

7:00 - 7:30 PM
NBC NETWORK

FEBRUARY 3, 1944

**AS
BROADCAST**

MASTER

THE ABBOTT AND COSTELLO PROGRAM

for

CAMEL CIGARETTES

Guest Star - CARMEN MIRANDA

MUSIC: "PERFIDIA" INTRO TO:

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 123

NILES: Listen to the music of Freddie Rich and his Orchestra,
the songs of Connie Haines, tonight's guest, the
20th Century-Fox star of "Greenwich Village" --
Miss Carmen Miranda! -- and starring...Bud Abbott and
Lou Costello!

MUSIC: UP TO FINISH

(APPLAUSE)

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COSTELLO: HEY ABBOTTTTTTTTTT..!

ABBOTT: Costello, you're late again! What kept you? Why can't you get here on time?

COSTELLO: I couldn't help it, Abbott! I came down to the studio on a bus. I stood up in that bus so long that my leg went to sleep.

ABBOTT: Your leg went to sleep?

COSTELLO: Yeh--I had to pinch my leg to see if it was mine!

ABBOTT: What happened?

COSTELLO: My case comes up tomorrow!...I'm glad I pinched that guy, Abbott--He was a Scotchman and he insisted on opening ~~all~~

all the windows in the bus? all the windows in the bus - I hadda open them up -

ABBOTT: What did he want the windows open for?

COSTELLO: He found a box of cough drops and he was trying to catch cold!

ABBOTT: Oh, talk sense-this is a fine night to be late. I've invited that lovely star, Carmen Miranda, over here. Boy, she sure can do that rhumba! You know what a rhumba is?

COSTELLO: Oh, sure. Rhumba is just like a fox-trot, only in a rhumba you shake your torso more so! *Torso more so. It's good for a repeat -*

ABBOTT: Never mind that, I've invited Miss Miranda over here tonight to do a scene from the opera Carmen!

COSTELLO: OPERA! WE AIN'T GONNA DO NO OPERAS AROUND HERE! Last week you got me mixed up in a piano concert - *you kept saying* ALL RIGHT,

~~YOU~~ PLAY: ALL RIGHT, ~~YOU~~ STOP! - *Did you get me mixed up.* YOU TOLD ME I'D WIND UP IN THE BOWL!

ABBOTT: What's wrong with the bowl?

COSTELLO: The bowl's okay - BUT I WOUND UP IN THE DRAIN!...I AIN'T DOIN' NO OPERA!

ABBOTT: The trouble with you is that you don't appreciate the finer things. Look at me. - I'm a high-brow!

COSTELLO: You're no high-brow -- you've just got a low face!

SOUND: DOOR OPENS

NILES: (FADES IN) Well, good evening, fellows!

ABBOTT: Oh, it's Ken Niles -- say, Ken, we're doing a big scene from the opera Carmen tonight, ~~and we'd like~~ ^{would like} you to be in it!

NILES: Opera?? Well, that's my specialty! (SINGS) I LOVE LIFE, AND I WANT TO LIVE! I LOVE LIFE AND WANT TO LIVE!

COSTELLO: *This is awful!* IF YOU WANNA LIVE, BROTHER, YOU BETTER ~~GET~~ ^{stop} THAT ~~OUT!~~ *(Sings)*

NILES: Say this is quite a thrill being in your opera! I just love the costumes -- y'know, I look great in tights!

COSTELLO: You look great in tights??? You got legs like a pipe cleaner!

NILES: That thin??

COSTELLO: NO, THAT FUZZY!

SOUND: DOOR OPENS SHARPLY

ALLMAN: I HEARD THAT REMARK, COSTELLO -- AND I WANT YOU TO STOP PICKING ON MY KENNETH!

COSTELLO: Okay, Mrs. Niles.

ALLMAN: Careful, Costello - you just gave me a nasty look!

COSTELLO: SO DID NATURE!

