUGHTER

BUD: You know, Marilyn Maxwell and Skinnay Ennis are going to meet us at the hunting lodge. And I hope you brought something along.

LOU: I did. I brought a quart of bourbon in case somebody gets the chills. What are you bringing, Abbott?

BUD: Mmm... the chills.

LAUGHTER

BUD: Costello, did you bring a gun?

LOU: Why, yes. Here it is. This is my sawed-off shotgun.

BUD: Wait a minute. Where is the handle?

LOU: How do you like that? I sawed off the wrong end.

LAUGHTER

BUD: Well, come on, Costello, Marilyn and Skinnay are waiting for us at the hunting lodge in the mountains, let's go.

MUSICAL BRIDGE

Abbott & Costello Lion Hunting Radio Script

SKINNAY (with a southern drawl): Hiya, Fat, Flabby and Flat-Headed!

BUD: Aw, now, wait a minute. Don't insult Costello, Skinnay. Don't be a pill.

LOU: Skinnay ain't no pill. He's too long and narrow.

LAUGHTER

SKINNAY: Well, thank you, Costello.

LOU: You're a capsule!

LAUGHTER

LOU: You're a funny-lookin' hunter, Skinnay. Do you know anything about guns?

SKINNAY: I know guns inside and out. Why, man, when I was a kid with the circus, they used to shoot me out of an air rifle.

PAUSE, NO LAUGHTER

SKINNAY: What do you know about ...?

MILD LAUGHTER

SKINNAY: What do you know about huntin', Costello?

LOU: Have you seen that big bear rug in my living room?

SKINNAY: Sure.

LOU: Well, I shot that bear myself. What a battle! It was either me or the bear.

SKINNAY: Well, I'm glad it was the bear. You'd make an awful lumpy rug.

LAUGHTER

BUD: Hey, look, Costello, here comes Marilyn Maxwell.

MARILYN: Hiya, boys!

WOLF WHISTLE

MARILYN: And hello, Lois-- Louis, honey, my chubby little chucklin' chipmunk.

LOU: Aw, Marilyn, my sugar-coated sharpshooter.

LAUGHTER

LOU: Plug me with the buckshot of your kisses.

Abbott & Costello Lion Hunting Radio Script

MARILYN: Awww. Louis, honey, how do you like my hunting outfit? Saks Fifth Avenue.

LOU: Get a load of mine. Army Surplus.

LAUGHTER

MARILYN: Aw, Louis, it's gonna be fun hunting with you. What's your favorite wild game?

LOU: Post Office.

LAUGHTER

MARILYN: Louis! Louis, Post Office isn't a wild game.

LOU: It is the way I play it.

LAUGHTER

MARILYN: Aw, Louis, my little snow man. Come melt in my arms.

LOU: Gee, Marilyn, when I'm close to you like this I just can't seem to break away.

MARILYN: Why not?

LOU: My nose is caught in the trigger of your shotgun.

LAUGHTER

MARILYN: Well, Louis, if you'll excuse me, I'll go up to the hunting lodge and freshen up. As they say in Spanish, "Ma?ana [o ya] noches" to you.

LOU: And your mama's own nightshirt to you, too. Ha ha ha ha -- ha ha!

LAUGHTER

BUD: Hey, Costello, Costello. Look up on that mountaintop. Now, there's a mother stork and two little storks.

LOU: Yeah, Abbott. Can I ask you a question?

BUD: Well, certainly.

LOU: When the mama stork talks things over with the little storks, who does she say brings the babies?

NO LAUGHTER, JOKE LAYS AN EGG

Abbott & Costello Lion Hunting Radio Script

SKINNAY: Help! Help!

GAME WARDEN: Beg pardon, pardners. Is there a skinny hombre in your party?

BUD: Uh, yes, there is. Why?

WARDEN: Well, you'd better go over thar and get him. A gopher just dragged him down into its hole.

LAUGHTER

BUD: Uh, who are you, stranger?

WARDEN: I'm the game warden.

LOU: Yeah? What's your game, Warden?

LAUGHTER AND APPLAUSE

WARDEN: You want to know mah game, partner? I'll yell ya! It's parchesi!

