

- EDDIE CANTOR'S CAMEL CARAVAN - CB # 19 -

MONDAY, FEBRUARY 6, 1939

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

Program No. 53

CANTOR	GLEE CLUB (11)	CUTTING COPY	P.A. OPERATOR
FIELDS	DONOHUE	KIRK	SCHUMANN
HOLZMAN	BUNKY	SPAN	STAGE HANDS
PARKS	RAPP	HANLON	SIDNEY MILLER
GORDON	MAURICE	KNIGHT	ED. MCDONALD
FAIRCHILD	PEARSON	WHITE	GEO. RAFT
ESTY (6)	FILE COPY	ADAM CARROLL	HANLEY STAFFORD
		SCHWEIGER	KAY ST. GERMAIN

MUSIC ROUTINE:

SELECTION:

1. TYMPANI ROLL
2. ONE HOUR FINISH
3. "TAKE U. OUT OF U.S.A." (PIANO)
4. ANNIE GAG AT PIANO (THREE KEYS)
5. "I MUST SEE ANNIE TONIGHT" (CANTOR)
6. TWO PIANOS REPRISE "ANNIE."
7. "JEEPERS CREEPERS" (KAY ST. GERMAIN)
8. REPRISE JEEPERS - (TWO PIANOS)
9. "SWEET GEORGIA BROWN" (CANTOR - PARKS)
10. OPENING
11. WHOOPEE

PARKS:

Let up and light up a Camel -- (ROLL ON TYMPANI)

CANTOR:

Wait, Bert -- we're not gonna do a program tonight!

PARKS:

Why? What's the matter, Mr. Cantor?

CANTOR:

Nothing at all -- we're gonna be on the air for the next half hour....But for years, people have written in asking how we get out a program...What happens behind the scenes...So tonight -- instead of presenting a program, we're gonna show our listeners how we prepare one...Let's say this is Monday night - (ORCHESTRA SNEAKS IN LAST FOUR BARS..."ONE HOUR") ....any Monday night...We're just finishing the program -- (SINGS) I love to spend each Monday with you....Good night!

(APPLAUSE) (CUED BY PARKS)

PARKS:

Well, Mr. Cantor, the program is over -- what do you do now?

CANTOR:

I walk into my dressing room (DOOR OPENS AND CLOSES) and I say to the writers, "Well, boys -- how did you like the program?" (1:00)

B:

It wasn't your fault.-- Did you get a look at that audience? They were the funniest looking people I ever saw!

CANTOR:

You're right. I've seen pleasanter faces on Chinese laundrymen washing Japanese shirts!

A:

You had the greatest gags tonight --

CANTOR:

I told you last night that the joke was no good.... About the man eating a chicken that was so tough, he threw it out of the window and threw his false teeth out after it and said, "You two fight it out together!"....That's no good....Next week we've gotta go for a different type of program. Listen, boys -- let's meet at my house where it'll be nice and quiet -- and we'll get out a good program. (1:30)

B:

A good program? What difference does it make what we write? Your delivery -- your personality -- the way you handle a gag!

CANTOR:

See you at the house, boys, and we'll work for about an hour.

A:

Okay, boss -- it'll be a pleasure.

SOUND: DOOR SLAM

A:

Some pleasure!....Did you hear him say work at his house for an hour? A fine hour! The only way we'll get out of that joint is to get a parole!

B:

And the stuff he feeds you....

A:

Remember the salmon we ate there last week? That same salmon was used in "The Spawn Of The North!"

B:

Look, I'm scared to go to his house on account of his dog -- this will be the third time I stole the dog's supper! (2:15)

A:

Y' know, Cantor isn't such a bad guy...True -- when he tells a joke he's not so hot...ah! but when he sings -- then he first makes you sick!

A:

Boy, if it wasn't for our jokes, where would he be?... He's got a personality like a dish of leftover mashed potatoes!

B:

That Cantor's the kind of a guy who makes coffee nervous! ....Let's get over to his house before he cuts our salary for being late.