ABBOTT: OH, stop that, Costello!..Mrs. Niles, I was just talking to Ken about the operatic scene we're doing tonight!

ALLMAN: OPERATIC! OH, THAT'S WONDERFUL! -- You must have a part for me; I studied voice in Europe, you know! As a matter of fact, I made my debut in an opera by Puccini!

COSTELLO: What cheeny?

ALLMAN: Pu, pu, pu!

COSTELLO: You couldn't have been that bad!

ABBOTT: Costello! Why do you ^{disgrace} ~~discourage~~ people! Why, Mrs. Niles will capture the audience with her smile alone!

ALLMAN: Yes - don't you think I have beautiful white teeth??

COSTELLO: Yeah -- do you wash them yourself or d'ya send them out???

ALLMAN: OHH! I'VE NEVER BEEN SO INSULTED - COME, KENNETH!

SOUND: DOOR SLAMS.

ABBOTT: Well, there you go, Costello - now we can't have them in our opera!

COSTELLO: There ain't gonna be no opera! We're gonna do my play-
~~a-play~~ about ^a little, simple people - that everybody can understand! I wrote this play last night, Abbott! *That's the one we're gonna do!*

ABBOTT: Just a minute - you can't write a play and put it on the radio just like that! The radio censor has to read it first! *Costello: what do I care radio censors!* He has to cut out all the naughty words!

COSTELLO: THERE AIN'T NO NAUGHTY WORDS IN MY PLAY, ABBOTT! WHAT D'YA THINK I AM - A Ba-a-a-ad Boy?

ABBOTT: Well, listen - you go ahead and read your play. I'll pretend that I'm the censor; and if I hear one naughty word, I'll blow my whistle - like this!

SOUND: WHISTLE (FOLLOW CUES WHERE MARKED IN SPEECHES)

COSTELLO: *oh, that means everything, huh?* Okay, Abbott - here's the play --- A boy and girl are riding along a country road, far from the city's hustle and bustle! (WHISTLES)

ABBOTT: You can't say bustle on the air!

COSTELLO: But I have to say bustle - this takes place in the back country!

ABBOTT: I'm sorry, Costello - but your bustle is out!

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COSTELLO: THAT'S JUST THE WAY I'M BUILT!

ABBOTT: All right - please continue!

COSTELLO: The boy and girl are riding up in the mountains to see Boulder (WHISTLES) -- Boulder Darn! I fooled you that time. Abbott! ^{you thought I was gonna say I ain't gonna say it. That's a bad word - that's worse than piffle-diffle.} ... As they ride along, they hear music coming from a roadhouse. (WHISTLES)

ABBOTT: No roadhouse, please!

COSTELLO: They hear music coming from a tavern! (WHISTLES)

ABBOTT: No tavern!

COSTELLO: THE CHOIR IS SINGING "SWEET ADELIN!" ... So the boy turns to the girl and says, "Do you wanna neck?" (WHISTLES)

ABBOTT: No necking!

COSTELLO: Do you wanna dance?

ABBOTT: No dancing!

COSTELLO: He offers her a drink of--

ABBOTT: And no drinking!

COSTELLO: ALL RIGHT! SHE DOESN'T NECK, SHE ^{DOESN'T} ~~DOESN'T~~ DANCE, SHE ^{DOESN'T} ~~DOESN'T~~ DRINK!

ABBOTT: She doesn't?

COSTELLO: No - in fact, Lloyds will ^{LAY} ~~give~~ you ten to one she's dead!

ABBOTT: Oh, get on with the play!

COSTELLO: Well - the hero walks up to the door of the roadhouse-tavern-ice cream parlor, and decides to step in! (WHISTLES)

ABBOTT: You can't say step-in!

COSTELLO: I'm sorry - it was a slip! (WHISTLES)

ABBOTT: Ah-ah! You can't say slip! That also comes under the censor's ban!