MILD LAUGHTER

WARDEN: But bein' up here in the wild country so much, I trained three little skunks to play bridge with me.

LOU: Is it a steep game?

WARDEN: No, we only play for a tenth of a (s)cent. Huh haah!

STUNNED LAUGHTER

BUD: Uh, Warden, we're after some big game. Have you seen any hereabouts?

LOU: Hereabouts? Abbott, I thought we came up here to shoot deer. I wouldn't shoot a poor little hereabouts for anything in the world.

LAUGHTER

LOU: Anybody that would shoot a little hereabouts and make a widow out of a she-abouts ought to be ashamed of themselves.

LAUGHTER

BUD: Oh, shut up, you idiot. Uh, how about it, Warden? Is there any big game around here?

WARDEN: Well, there's a ferocious mountain lion that has been terrorizin' the countryside. He's been killin' the farmers' chickens and he's even been stealin' eggs.

Abbott & Costello Lion Hunting Radio Script

LOU: At the price eggs are now, I don't blame him.

LAUGHTER

WARDEN: There's a reward of a thousand dollars to the man that gets that mountain lion. One of you boys ought to trap him.

LOU: Which one of us would you suggest?

WARDEN: Why don't you try, Tubby? You've got the biggest trap. Huh haah!

LAUGHTER

VOICES HOWLING IN PAIN: Ooooh! Ow! Oooh! Don't beat us anymore! Oh, no! Don't beat us anymore, please! Please, don't beat us anymore!

LAUGHTER

LOU: Hey, who are those guys?

WARDEN: That's the Nebraska football team!

LAUGHTER AND APPLAUSE [Under coach Bernie Masterson, the University of Nebraska Cornhuskers football team went 5-13-0 (.278) in 1946-47.]

WARDEN: Now, remember, if you shoot that lion, I'll give you a thousand dollars for his skin. I need it to make stockings.

LOU: What kind of stockings can you make out of lion's skin?

WARDEN: Ny-lion stockings! Huh haah!

LAUGHTER

WARDEN: So long, Lard Head!

LAUGHTER

GROWLING SOUNDS

SKINNAY: Hey! Hey, you hear that, fellas? The lion's just north of us.

LOU: Which way's south?

BUD: Eh--!

LAUGHTER

Abbott & Costello Lion Hunting Radio Script

BUD: Come here, you coward. You're afraid. You're not afraid to take a chance. You understand?

LOU: Yeah.

BUD: Now, take this cane. You see it?

LOU: Yeah.

BUD: The lion won't bite you if you're carrying a cane.

LOU: Yeah, but how fast do I have to be carryin' the cane?

LAUGHTER

LOU: I ain't monkeyin' around with no lions, Abbott. The last time I saw a lion was in the Adirondack Mountains.

BUD: What happened?

LOU: I snapped at the lion. Then the lion snapped at me. And then somethin' whizzed past.

SKINNAY: What was it?

LOU: Kansas City.

LAUGHTER

BUD: Sh. Quiet. I hear something. Listen.

MALE VOICE: I love you, ouch!

FEMALE VOICE: I love you, ouch!

MALE VOICE: I love you, ouch!

FEMALE VOICE: I love you, ouch!

BUD: Costello, what was that?

LOU: Two porcupines -- necking.

LAUGHTER AND APPLAUSE

MUSIC IN

ANNOUNCER: Camel cigarettes bring you the lovely Marilyn Maxwell from M-G-M, producers of their Academy Award contender, "The Yearling." Accompanied by the Four Hits, Marilyn sings "Blue Skies":

MARILYN (sings):

Abbott & Costello Lion Hunting Radio Script

Blue skies smiling at me

Nothing but blue skies do I see

Bluebirds singing a song

Nothing but bluebirds all day long

Never saw the sun shining so bright

Never saw things going so right

Noticing the days hurrying by

When you're in love, my how they fly

Blue days, all of them gone

Nothing but blue skies from now on

Never saw the sun shining so bright

Never saw things going so right

Noticing the days hurrying by

When you're in love, my how they fly

Don't, don't you fade away, blue skies!