SOUND: DOOR SLAM

(2:45)

HANLON:

We now take you to the home of Eddie Cantor...

SOUND: DOOR OPENS

BUTLER:

(VERY ENGLISH) (HANLEY STAFFORD) Oh, it's  
Mr. Cahntor's writing stahff...Come in, Gentlemen --  
(DOOR CLOSES) Mr. Cahntor will join you in the  
library directly.....

B:

Thank you.

SOUND: DOOR OPENS AND CLOSES

A:

Ohh, look at that big box of candy...I'll open it,  
and you grab some.

B.

Okay....here goes...Gee, this box is tough to open --  
I think I've got it -- there!

SOUND: BOX OPENING....BURGLAR ALARM RINGS

A:

Close it, quick! (ALARM STOPS) How do you like that  
-- a burglar alarm in a box of candy! (3:15)

B:

We'll fix him -- he forgot to lock this portable bar..  
Let's grab a couple of bottles of Ginger Ale.

A:

We'll never get away with it -- you know Cantor  
always counts 'em!

B:

I'll take a chance...I'll reach in and take one...

SOUND: MOUSETRAP SPRINGS

B:

Owwwwwwwww!

A:

What happened?

B:

I got my hand caught in a mousetrap!

SOUND: DOOR OPENS AND CLOSES

CANTOR:

Hello, lads -- been here long?

A:

No -- we just got here.

CANTOR:

Let me see...Hmmm -- two ginger ales, two lemon pops,  
root beer -- the soda is all here, but who took the  
cheese out of the mousetrap?

B:

I couldn't help it boss -- I was hungry. (3:50)

CANTOR:

Hungry -- huh? -- let's go to work!...The first  
thing we need is a good opening joke.

B:

I got it...Let's open with a stingy gag about Jack Benny.

CANTOR:

We can't do it...You can't tell a stingy joke about him, because as it happens, he is very liberal...It's a well known fact that Jack's servants are the highest paid in Beverly Hills....Of course, the day after they get paid the servants are always broke.

A:

How come?

CANTOR:

Benny put a slot machine in the kitchen!...Got any other ideas? (4:15)

A:

How about this...The Mad Russian says "I got a new horse and I call him "Opera"...And you say (BREAKING UP) Ha ha ha! "Why do you call your horse Opera?" And he says, "'Cause he runs very Faust!" (LAUGHS HEARTILY)

CANTOR:

If I use that joke on the radio, we'll all have to run Faust!....It's too corny!

B:

Wait a minute -- I've got a switch...How about doing it this way? "I call my horse Girdle 'cause he's never out in front."

CANTOR:

No, no -- that won't get a laugh!

A:

Maybe it'll get a laugh this way...Instead of saying  
"'Cause he's never out in front." -- You say --  
"'Cause he's always out -- " No, we can't do it  
that way!

CANTOR:

Here -- I got it!...The Russian says to me, "I got  
a new horse and I call him "Opera"...And I say, "Why  
do you call your horse 'Opera'?" And he says,  
"'Cause he runs very Faust!"...That's it! Now it's  
a good joke!.....See the difference, boys?

SOUND: DOOR OPENS AND SLAMS

(5:20)

PLUGGER:

(BREEZY) (LES WHITE) Mr. Cantor, I'm from the  
Robbins Music Company.

CANTOR:

Wait a minute -- I'm busy here with my writers.

PLUGGER:

Oh, but we've got a great tune for you to do on  
your program, Cantor...An anti-war song...Just  
listen to this.

(PIANO PICKUP....KEY Bb) (SINGS TO CORNY

ACCOMPANIMENT)

PLUGGER:

Oh, let's take the U out of the U.S.A.  
'Cause our country don't need any U-boats --

CANTOR:

Stop -- stop!

PLUGGER:

(CONTINUES SINGING) You can't stop a U-boat without  
a torpedo,  
From here to Toledo,  
I'm here to repeat -- Oh, let's take the U out of  
the U.S.A.  
I'm screamin' let's take the U out of the U.S.A....  
I'm shoutin'!  
Let's take the U out of the U.S.A. -- Three cheers  
for the Red, White and Blue!