COSTELLO: Under where? (WHISTLES) ^{Under where? I'm asking you a question -}

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ABBOTT: You can't say underwear!

COSTELLO: Well, you know ~~how~~ ^{Just} those things/creep up on you!.... Just then the boy hears the girl scream. He turns around and sees a big animal coming out of the woods.

ABBOTT: Bear?

COSTELLO: NO, HE'S GOT A HAT AND COAT ON! ^{The censor! He's had himself!}.... SHAME ON YOU, ABBOTT: WHAT KINDA CENSOR ARE YOU!!

ABBOTT: WILL YOU FINISH THE STORY!

COSTELLO: Okay -- So the big animal grabs the boy and crushes him! He can't breathe - he just stands there and pants!

(WHISTLES) All right - I'll drop the pants!

ABBOTT: NO! NO! NO!

COSTELLO: All right, all right! So the girl goes for help, and comes back to the rescue with the F.B.I. ^{ah, now I said it! Why did I have to say F.B.I.? I said it and I didn't mean it!} -- Oh-oh there! I did it! ~~(CRIES) Ohhh, I'm a ba-a-a-ad boy - I said F.B.I.~~

ABBOTT: What's wrong with F.B.I.?

COSTELLO: Isn't the F.B.I. a bureau?

ABBOTT: Yes.

COSTELLO: Well, a bureau is a dresser, a dresser is a chiffonier, a chiffonier is a tall thing with drawers - AND DRAWERS IS A NAUGHTY WORD!

ABBOTT: Oh, get outta here!

(APPLAUSE)

MUSIC: INTRO "FOR THE FIRST TIME", HOLD UNDER:

NILES: (OVER MUSIC) Here's Connie Haines to sing a lovely new ballad - its called "For the First Time".

(APPLAUSE)

9.15

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NILES: Gateway for battleships between the Atlantic and Pacific, jungle training ground for the Army's famous "bushmasters", is the Panama Canal Zone, keystone of two-ocean warfare. To the Canal Zone, to dozens of other U. S. bases 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. Yes, more people want Camel Cigarettes now, both at home and overseas -- and one reason is more flavor, the result of expert blending of costlier tobaccos. And from Panama to Attu, Camels keep their flavor -- they stay fresh, cool smoking and slow burning, because they're packed to go around the world! If your store was sold out today, try again tomorrow! Camel cigarettes are worth asking for again!

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

NILES: Camel Cigarettes! Camel's tobacco standard is the same for soldier, for civilian, anywhere in the world! /

MUSIC: PLAYOFF

10.18

ABBOTT: (BOARD FADE IN)and there's no use arguing, Costello - we're not going to do that silly play of yours! Carmen Miranda will be here in a few minutes, and we're going to do a scene from the opera!

SOUND: DOOR OPENS SHARPLY

ALLMAN: (FADES IN) Well, I'm here, boys -- all ready to sing in your opera! (SINGS VERY BADLY)

COSTELLO: *That's enough kid! Wanna wreck the mick?*
~~WAIT A MINUTE, WAIT A MINUTE!~~ ... Mrs. Niles, what d'ya call that!

ALLMAN: That's Rigoletto!

COSTELLO: Sounds more like rigor mortis!

ALLMAN: Well, I'll admit I'm a little hoarse! I need something for my throat.

COSTELLO: HOW ABOUT A SHARP KNIFE!

ABBOTT: Now, Costello, stop that!

ALLMAN: I don't mind him, Mr. Abbott - he's just jealous because he can't sing!

COSTELLO: *Well, Mrs. Niles - Miss Susie!*
Who can't sing/- get a load of this, toots! (SINGS) O sola mio....and so are you-ou! *(Costello continues through.)*

ALLMAN: (JOINS IN, AND BOTH CUT FOR:)

SOUND: LOUD KNOCK ON DOOR, DOOR OPENS SHARPLY

~~ABBOTT:~~ *Someone just come in*
BROWN: Pardon me, I'm from the SPCA - is there anybody here beating a dog!

