

RADIO

WILLIAM ESTY AND COMPANY
INCORPORATED

4/26/34

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COLUMBIA BROADCASTING SYSTEM

CAMEL PROGRAM NO. 42

TUESDAY MAY 1 1934

10:00 - 10:30 P.M.

CUE: (COLUMBIA BROADCASTING SYSTEM)
(20 seconds)

MUSIC: SMOKE RINGS

ANNOUNCER:

(ON CUE) Camel cigarettes.

(PAUSE) They never get on your nerves.

(PAUSE) This program is sponsored by the makers of
Camel cigarettes and Prince Albert Smoking Tobacco.

(SLIGHT PAUSE) Tonight the Camel Caravan brings
Colonel Stoopnagle and Budd...Miss Connie Boswell...
and Glen Gray and the Casa Loma Orchestral

MUSIC: LOVE ME OR LEAVE ME (Orchestra, chorus by Hunt)

BIZ: (DOORBELL)

T. Budd, there's someone trying to get into the studio.
Looks like that fellow we told especially to stay out.

H. Harry Von Zell, you mean?

T. No, that fellow in the curtain business.

H. Oh yes. Tell him to come in. I've wanted to talk to
that gentleman for a long time.

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T. (CALLING) Come in, Mister.

BIZ:

(DOOR OPENS)

T. (HIGH. DISTANCE) Hi, fellahs!

H. Hello, there. What's your name again, please?

T. Henry Q. Misfit.

H. Oh yes. Now I remember. You're the guy who makes side curtains for automobiles. You certainly do a nice job, Mr. Misfit.

T. Don't you dare say that! Don't you dast! That's a insult. I never do a nice job. My job is to make the curtains too small, so you have to pull 'em and yank 'em to get 'em on.

H. You pride yourself then, on always making the side curtains too small so they won't fit. Am I right?

T. Did you ever see any that fitted? Did you? Except, of course, on the Stoopnagle Straight Sixteen.

H. That goes without saying.

T. I wouldn't work for that company. Their sidecurtains fit. Especially on the closed models.

H. Especially on the closed models. I see. Seriously, Mr. Misfit.

T. Just call me Hank.

H. Seriously, Hank, I wonder if you'll be good enough to clear up what has been quite a mystery to me, and I'm sure all our listeners would be interested, too. Why is that side-curtains NEVER fit. Why do you always have to tug and pull on them until you either break the curtains or your arm?

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- T. Come closer. This is a secret I've never told before.
(QUIETLY) The whole trouble is with the manufacturer of the automobile. He always makes the spaces too big where the curtains go. So consequently, when we make the curtains, they are too small.
- H. Well, well. I've often wondered why that was. Now it's all very clear to me. Did it ever occur to you, though, that you might make the curtains larger, and save motorists all that trouble they have?
- T. Well, goodbye.
- H. Where are you going?
- T. I have to get to my school. I'm teaching school now, as a sort of a sideline.
- H. Teaching school? What do you teach?
- T. I teach people which way to turn their automobile windows up. Forward, and the windows go up, backward and they go down.
- H. Why have a school for that? Forward, up, backward, down. That's easy enough.
- T. I know, but no one ever learns that, no matter how long he has driven his car. The trouble is, though, that half the time, forward makes the window go down and backward it makes it go up. So I take the backward people and teach them to wind their windows forward and I take the forward people and teach them to wind their windows backward. It makes a nice thing of it.

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H. Yeah. I noticed your car standing outside when I came to the studio. The windows were all open.

T. The windows were all open? That doesn't seem right. I turned the handle forward on all of them. That's right, isn't it, to close them wind 'em forward?

H. It couldn't be right, because your windows were all open. So you're the fellow who teaches 'em, huh?

T. Yeah, I'm the fellow. Well, so long. I gotta get to my school.

H. So long, Mr. Misfit.

(BELL)

(CHORD)

MUSIC:

THE OLD DIRTY TRUNK IN THE ATTIC (Connie Boswell with orchestra, segue to harp background)

ANNOUNCER:

(ON CUE OVER HARP BACKGROUND)

Here's an invitation for everyone listening in from the makers of Camel cigarettes. They want you to join in the fascinating new game called "Know Your Nerves." This is the game which gives you twenty nerve tests that are fun to do -- together with the par scores made by champions and celebrities for you and your friends to shoot at! See if you can beat the champions in "Know Your Nerves!" It's easy to get your free copy of this entertaining game.

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Just send your name and address together with the fronts from two Camel packages to the Camel Caravan at Winston-Salem, North Carolina, or in care of the station to which you are listening. Your free copy of "Know Your Nerves" will be mailed immediately, postpaid. You spell Caravan C A R A V A N and the spelling of Winston-Salem is on every package of Camels. And may we remind you that Camels never get on your nerves.