CANTOR:

Listen -- wait a minute...You've got a great idea  
there -- but that lyric is terrible.

PLUGGER:

Don't worry about a thing, Cantor -- I'll go in the  
parlor here and straighten it right out for you...  
(FADES OFF SINGING....) Oh, let's take the U out  
of the U.S.A.... 'cause --

SOUND: DOOR SLAM

(6:10)

CANTOR:

Now boys, where were we with the jokes?

A:

We were trying to get an opening gag. (6:15)

CANTOR:

You concentrate on getting that opening joke, while I go and set a number with Fairchild...Edgar, are your musicians here?

FAIRCHILD:

Yep -- they're hungry -- but they're here.

CANTOR:

I've already picked my song, "I Must See Annie Tonight". Let's set a key for it. Go on Edgar, there's the piano. (FAIRCHILD PLAYS IN LOW KEY)

CANTOR:

(SINGS) Oh, I must see Annie tonight! -- Wait, that's too low. (FAIRCHILD PLAYS TWO TONES HIGHER) (6:35)

Oh, I must see Annie tonight! -- That's still too low!

(FAIRCHILD PLAYS VERY HIGH)

CANTOR:

(SINGING....ALMOST A SHRIEK)

Oh, I must see Annie Tonight -- Wait that key is way too high.

FAIRCHILD:

(SHOUTS) Say, if you don't hurry and pick a key -- you'll have to see Annie tomorrow! (6:55)

CANTOR:

Fairchild, I want you and the boys to fake it, now.

FAIRCHILD:

Okay.

SOUND: DOOR OPENS

PARKS:

Oh, Mr. Cantor -- Mr. Cantor!

CANTOR:

Bert Parks -- what are you doing here?

PARKS:

I'ts my mother --

CANTOR:

What happened?

PARKS:

I just heard from her...She wrote me --

CANTOR:

Yes, yes --

PARKS:

-- And it's the first time she didn't send me any  
fudge! (7:15)

CANTOR:

Bert Parks, remind me for your birthday to get you  
a copy of "Goldilocks and The Three Bears."

PARKS:

I got that for my last birthday!

CANTOR:

All right...Sit down, Bert -- I'm rehearsing a song  
for next Monday -- and you're in it...I'll give  
you a nudge when it's your turn...Fairchild --  
introduction.

ORCHESTRA: (INTRODUCTION)

(7:30)

CANTOR:

-12-

I must see Annie tonight, I must see Annie tonight,  
Is she cute, oh me, oh my, the birds tweet tweet  
when she goes by,  
If you saw her then you'd know why  
I must see Annie tonight.  
Hello Central, give me a line,  
Calling Bryant seven o nine,  
Hello, who's this? You're Mr. Glen?  
The man who runs the five and ten  
The number's wrong, I'll try again,  
'Cause I must see Annie tonight!  
She's got two eyes that shine.  
Two lips made for kissin'  
Oh! What I'm missin', so please don't delay,  
Hello Central, give me a line,  
Calling Bryant seven o nine,  
Hello, who's this? You're Mr. Bell?  
You've got some wedding rings to sell,  
The number's wrong, but the idea's swell  
Oh, I must see Annie tonight!

(PATTER)

(OVER VAMP) Annie is the gal I'm mad about  
But she's such a doggone gadabout --  
I'm in an awful pickle but at least I've got a nickel  
So I'll drop it in the 'phone  
An' then I'll listen for the tone

(DIAL PHONE EIGHT TIMES OVER ORCHESTRA EFFECT)

(VAMP) Bryant 9-333 - Is Annie there? NO SIREE --  
DIS IS DE FRESH AIR TAXI COMPANY  
AN' ANDY DOESN'T LIVE HEAH ANYMO'.

(ORCHESTRA)

(SONG) Oh, I must see Annie tonight,  
Bryant 9-222  
Hurry up, Central, and put the call through,  
Hello there -- Annie?