ABBOTT: I'm afraid you've made some mistake! You see, we're just rehearsing a scene for a show.

BROWN: Oh, doing a show, eh? Maybe you could use me - I do a great trick with a dog. Here, I'll show you - C'mere, Fido, tsk, tsk, tsk - jump through the hoop! That's it. Now, Fido, jump over the hoop! That's it - nice doggie!

COSTELLO: HEY, HEY! WAIT A SECOND! I DON'T SEE ANYTHING - WHERE'S THE DOG???

BROWN: Oh, I haven't learned to do it with a dog, yet! HAHHAH!

SOUND: DOOR SLAMS

COSTELLO: *I don't get it!* That guy oughta rent his head out to block hats!

ABBOTT: Stop wasting time, Costello, let's get back to our opera!

ALLMAN: Yes, Costello - you've heard me sing. With a voice like mine, I should stand out, on the stage!

COSTELLO: With a voice like yours you should stand out in the alley!

ALLMAN: OHH! I've never been so insulted! COME, KENNETH!

COSTELLO: KENNETH ISN'T HERE!

ALLMAN: Oh, I forgot, I'm wearing his slacks tonight! GOODBYE!

SOUND: DOOR SLAMS

ABBOTT: Well, Costello, you did it again! You're always insulting Mrs. Niles!

SOUND: KNOCK ON DOOR

COSTELLO: Come in....

SOUND: DOOR OPENS

CARMEN: (LONG LINE OF PORTUGUESE....ENDING WITH: ABBOTT AND COSTELLO??)

COSTELLO: Abbott, look who it is - CARMEN MIRANDA!
(APPLAUSE)

CARMEN: Oh, I am so happy to see you again, Louse Costello!

COSTELLO: LOUSE! Look, Carmen, the last time you were on this program I TOLD YOU IT WAS LOUIS!

CARMEN: You have not changed a bit, Louse Costello! And you are looking good, too, Bad Abbott!

COSTELLO: *Bad Abbott*
Oh boy, this is gonna be a great opera - Bad Abbott and Louse Costello!

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ABBOTT: Now stop that, Costello! Carmen's going to sing the lead in our opera tonight!

COSTELLO: But Carmen, you're not an opera singer! Why, you don't even look like an opera singer!!

CARMEN: So what? - you don't look like a chicken, but I heard you lay plenty of eggs!

COSTELLO: For your information, Carmen, I DON'T LAY EGGS!

CARMEN: Then why do you get fan mails from roosters!! How do you like my jokes, Louse? Pretty hot, eh?

COSTELLO: Very hot - very chili con corny! HAHHAHA!

ABBOTT: Oh, Costello, never mind that! Carmen, suppose you tell us what the opera's all about!

CARMEN: Okay, Bud! I play the part of Senorita Carmen. I work as a mechanic in a candy factory!

ABBOTT: A mechanic in a candy factory??

COSTELLO: Sure, she tightens the nuts on the peanut brittle!

ABBOTT: Costello, you don't know what you're talking about.

COSTELLO: Who don't! I used to be a farmhand in a candy factory!

ABBOTT: A farmhand??

COSTELLO: Yeah, I milked chocolates! *You were in a great spot to get it!*

ABBOTT: That's ridiculous! Go ahead with the story, Carmen!

CARMEN: I work in the candy factory where I make peppermints and gum drips.

COSTELLO: Peppermints and gum drips! DID YOU MAKE ANY LOLLY ^{pops} ~~POPS~~.

CARMEN: *Oh this is funny: Costello: I should hope to tell you..*
Please excuse me - sometimes I have trouble putting your American words together!

COSTELLO: You should, the way you tear them apart!....Listen, Carmen, never mind your part! What about me? - do I play ^a ~~the~~ part *like the part* of the lover!

CARMEN: You could not play my lover, Louse! . . . You do not look like a lover!