Blue days, all of them gone

Nothing but blue skies from now on

Nothing but blue skies from now on

APPLAUSE, MUSIC OUT

ANNOUNCER: When you take your first puff from a Camel cigarette, there's a delighted response from your T-Zone. That's T for Taste and T for Throat, the proving ground for any cigarette. Your taste and your throat tell you you've made a wise selection. See how choice tobaccos, superbly blended and properly aged, give Camels a rich, mellow flavor that's extra delightful to your taste. See if Camels own cool mildness isn't exactly what you've always wanted to suit your throat. Yes, millions say, "Camels suit my T-Zone to a tee." You know a nationwide survey of doctors' cigarette preferences was recently made. Three leading independent research organizations asked this question of one hundred thirteen thousand five hundred and ninety-seven doctors: "What cigarette do you smoke,

Abbott & Costello Lion Hunting Radio Script

Doctor?" The brand named most was Camel. Yes ...

FILTERED VOICE: ... according to a recent nationwide survey, more doctors smoke Camels than any other cigarette.

MUSIC IN AND OUT

GROWLING NOISES

BUD: All right, Costello. All right, now, take it easy, kid, I'm right in back of ya. Don't worry about me. Here's the mouth of the cave. Now, go in there. That's a pal for ya. I let you go in and get the lion, didn't I?

LOU: You want me to go in and get the lion?

BUD: Certainly, I'm your friend.

LOU: Why don't you go in and get the lion?

BUD: Aw, what do you mean? You want me to go in? I have a family.

LOU: Oh. What I got?

BUD: Never mind what you've got. You go ahead in and get that lion.

LOU: Okay.

SKINNAY: Hey, what's the matter? You scared? Look at you. Your knees are knockin'.

LOU: I always knock before I enter a cave.

LAUGHTER

GROWLING

BUD: Take it easy. Buck up, Costello. And, remember, make the lion believe you're not afraid of him.

LOU: I couldn't be that deceitful.

LAUGHTER

BUD: You've got to think of those poor people who've lost their cattle and their chickens and their eggs on account of that lion. How can you face them, Costello? Think of it! How can you face them ... when they may be starving?

LOU: How can I face that lion? He may be starving, too.

LAUGHTER

Abbott & Costello Lion Hunting Radio Script

MARILYN: Oh, there you are, Louis, honey. Oh, I'm so proud of you. I know you're going in that cave and kill that lion just for me.

LOU: I am?

MARILYN: Yes. And, Louis, honey, I'd do anything for you. Why, I'd climb the highest mountain. I'd swim the deepest river.

LOU: How do you like that? Here I am facing death and this dame is gonna go out climbing and swimming.

LAUGHTER

LOU: Okay. I'll go in. But if that lion runs out, don't nobody shoot at him.

BUD: Why not?

LOU: I may be inside of him.

LAUGHTER

MUSICAL BRIDGE: WHO'S AFRAID OF THE BIG BAD WOLF?

SOUND FX: A SLIGHT ECHO ON THE VOICES TO INDICATE CAVE INTERIOR

LOU: Gee, it's certainly dark in this lion's cave.

NANCE VOICE: Why don't you light a match?

LAUGHTER

LOU: Who said that?

NANCE VOICE: It's me. The lion.

LAUGHTER

LOU: What do you know? A talkin' lion. I gotta -- I gotta tell Abbott, Skinnay, and Marilyn about this.

NANCE: Oh, no, no, you must never tell anyone. I'm a hermit and I just hate people.

LAUGHTER

NANCE: I wear this lion skin to scare them away. I live in this cave all alone.

LOU: How'd you find this cave with all the housing shortage?

Abbott & Costello Lion Hunting Radio Script

NANCE: I subleased it from a bear that went on the road with a skating act.

LAUGHTER

LOU: You must get lonesome here all alone. Why don't you get a roommate?

NANCE: I had a roommate. An elk. And then the meat shortage came along ...

LAUGHTER

LOU: You mean that, uh, ...?

NANCE: You see this tooth hanging on this watch chain?

LOU: Yeah.

NANCE: Well, it ain't mine!

LAUGHTER

LOU: Look, Mr. Hermit, my girl is outside. I promised her I'd bring out the lion. Give me that lion skin and I'll take it out there and everybody'll think you're dead and nobody will bother you any more.