MUSIC:

OUT OF SPACE (Orchestra)

- H. Colonel, for goodness sakes why that long black beard tonight, and the suit made of leaves and the bare feet and all that? For goodness sakes, you look just like the pictures I see of Adam.
- T. Thank you, Budd. That's exactly what I wanted you to say -- that I look just like Adam.
- H. What's the idea? Why dress up like Adam?
- T. I have a new job.
- H. Where's Eve?
- T. It's a good job, too. Want to know something about it?
- H. You can whisper it to me later, Colonel.
- T. I have a job dressing up as Adam. You see, there is an expression running rampant that goes like this: I don't know him from Adam. Didn't you ever hear someone say that?

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H. No, I didn't.

T. Well, for instance -- do you know a guy named Glen Gray?

H. Glen who?

T. Gray.

H. I don't seem to recall. No, Colonel, I don't believe I'd know him from Adam.

T. There you go. You thought you had never heard that expression. But I trapped you into it. Now that's my job.

H. Alright. I bit alright. But I don't see where you come in, dressed the way you are.

T. Well, if someone says: I don't know him from Adam, there ought to be a guy who is Adam around so the fellow can see the very guy that he doesn't know the other fellow FROM. That's where I come in. I charge a very small fee, but I do quite well. You see, I'm working my way through a magazine, selling subscriptions to college.

H. That's a splendid idea, Colonel. I'd like to see how it works, if you don't mind.

T. Alright. You find someone around here that you don't know from Adam, and ask 'em to come up in front of the microphone.

Let's see. Who's that pretty girl sitting over there on the other side of the stage?

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T. That's Connie Boswell; for goodness sakes, you know her.

H. She sings on some program, doesn't she?

T. Yeah, the Camel show. That's on Columbia Tuesdays and Thursdays. Two comedians, too. Let's see -- Phil Benny and Art Baker, I believe. No, Budd. Find a man you don't know from Adam.

H. Hey, Mister. Come 'ere a minute, will you? I don't know you from Adam. I wonder if you'll try a little experiment with the Colonel and me. Go ahead, Colonel.

T. Here, Mister. You take this script and read the lines I've written.

HESSE: Thank you very much.

T. Where does it say that?...Alright, Budd, your line is first.

H. How do you do?

HESSE: No, you do not know me from Adam.

T. No, that's the next line. The first line you say is: How do you do? See? Right there.

HESSE: How do you do.

T. Nice work. Now go ahead, Budd.

H. I do not know you from Adam, do I?

HESSE: No, you do not know me from Adam.

T. Very good. See how nice it fits in when you read it the way it's written?

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HESSE: This is sort of fun, I bet.

T. Where does it say that?

HESSE: I was just ad lubbing.

T. Let that go. Just a land lubber.

HESSE: Lubber Come Back to Me?

H. Never mind the funny stuff, now, Mister. We're the comedians on this show.

HESSE: Why don't you ever do any funny stuff, then?

T. Read the script, Mister.

HESSE: Howdy you do.

H. Howdy you do. I'm sorry, but I don't recall the name. I don't know you from Adam.

T. Hello, fellows. I'm Adam. I'm the fellow, Mister, that Budd doesn't know you from.

H. Seems to me I know you from somewhere.

T. That 'somewhere' in there ought to come out.

HESSE: Now what do I say?

T. You say: Well thank you, Adam.

HESSE: Well thank you, Adam....But I still don't see why you need to dress up like that! I'm your manager, you're Colonel Stoopnagle, and you are Budd.

H. That isn't in the script.

HESSE: I know a peachy joke about Adam and Eve. Know why Adam couldn't have the measles?

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T. It's why Eve couldn't have the measles.

HESSE: Well, it doesn't make much difference. Why couldn't Eve have the measles?

H. I give up.

HESSE: Because she'd had 'em.

T. Say listen. Who's writing your funny stuff nowadays, Mister?

HESSE: Stoopnagle.

H. Come on, Colonel. We gotta finish this thing. You're dressed as Adam and you hire yourself out to people who can't tell other people from Adam. And then when YOU show up, they can, because they have Adam there to compare someone with.

T. That's right. Well, I guess we might as well say goodbye for this part of the program.

HESSE: I know another funny thing that's peachy about Adam and Eve. This one is about whooping cough. The other was about measles.

H. Go ahead. But hurry.

HESSE: Why couldn't Eve have the whooping cough?

T. Why, Mister? Why couldn't Eve have the whooping cough?

HESSE: Because she'd had it!

(BELL SEVERAL TIMES)

MUSIC:
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IT'S FUNNY TO EVERYONE BUT ME (Connie Boswell
 and orchestra, segue to harp background)



ANNOUNCER:

(ON CUE OVER HARP BACKGROUND)

Steady smokers find out what a cigarette really has to offer. Camels never wear out their welcome by tiring the taste and jangling the nerves. Camels are not flat, heavy or sweet. They are rich in flavor, yet mild and delicate. And no wonder -- for it's a fact that Camels are made from finer, more expensive Turkish and Domestic tobaccos than any other popular brand.