COSTELLO: Don't worry about me - I got the kind of face that grows on people!

CARMEN: I'm glad it does not grow on me!

ABBOTT: That's telling him, Carmen - mucho ^{justo}~~buono~~, mucho ^{justo}~~buono~~!

COSTELLO: ^{muchs justo} / WHAT KINDA TALK IS THAT, ABBOTT!

ABBOTT: Oh, you're just jealous because I speak Spanish!

COSTELLO: I can talk Spanish, too - mercy bocoops, tray beans, sashay la fumes!

ABBOTT: Costello - that's not Spanish - it's French!

COSTELLO: ^{Carmen,} / How d'ya like that, I talk French too! ^{aint that cute! Would you mind taking your left shoulder and putting it down please. See under my chin -}

ABBOTT: Stop interrupting, please! I'm sorry, Carmen - go ahead with the story of the opera!

CARMEN: Well, in the big scene I fall in love with Costello who is a Toreador. But he does not pay attention to me, because he is full of the bull - - - fighting!

COSTELLO: PUT THOSE WORDS CLOSER TOGETHER! THAT'S BULL FIGHTING.

CARMEN: ^{let me talk, too - Costello:- I'd love it -} / Then, one night, who passes my house? Louse! I'm sitting on my balcony. I look down at Louse and his eyes they come up to see me!

COSTELLO: Do they walk up or do they take an elevator?

ABBOTT: Will you let her finish?

COSTELLO: ^{if you don't talk better in that, were all finished!}
CARMEN: ^{may-} Thank you, Bud. In this scene, Costello, it is a beautiful moonlight night! I stand on the balcony, with a rose between my teeth! I throw to you the rose!

COSTELLO: (IMITATES) And I throw back to you your teeth!

Carmen: ^{my teeth is not false!}

ABBOTT: Costello, pay attention - Carmen's describing a love scene!

CARMEN: Yes, I am so in love with Costello, I am nervous and excited. My goose is covered with pimples.

COSTELLO: I know ^{exactly} how you feel - my mouth is stuck in my heart!

ABBOTT: Never mind him, Carmen - how does the scene end?

CARMEN: Oh, it's so lovely - the moon is shimmying down, and the stars are blanking in the sky. Louse is under the balcony on his milk horse!

COSTELLO: ~~READ THAT RIGHT~~ ^{Say that again! It's not milk horse!} - IT'S MILK WHITE HORSE!

CARMEN: That's right -- and then I sing to you this beautiful Spanish love song. Please - music!

MUSIC &
CARMEN: "I'M JUST WILD ABOUT HARRY"

(APPLAUSE)

17.45

19.10

NILES: Now the water in the old mill stream was flat -- like this...

ORCH: "DOWN BY THE OLD MILL STREAM" (THE LAST TWO NOTES ARE
PLAYED VERY VERY FLAT)

NILES: Yes, that's really flat -- and it can be worse in a
cigarette! 'Course, if you want a cigarette that won't
go flat no matter how many you smoke, get Camels!
You see, Camel cigarettes do have more flavor, because
of the expert way they're blended, because Camels are
made of costlier tobaccos. More flavor is what helps
Camel cigarettes hold up, pack after pack. Prove that
in your T-Zone, your taste and throat. There's nothing
like your own taste to tell you about Camel's flavor,
nothing like your throat to show you how really mild a
Camel cigarette can be. And remember, 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

2016

ABBOTT: Well, Costello, come on - we're almost ready to do that big scene from the opera Carmen! Here, help me put my make-up on!

COSTELLO: Okay, Abbott!

ABBOTT: Wait a minute! What's this you're putting on my face???

COSTELLO: That's coconut cream!

ABBOTT: But it's all sticky!

COSTELLO: Maybe I oughta take it out of the pie!

SOUND: DOOR OPENS SHARPLY:

BROWN: ALL RIGHT, EVERYBODY, STEP ASIDE, STEP ASIDE! WE'RE BRINGING IN THE BULL!