GORDON: (OFF-STAGE FILTER) How do you do?

(ORCHESTRA)

CANTOR: Oh I must see Annie tonight.  
PARKS: Mr. Cantor, there's a rumor along the main stem  
That Annie's got a job out at M.G.M.,  
Now I've called M.G.M. till my head's gettin' dizzy (CUT)  
CANTOR: Y'know why they don't answer?  
PARKS: Why?

CANTOR: The lion is busy!

(ORCHESTRA)

CANTOR: Oh, I must see Annie tonight --  
Bryant 8-789 -- (GUFFY: Hello!) (FILTER)  
Who's buttin' in on my line? (GUFFY: Go on, get huffy!)  
Why, it's Mr. Guffy!

GUFFY: How do you like that Cantor -- seven days in the week,  
three hundred and sixty-five days in the year -- and he  
must see Annie TONIGHT!

CANTOR:

Yes -- I must see Annie tonight,  
Of all the gals with whom I mingle,  
Annie alone sets my heart a-tingle,  
I wish she's make that telephone jingle (CUT-OFF)

(TELEPHONE RINGS)

Gee! I bet that's Annie now!

(LIFT RECEIVER)

Hello, Annie? Oh! -- No, Ida. No, Ida. Yes, Ida. --  
I'll be home, Ida.

CANTOR:

I -- won't -- see -- Annie -- tonight!

(GLEE CLUB JOINS)

ORCHESTRA: (CHORD)

(APPLAUSE)

(10:40)

CANTOR:

How long did the number run, Fairchild?

FAIRCHILD:

Two minutes and forty-five seconds.

CANTOR:

That's pretty long - maybe we ought to have a  
different song.

LES:

(OFF-STAGE MIKE) Oh -- let's take the U. out of  
the U.S.A...

CANTOR:

Oh it's that song plugger -- Look, Bert -- you'd  
better time that commercial -- Fairchild -- sneak  
in the music -- (10:55)

PARKS:

(SNEAK IN  
REPRISE OF  
"ANNIE")

Camel cigarettes, you know, are made of finer more expensive tobaccos -- Turkish and Domestic. Camels are matchlessly blended to give you mildness... without losing one iota of the choice tobacco flavor. You bet Camels are different...so mild that even people with sensitive throats can smoke as many Camels as they like...so rich in real tobacco flavor that...well, you just smoke Camels and you'll understand why Camels are the largest-selling cigarette in the world. On those days when everything seems to be going wrong, when your nerves are tense and high-strung...you'll find that a frequent pause to let up and light up a Camel can be mighty comforting to your nerves. You'll feel soothed...things will look a lot better. For smokers find that the costlier tobaccos in Camels are soothing to the nerves. So -- for something different in smoking enjoyment -- genuinely comforting to tired and jangled nerves-- (11:45)

SOUND: DOOR OPENS

A:

Wait a minute! Wait! Cantor -- now you can be proud of your writers!

SOUND: DOOR SLAMS

CANTOR:

What is it? Have you got an opening joke?

B:

Better than that -- we've got a super-colossal idea! Look -- Our trouble up to now has been that we've wrung dry all the ideas for comedy that are good for Eddie Cantor...But now we've got a new idea -- we just need one thing that'll put it over.

CANTOR:

Good -- good -- what is it?

B:

If you only had another baby!

CANTOR:

That's what you've been sitting out there figuring out?

A:

Why, it's terrific, Cantor -- think of the comedy!

CANTOR:

Wait a minute, boys -- there must be an easier way to get a laugh. (12:15)

B:

We've used all the gags on the five daughters, but if you had six --

CANTOR:

No -- no!

A:

You gotta do it, Eddie -- for the program -- for your public -- for Camels! (12:30)

CANTOR:

But fellows -- six daughters!..The stork is picketing me now!

A:

Come on, Cantor -- be a sport...It'll mean nothing to adopt a baby --

CANTOR:

ADOPT?!! Oh -- well! Let me think it over...Look, boys -- I've worked hard all day...Let me go upstairs and lie down for a while.