NANCE: Here, take the skin. Oh, goody, goody! Now, I can be a real hermit and then I won't be bothered by Lucille Ball, Betty Grable, or Marilyn Maxwell.

LAUGHTER

LOU: Gee, do they call you?

NANCE: No! That's what bothers me!

LAUGHTER

ECHO OUT, MUSIC IN

BUD: Say, look! Here comes Costello out of the cave.

MARILYN: Oh, my hero! Look, he has the lion's skin!

THE FOUR HITS (singing): Who is the greatest hunter of them all?

"Bring 'Em Back Alive" Costello!

MARILYN (sings):

When there is danger, who's the one they call?

"Bring 'Em Back Alive" Costello!

Abbott & Costello Lion Hunting Radio Script

LOU (sings):

Once I found a baby leopard - with milk I filled his tummy

And then in some Egyptian tomb I helped him find his mummy

LAUGHTER

THE FOUR HITS (singing): He taught Tarzan everything he knows

When in danger, he's not yellow

MARILYN (sings):

Who looks dapper in his hunting clothes?

No one but my handsome fellow

LOU (sings):

One day I caught a tiger - I wasn't even tryin'

And in the movie house I caught a Metro-Goldwyn lion

LAUGHTER

THE FOUR HITS (singing): Brave, yes, indeedy - a threat to Clyde Beatty

The greatest hunter of them all

MUSIC PAUSES

BUD: Costello.

LOU: Yeah?

BUD: You've hunted a lot of big game. Tell me, did you ever hunt bear?

LOU: I can't, Abbott. The bushes tickle me.

LAUGHTER

LOU: Once I saw a mink, though. I saw a mink playin' in the woods...

MUSIC IN

LOU: I picked 'im up and I said to him...

Abbott & Costello Lion Hunting Radio Script

(sings, to the tune of "Laugh, Clown, Laugh")

Though you'll be a coat for Lana Turner

Laugh, mink, laugh

Though you'll be a lovely hat for Myrna

Laugh, mink, laaaaaaaaaaaaaaugh!

LAUGHTER

LOU (sings):

At Cyril's you'll have the best table

Think of those cold nights with Bettyyyyyyy ... Shapiro!

LAUGHTER

LOU (sings):

When you're on display at Bullock's Wilshire

Giggle, mink, giggle

LAUGHTER

LOU (sings):

All your cares will vanish if your tail will Wiggle, mink, wigglllllllle, minnnnnnk!

LAUGHTER

LOU (sings):

And don't be depressed - keep your skin up

When you see Frank Buck, just laaaaaaugh

Ha ha ha ha ha ha!

LAUGHTER

LOU (sings):

Laaaaaugh!

Ha ha ha ha ha ha!

Abbott & Costello Lion Hunting Radio Script

LAUGHTER

LOU (sings high note):

Laaaaaugh!

LAUGHTER, SONG ENDS, APPLAUSE

MARILYN: Aw, Louis, honey, my brave adventurer. Some day you must take me hunting with you.

LOU: I will, Marilyn, my love. And you can ride on my papa jackass.

LAUGHTER

MARILYN: A papa jackass?

LAUGHTER

MARILYN: Well, how do you know he's married?

LOU: All jackasses are married.

LAUGHTER

MARILYN: Oh, my hero. Let's celebrate tonight. We'll go to the smartest restaurant for dinner, see the best show in town, and then visit all the swanky nightclubs.

MUSIC IN

MARILYN: Then, I'll kiss you good night and ...

LOU (squeals with delight): Oooohh.

MARILYN (sings "After You've Gone"):

After you've gone and left me cryin'

After you've gone, there's no denyin'

How lonesome I'll be

There's no one I'll see ...

LOU (sings): Until she finds another sucker like me!

LAUGHTER

Abbott & Costello Lion Hunting Radio Script

THE FOUR HITS (singing): Who knows his jungles better than a book?

"Bring 'Em Back Alive" Costello!

MARILYN (sings):

Who'll charm a snake with one hypnotic look?

"Bring 'Em Back Alive" Costello!

LOU (sings):

I caught a baby penguin - he looked so awful cute

I haven't got the penguin but I'm wearing his dress suit!

LAUGHTER

THE FOUR HITS (singing): Who makes the wildest trapper look so tame?