BLANC: LOUD SNORTS

BROWN: BE CAREFUL, EVERYBODY, HE'S ^{terribly} ~~VERY~~ VICIOUS!

BLANC: MORE SNORTS:

COSTELLO: Abbott - what is that!!!

ABBOTT: Costello, that's a bull, Don't you know what a bull is???

COSTELLO: Yeah - that's a cow's husband!

ABBOTT: That's right -- and here's the bull you're going to fight in the big scene!

COSTELLO: WHO'S GONNA FIGHT WHAT BULL, IN WHAT SCENE???

BROWN: Mr. Costello, when you fight this bull, may I suggest you wear a tuxedo!

COSTELLO: A tuxedo? What for?

BROWN: In case anything happens, all we have to do is fold your arms across your chest!

COSTELLO: ABBOTT, I AIN'T FIGHTIN' NO BULL!

ABBOTT: What do you mean?

COSTELLO: He ^{ain't} never done nothin' to me - why should I fight ^{that little} ~~the~~ bull!??
.....WHY DON'T YOU FIGHT HIM???

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ABBOTT: I'll tell you what we'll do. We'll play this fair and square. We'll gamble to see who fights the bull.

COSTELLO: Fair enough, We'll gamble!

ABBOTT: All right. Tell you what to do....you take a number. Any number from one to ten.

COSTELLO: I got it!

ABBOTT: And if I guess the number, you go in and fight the bull.

COSTELLO: I got the number.

ABBOTT: And if I don't guess it -- I'LL FIGHT THE BULL!

COSTELLO: I still got the number.

ABBOTT: Now, wait a minute. You got the number?

COSTELLO: Yeh-

ABBOTT: What number have you got?

COSTELLO: Eight!

ABBOTT: No - you lose, NUMBER NINE! Now, you fight the bull!

COSTELLO: COME ON NOW, ABBOTT -- THAT AIN'T FAIR -- THAT'S SILLY!

ABBOTT: What's silly about it?

COSTELLO: You told me to tell you the number and then you say -- THAT'S IT - I LOSE -- FIGHT THE BULL!

ABBOTT: All right, now wait a minute. I'll give you another chance.

COSTELLO: (MAD) YOU'LL GIVE ME ANOTHER CHANCE??

ABBOTT: Now, don't get excited about this. Take any number from one to ten, but don't tell me!

COSTELLO: I got it - and I'm not going to tell you the number!

ABBOTT: Oh, you won't tell me?

COSTELLO: No.

ABBOTT: Oh, keeping secrets from your buddy, your pal! Nice goings on, this is. You and I - we were raised together, we went to school together, we came from the same neighborhood together, we lived together, ate together, starved together ----

COSTELLO: THAT DON'T MEAN WE HAVE TO DIE TOGETHER!

ABBOTT: That's fine!

COSTELLO: I'm not going to fight that bull, and I'm not going to tell you the number!

ABBOTT: So, you won't tell me the number?

COSTELLO: No.

ABBOTT: All right - I'll guess the number!

COSTELLO: You gotta guess it!

ABBOTT: Was the number odd or even?

COSTELLO: It was even!

ABBOTT: Now, wait a minute - don't tell me. 'Don't tell me!

COSTELLO: I'm not gonna tell you.

ABBOTT: Was the number between 1 and 3?

COSTELLO: No. *I think I got him!*

ABBOTT: Was the number between 3 and 5?

COSTELLO: Yeh.-

ABBOTT: NUMBER FOUR!

COSTELLO: (AFTER PAUSE) THAT'S RIGHT! ---- HOW DOES HE DO THAT!

ABBOTT: There you are! Now, that automatically makes you fight the bull,

COSTELLO: NOT ME, ABBOTT! I'M GETTIN' OUTTA HERE!

ABBOTT: You can't do that, Costello! If you run out on me now, think of the hole it will put me in!