A:

Okay -- we'll be punching down here.

CANTOR:

And boys -- be careful of the bear trap in the bread box!

B:

How do you like that guy! (12:55)

SOUND: DOOR OPENS AND CLOSES...PHONE RINGS...LIFT RECEIVER

CANTOR:

Hello -- hello, this is Eddie Cantor.

VOICE:

(FIELDS) (ON FILTER) (OFFSTAGE) This is the William Morris Agency...About that guest star -- how would you like Hedy Lamarr?

CANTOR:

Wait till I ask my boys...(SHOUTS) Say, fellows -- how would you like Hedy Lamarr?

B:

Okay for me --see if she can get a friend for my partner!

CANTOR:

(ON PHONE)...All right...You can give her a contract.

VOICE:

(ON FILTER) Okay -- I'll do it. ... Say, by the way -- there's a young chap up here with a great song for you -- listen:

PLUGGER:

(ON FILTER) Ohh -- let's take the U out of the U.S.A.....

SOUND: CLICK OF RECEIVER

CANTOR:

That guy is all over...Well, I should worry -- I'm going upstairs and take a nap -- and dream about Hedy Lamarr!

SOUND: FOOTSTEPS...GOING UPSTAIRS (13:40)

RAFT:

(OFFSTAGE MIKE) (NO FILTER) Hey, Cantor!

CANTOR:

Why, George Raft!

(APPLAUSE)

.....What brings you over to my house?

RAFT:

Never mind that...Who are you getting your guest stars from?

CANTOR:

The William Morris Agency.

RAFT:

From now on you're getting your guest stars from me  
Who are you handling?

CANTOR:

RAFT:

Me!

(14:10)

CANTOR:

You? You're handling you? You're my guest star for next Monday? What am I paying you?

RAFT:

What are you getting?

CANTOR:

Well, I'm getting a very substantial salary.

RAFT:

Next week I'm getting it!

CANTOR:

Now, George, fun is fun -- I know you're a tough guy on the screen, but you're in my home now -- you don't have to act.

RAFT:

Listen, Cantor, I don't want any of your lip -- upper or lower!...I'm a nice guy...Y'know I'm a gentle soul -- I wouldn't harm a fly -- but if I'm not your guest star -- I'm gonna kick your teeth in!

CANTOR:

But they're not paid for -- I mean, that's no place to kick!...Besides, Hedy Lamarr is on her way --

RAFT:

On her way where?

CANTOR:

-- On her way to becoming the biggest star that MGM has got -- I think!...George, you're awfully neat with your clothes -- why do you put keys and things in your overcoat pocket and make it bulge out like that?  
(15:10)

RAFT:

The bulge in that pocket is not from keys!

CANTOR:

I think you might fit into this program -- if my two writers can find a spot for you.

RAFT:

They should -- I found a spot for them.

CANTOR:

What did you do?

RAFT:

Never mind -- can you typewrite, Cantor?

CANTOR:

Type? A little bit...Why?

RAFT:

Sit down and I'll dictate a program...We open with me dancing. (15:40)

CANTOR:

Wait a minute, George -- you can't dance on the radio...People can't see you -- and a radio audience has got to be entertained.

RAFT:

Do you sing on the radio?

CANTOR:

Yes.

RAFT:

Then I dance!

CANTOR:

Now look here, Raft!...You can't bulldoze me!....  
I know you're tough in pictures -- but I run this  
program!....And I say you're not going to dance on  
it!....You hear me?

RAFT:

(MENACINGLY) What did you say, Cantor?

CANTOR:

(WITH SOUND OF TYPING) We open with George Raft  
dancing!....Have you got your toe slippers with you?

RAFT:

What do you mean -- toe slippers?

CANTOR:

Oh, excuse me -- excuse me.

RAFT:

And don't type while I'm talking.