No one else but Lou Costello

MARILYN (sings):

He makes the others hang their heads in shame

He's so groovy, he's so mellow!

LOU (sings):

I've captured famous animals from every living herd

I even caught a De-troit Tiger sliding into third!

LAUGHTER

THE FOUR HITS (singing): Brave, yes, indeedy - a threat to Clyde Beatty

The greatest hunter of them all

LOU: Heyyy, Abbooooooott!

THE FOUR HITS (singing): The greatest hunter of them all

SONG ENDS, PROLONGED APPLAUSE

LOU: Oh, boy. What a tough battle. But I won. Hey, Abbott, there is the lion's skin.

BUD: Wait a minute, Costello. There's something phony about this. Turn that skin over. Ah ha! I

Abbott & Costello Lion Hunting Radio Script

thought so! There's a label on that lion's skin, Costello. Come on -- read it!

LOU: Eastern Columbia, Broadway at Night!

LAUGHTER, APPLAUSE, MUSIC IN AND OUT

ANNOUNCER: Abbott and Costello will be back in just a moment for Camel cigarettes.

2ND ANNOUNCER: During the war, the makers of Camel cigarettes sent a total of more than one hundred and fifty million free Camels to our fighting men overseas. Now, free Camels are sent to servicemen's hospitals instead. This week the Camels go to Veteran's Hospital, Atlanta, Georgia; U.S. Army Valley Forge General Hospital, Phoenixville, Pennsylvania; U.S. Naval Hospital, Newport, Rhode Island; U.S. Marine Hospital, Staten Island, New York; and Veteran's Hospital, San Fernando, California.

ANNOUNCER: Camel broadcasts go out to the United States three times a week, are re-broadcast to practically every area in the world where our men are still stationed, and to our good neighbors in Central and South America. And here are Abbott and Costello with a final word.

BUD: By the way, Costello, the December tenth issue of Look Magazine has printed the pictures of your big barbecue party for the kids.

LOU: Yes, did you see it, Abbott?

BUD (angry): I did! I saw your picture, your wife's picture, your kids' pictures, and my picture! But I didn't see my wife Betty's picture! And I know they took Betty's picture! Now, where's my wife's picture? Why wasn't it in there?

LOU: Well, the fella that took your wife's picture couldn't develop it.

BUD: Why not?

LOU: He was afraid to go into the dark room with it alone!

BUD: Aw, good night, folks!

LOU: Nyaaah!

LAUGHTER, APPLAUSE, MUSIC IN AND OUT

PRINCE ALBERT ANNOUNCER: More pipes smoke Prince Albert than any other smoking tobacco. And that's a perfect guide to your choice of a Christmas gift for any pipe smoker. Prince Albert, naturally. Prince Albert's rich, full-bodied flavor and cool mildness spell Christmas joy because they spell lasting smoking joy. Trim-cut to burn cool and even, specially treated to ensure against tongue bite. That's Prince Albert. Give the big pound package of Prince Albert with its special Christmas wrapping to all the pipe smokers on your list. Be sure to hear Prince Albert's "Grand Ole Opry" Saturday night. Red Fo-

Abbott & Costello Lion Hunting Radio Script

ley, the new singing sensation, sings American folk songs in a way that'll make your heart beat faster. Remember, Saturday night on NBC, "Grand Ole Opry" with Red Foley, the Duke of Paducah, and Minnie Pearl!

MUSIC IN

ANNOUNCER: Be sure to tune in next week for another great Abbott and Costello show brought to you by Camel cigarettes. And, remember, try Camels in your T-Zone. See if they don't suit your taste, your throat to a tee. And, remember, too, that giving a carton of Camels is a specially warm-hearted way to say "Merry Christmas" to all smokers on your gift list.

THE FOUR HITS: (singing) C-A-M-E-L-S!

ANNOUNCER: This is Jim Doyle in Hollywood wishing you all a pleasant good night for Camels. Thursday night is another all-star night on NBC. Stay tuned for "The Eddie Cantor Show" which follows immediately over most of these stations.

(APPLAUSE)

NETWORK ANNOUNCER: This is NBC, the National Broadcasting Company.

(MUSIC OUT)

SudoKu Puzzle For April

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