COSTELLO: AND IF I GO THROUGH WITH THIS BULL FIGHT, THINK OF THE HOLE THEY'LL PUT ME IN! ... Abbott, y'know people get killed goin' into a bull ring!

ABBOTT: No! Nobody ever got killed going in the bull ring!

COSTELLO: NO, IT'S TRYIN' TO GET OUT!

ABBOTT: But Costello, do you want to miss this opportunity for a great dramatic performance?? I'll tell you what I'll do - I'll rehearse you how to go into the bull ring, after that you won't have to be rehearsed!

COSTELLO: No - just hearsed!

ABBOTT: But just picture this situation - the flags are waving, the bands are playing, the crowds are cheering! You walk into the arena like a real matador, you face the bull like a picador - and you fight the bull like a toreador!

COSTELLO: AND ~~THEY~~ THEY CARRY ME OUT LIKE A CUSPIDOR!

ABBOTT: Oh, stop all this nonsense. You're going to play the big scene from Carmen whether you like it or not! Freddie, let's have the music; Ken, set the scene!

MUSIC: TOREADOR BRIDGE, FADING UNDER:

NILES: Ladies and gentlemen, the Abbott and Costello spanish onion players now present that ~~breath-taking~~ Toreador scene from Bizet's opera, Carmen -- starring Carmen Miranda as Carmen, and Lou Costello as that great Toreador, the workingman's choice - Manuel Labor! As the scene opens, Costello is about to fight the bull; Carmen wishes him good luck! She speaks.....

CARMEN: Ah, good luck, my pet Louse.

COSTELLO: THAT'S LOUIS! ...Go ahead - read the line again!

CARMEN: Ah, good luck, my pet! Louse, before you go into the ring, I want you to meet my father.

BLANC: (LOW SPANISH, GRUFF) Hello, Lucey!

CARMEN: That is not Lucey/^{Poppa} - that is Lousey..

COSTELLO: NOT LOUSEY! - IT'S LOUIS!

BLANC: Hello, Lucey!

COSTELLO: I'm glad ~~we~~^I got that straightened out!

CARMEN: Father, if Costello kill the bull, is it okay if I marry him?

BLANC: You are too young, Carmen!

CARMEN: But poppa, when you got married, you were only ten years old!

BLANC: I know, but there were twenty-five kids in my family - and they did not miss me till I was eighteen! ...Besides, this Costello does not look like a bull fighter!

COSTELLO: Oh no^{Mr. Miranda}???

One time I got in the ring with a savage bull!

(MEX) I look at de bull, de bull look at me, I look at de bull, de bull look at me. I look at de bull, de bull look at me. The bull is better looking dan me-e-e!!!

SOUND: CROWD CHEERS

ABBOTT: (OFF) (YELLS) C'mon, Costello - it's time for you to fight the bull!

COSTELLO: Okay, Abbott!

CARMEN: Wait, before you go - I want to give you a good luck charm! The last time my grandfather fought the bull, he wore this charm over his heart.

COSTELLO: What happened?

CARMEN: He got killed! ...Oh, my lover, I am going to sit in the box and watch you. You will see me with a red banana on my head!

COSTELLO: / *Red Banana!* THAT'S RED BANDANA!

SOUND: CROWD CHEERS

ABBOTT: (FADES IN) All right, Costello, let's go in the arena - this way ... the crowd is waiting for you to fight! And look, the bull sees your red cape! He's pawing the ground! Now he's coming at you with a snort!

COSTELLO: Right now I could use a little snort!

ABBOTT: No, I mean he's going to chase you!

COSTELLO: WHO ASKED FOR A CHASER!

BLANC: SNORTS

COSTELLO: ABBOTT! ABBOTT! WHAT SHOULD I DO!

ABBOTT: Don't be afraid of him - go ahead, pat him, pat him!

COSTELLO: He's liable to bite my hand off!