CANTOR:

I'm not typing -- that's my teeth chattering! (16:15)

RAFT:

Okay...After my dance I'll tell a joke....I'll tell  
the one about the hill-billy that got so drunk he  
saw pink Major Bowes.

CANTOR:

I won't let you tell those broken down jokes!

RAFT:

Listen, Cantor -- am I gonna have trouble with you?

CANTOR:

No, George, you won't have trouble with me -- I'm not Paramount! -- Always remember that.

RAFT:

Cantor, another crack like that, and you're off the program!

CANTOR:

I only wish I had a certain someone here to protect me. (16:40)

RUSSIAN:

(SINGS) Let's take the U out of the U.S.A. (APPLAUSE)

(FADING IN) Haddie Camphor, your worries are over -- I think I know where I can get you a guest star.

CANTOR:

You don't have to bother about a guest star -- look who's here -- George Raft.

GORDON:

He's gonna get one!

CANTOR:

No, no -- let me introduce you to him...But be careful what you say -- he's tough...Mr. Raft, this is the Mad Russian.

RAFT:

Hello.

GORDON:

Glad to know you, Mr. Riff.

CANTOR:

Riff? Raft!

RUSSIAN:

All right, Riff-Raff -- I meet anybody!....Say, you look familiar -- didn't I see you in the cinema?

RAFT:

I starred in the "Spawn of the North"...The epic of the salmon industry.

GORDON:

I saw that picture.

RAFT:

You did?....How did you like me?

GORDON:

Boy -- can you leap upstream! (17:40)

CANTOR:

Please, Russian --

RAFT:

Listen here, you Siberian Wolfhound.

CANTOR:

Careful, Russian -- he'll ruin you.

GORDON:

He will, eh?....I'll count to ten, and if he's not gone --

CANTOR:

Yes --

GORDON:

I'll count to twenty!....And if he's not gone then -- there'll be plenty trouble.

CANTOR:

For him?

GORDON:

No, for me -- I can't count past twenty! (18:00)

CANTOR:

George, please -- don't kill him, he gets laughs on my program...Do me a favor -- go in the parlor for a minute and I'll be right with you.

RAFT:

All right, Cantor -- but make it snappy. And remember -- I'm waiting.

SOUND: DOOR OPENS AND CLOSES

CANTOR:

You Mad Russian you!...That's George Raft, one of the biggest stars in pictures...Why, when he walks out on the screen, all the women in the theatre faint.

GORDON:

No ventilation, eh?

CANTOR:

No, no -- women are crazy about him -- girls fight over him.

GORDON:

So what? I walked into the Trocadero last night and two beautiful girls grabbed me. One pulled me this way -- one pulled that way...They fought over me for fifteen minutes.

CANTOR:

They did?

GORDON:

Yes -- but I wouldn't check my hat!  
(EXIT)  
(APPLAUSE)

(18:55)

CANTOR:

Get out of here, will you? I've gotta go upstairs  
and take a nap -- while these writers work on the  
program. (19:00)

SOUND: DOOR OPEN

MAN:

(HANLEY STAFFORD) Miss Kay St. Germain to see you,  
Mr. Cantor...!

CANTOR:

Oh -- Yes, Miss?

KAY:

Your producer, Vick Knight, said you would give me  
an audition.

CANTOR:

Right now? All right...What do you do?

KAY:

I sing a little.

CANTOR:

You're very pretty.

KAY:

You're pretty, too!

CANTOR:

Stop with that flattery...Although, I am pretty --  
and not a bad figure! Oh, Fairchild,..

FAIRCHILD:

Yes, Eddie.

CANTOR:

Miss St. Germain -- this is my conductor and pianist,  
Edgar Fairchild.

KAY:

I'm pleased to know you.

FAIRCHILD: Ditto!

(19:40)

CANTOR:

Did you ever hear such brilliant dialogue? People must swear Noel Coward writes our stuff...

Miss St. Germain -- will you hand the boys your music?....I'm going in next door to my writers.

SOUND: DOOR OPENS

A&B&PLUGGER:

(SING) Oh, let's take the U. out of the U.S.A.!