(PAUSE)

America's favorite pipe tobacco is also produced by the Camel cigarette people. That's Prince Albert, the "National Joy Smoke." ^{acting of} ~~When you buy Prince Albert,~~ you get two ~~one~~ ounces and better smoking as well. —

Look at the stamp on the Prince Albert tin. ~~That's your assurance of full measure.~~ And good old "P.A." is made with a special process that banishes the bite and leaves a cool full-flavored smoke that will never bother your tongue.

See later

MUSIC:

1000 GOOD NIGHTS (Orchestra)

T. Budd, I had an old maiden aunt once.....

H. What was her name, Aunt Minnie?

T. ...and this maiden aunt of mine used to sit on the shore of the river where we lived and watch the freighters go by.

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- H. Apple freighters?
- T. No, you're thinking of fritters. These were freighters. And sometimes they'd go by light and sometimes they'd be loaded. One day one went by without a cargo and the old lady said to me: Lemmy, for goodness sakes, look at the waterline on that boat; it's ten feet above the surface of the water. Isn't that strange!
- H. The river was low that day.
- T. Now you've stolen my aunt's line.
- H. Well, wasn't the water low if it was so far below the waterline on the boat? You don't have to think much to understand that.
- T. So my aunt said: Lemmy, how low the water must be when it's so far below the waterline of the boat.
- H. I agree with her.
- T. Well, the thing tickled me so, that ever since I have had a sneaking desire to get into the waterline business.
- H. Well, all I can say is that you've got a great line to start with.
- T. Leave out the compliments until later, Budd, please.
- BOTH: So I have written a little play...
- T. ...in which you and I are partners in the Stoopnagle and Budd Wonder-about-waterlines Co. We are sitting at our desks overlooking the river, when YOU speak.

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BIZ:

(BOAT WHISTLES IN DISTANCE)

T.(cont)

Pay no attention to that whistle, folks. That's just Herman, the sound effects man.

H. (HIGH) Well, partner, more complaints from the river people. It is getting actually exasperating.

T. What are they complaining about now, Gladpebble?

H. Oh the same old thing, the waterlines. Only this morning, not twelve hours ago, someone called up to say that the steamer Minnie-hoho left her dock with the waterline way, way above the surface.

T. Have you tried raising the river a little?

H. Yes, I tossed stones into the darned thing for fifteen minutes this morning, but the Minnie-hoho just floated higher in the water and the waterline moved up with the boat. It's exasperating.

T. Have you tried lowering the waterlines? That suggestion just presented itself to me offhand.

H. Well, I found that if we lower it, we might lower it too far. Then naturally the whole boat would rise right out of the water, almost. That, too, would be exasperating.

T. That's three times you've been exasperated already in this part of the program.

H. I'm sorry; I thought it was only two.

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- T. Well, it's a problem we have alright, Gladpebble. But there's one thing that I notice quite perceptibly.
- H. Quite what?
- T. Quite perceptibly.
- H. Oh.
- T. ...and that is that when the Minnie-hoho goes out loaded with lumber, the waterline is always nearer the water than when she goes out without a cargo.
- H. Oh, I think that must have been a coincidence. Or else the water might have been higher than usual that day, what with all the spring gushets and all.
- T. Well, maybe. Perhaps we ought to call in an expert on the problem.
- H. Or we could refer it to a committee and forget all about it. Or else get rid of all our waterlines entirely.
- T. (BREAKING DOWN) No, no, Gladpebble. We couldn't do that. It wouldn't be fair to all those waterlines who have served us so faithfully these many years.
- H. (BREAKING DOWN) It would break my heart, too, partner. Waterlines have been a regular feature of our boats for years, with no additional charge to the customer except a small carrying charge of 10%. No, I say. I have it, Gladpebble! Let's get rid of the boats and just keep the waterlines.

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H. Or we could dispense with the waterlines and just have a river.

T. No, no. That wouldn't do.

H. I know; but listen: if you have a river, you have a waterline, because there's one on the shore wherever the river touches it.

T. That's true.

H. And also, if you have a river, there are always boats on it. So when you have a river, you have everything. Nice?

T. That's it! You've struck it! Then we'll just have a river. That's wonderful, old man; a river.

(ORCHESTRA PLAYS TWO BARS OF 'OLD MAN RIVER' AND UP TO FULL CHORD)

(BELL)

WHEN WILL I KNOW (Orchestra)

(APPLAUSE)

SMOKE RINGS

ANNOUNCER:

(ON CUE) The Camel Caravan is on the air again next Thursday evening at the same time...bringing Colonel Stoopnagle and Eudd...Miss Connie Boswell...and Glen Gray and the Casa Loma Orchestra. This program is broadcast from the Colonnades of Essex House in New York City

(THEME UP)

ANNOUNCER:

(ON CUE) Harry Von Zell speaking. This is the Columbia Broadcasting System. (FADE THEME) 20 seconds WABC - New York

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MUSIC:
BIZ:
MUSIC:

MUSIC
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Mr. Burton

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