ABBOTT: Costello, bulls don't eat meat!

COSTELLO: Yeah, but he can taste it and spit it out!!

BLANC: MORE SNORTS.

COSTELLO: OHHH! CARMEN! HELP ME OUTTA HERE, WILLYA!

CARMEN: Costello, you are acting like a coward! You said you would face death for me.

COSTELLO: / *I know I said I'd face death for you,* BUT THAT BULL AIN'T DEAD!

CARMEN: Go ahead - fight, fight!

ALL: (MEL, JOHN, KEN) BOO! BOOOO!

CARMEN: You are making me the laughing stick!

COSTELLO: THIS IS NO TIME TO MIX UP THE WORDS!

ABBOTT: COSTELLO! Look out! The bull is charging!

COSTELLO: How much?

ABBOTT: Fifty!

COSTELLO: Seventy-five!

ABBOTT: One hundred!

COSTELLO: BINGO!

ABBOTT: Oh, don't be ridiculous! Look out for the bull! -Here
he comes!

SOUND: (FADE IN RUSHING HOOFS, TO BRAKE SQUEAL)

COSTELLO: (TENSELY) *Right there, bull - now stay where you are!*
Okay, Bull - here we are at last, face to face!

(SNORTS) It's either you or me! (SNORTS) BEFORE YOU
DIE, HAVE YOU GOT ANYTHING TO SAY?????

BLANC: (SNORTS INTO:) Yes, pal, did you bring your meat stamps??

COSTELLO: GET 'IM OUTTA HERE!

MUSIC: PLAYOFF

(APPLAUSE)

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

27.00

MUSIC: QUICK FANFARE

MC GEEHAN: Thanks to the Yanks of the Week! Tonight we salute Private Clyde L. Dunn, of Lafayette, Colorado, who was separated from an Army patrol on Bougainville. When four Japanese soldiers approached him, Private Dunn remained quiet, allowing one of them to step right over him; then he whistled softly, and as they turned, killed all four of them with his shotgun. In your honor, Private Clyde Dunn, the makers of Camels are sending to our soldiers overseas three hundred thousand Camel cigarettes!

27.31

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. Charles Laughton.

28.10

MUSIC: HUMPER "LIZA" (.....) FADE OUT ON CUE:

NILES: And now, here's Abbott and Costello with a final word...
ABBOTT: *Sorry Ken were a little late so just goodnight folks.*
~~Thanks, Ken Well, Costello, let's go home. We've got~~ *Goodnight Betty*

28.38

to get ready for next week's program!

COSTELLO: Who's our guest gonna be, Abbott?

ABBOTT: Oh, Charles Laughton!

COSTELLO: You mean good old Chuck???

ABBOTT: Good old Chuck! What kind of ~~talk~~ is that? Do you realize that Mr. Laughton is a very polished gentleman! He belongs to the upper crust!

COSTELLO: Upper crust???

ABBOTT: Yes, upper crust!

COSTELLO: Well, the last time I saw him, he was beginning to crumble!

ABBOTT: Oh, get out of here! Good night, folks!

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. Charles Laughton. And remember, Camel Cigarettes are packed to go around the world! Camels stay fresh, cool smoking and slow burning, because they're packed to go around the world! *28.40* This is Ken Niles wishing you a very pleasant goodnight from Hollywood. / *28.45*

MUSIC: THEME UP TO FINISH

ENGINEER: (CUT FOR HITCH-HIKE)

HITCH-HIKE

SHIELDS: More pipes smoke Prince Albert than any other tobacco in the whole world! You'll see why P.A.'s got so much Pipe Appeal when you try some! Get a big red two ounce package -- holds around fifty rich-tasting, swell-smoking pipefuls, every one of them no-bite treated for cool, tongue-happy smoking pleasure! Yessir, and Prince Albert's crimp cut, too, to pack and burn and draw just right!
More pipes smoke Prince Albert! It's the National Joy Smoke!

29.40

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