CANTOR:

What -- he's got you doing it!

SOUND: DOOR SLAM

(19:55)

ORCHESTRA: (INTRODUCTION) (APPLAUSE CUED BY PARKS)

KAY:

I don't care what the weatherman says  
When the weatherman says it's raining.  
You'll never hear me complaining,  
I'm certain the sun will shine.  
I don't care how the weathervane points  
When the weathervane points to gloomy,  
It's gotta be sunny to me,  
When your eyes look into mine.....

Jeepers Creepers -- where'd ya get those peepers,  
Jeepers Creepers -- where'd ya get those eyes?  
Gosh all git up, how'd they get so lit up?  
Gosh all git up, how'd they git that size?  
Golly gee -- when you turn those heaters on,  
Woe is me -- Got to put my cheaters on --  
Jeepers Creepers -- where'd ya get those peepers?  
Oh those weepers, -- how they hypnotize --  
Where did you get those eyes?

They bubble, they sparkle, they twinkle

(TWO BAR VOCAL BREAK)

I fell in love with you  
First time I looked into  
Them (ANSWER) there eyes!  
You've got a certain  
Little cute way of flirtin'  
With them (ANSWER) there eyes --

Golly gee, when you turn those heaters on,  
Woe is me, I got to put my cheaters on,  
Jeepers Creepers, where'd ya get those peepers,  
Jeep Jeep Jeepers, Jeepers Creepers,  
Where did ya get,  
How did ya get,  
Why did ya get,  
Where did ya get  
Those...eye.....s! JEEPERS CREEPERS!.

(APPLAUSE)

(22:10)

(FAIRCHILD AND CARROLL AT PIANOS PLAY "JEEPERS  
CREEPERS" SOFTLY UNDER FOLLOWING DIALOGUE)

CANTOR:

Kay St. Germain, that was as good a spanking as  
"Jeepers Creepers" will ever get...I wanna speak  
to you later about appearing on my program.

KAY:

Thank you, Mr. Cantor.

CANTOR:

Oh, by the way -- I'd like you to meet Bert Parks.

KAY:

I'm pleased to know you, Mr. Parks.

PARKS:

I'm delighted.

KAY:

What do you do with Mr. Cantor?

PARKS:

(MUSIC  
OUT)

Well -- have you ever heard the fellow who sells  
Camel Cigarettes on this program?

(22:35)

KAY:

Oh, you mean the charming boy with the divine voice who says Camels are the largest-selling cigarette in the world -- you mean, the soft-spoken, romantic young chap who says to avoid nerve strain by pausing now and then to let up and light up a Camel -- the perfectly adorable, stunning lad with the dark wavy hair who says Camels are soothing to the nerves because they are a matchless blend of finer, more expensive tobaccos, Turkish and Domestic? Oh, that enchanting person is YOU?

PARKS:

I don't like to say it, lady -- but you're walkin' smack-dab into an alienation of affection suit from the fudge department at Nunnally's Candy Shop. -- Let's sneak into the library,-- so we won't disturb Mr. Cantor. (23:20)

CANTOR:

Wait! Don't go in there -- you'll run right into George Raft...He's got a gun in his pocket...

KAY AND PARKS:

Ohh!

CANTOR:

Boy -- is he tough!...Go out this side door -- here he comes!

(23:30)

RAFT:

(VERY SWEETLY) I'm sorry to bother you, Eddie -- while you're so busy...But is there anything I can do to help you?

CANTOR:

George Raft!...Why the sudden change?

RAFT:

I just wanted to prove I could not only play tough parts, but I could be myself -- a gentleman.

(VERY SWEET) Now is it all right with you, Ed, if I do my dance on the program?

CANTOR:

No -- certainly not!

RAFT:

Oh -- this time you're beggin' to get your teeth kicked out! (24:05)

CANTOR:

Now he's tough again!...Will you make up your mind whether you wanna be Shirley Temple or Boris Karloff? ...Why must we fight?...Both members of the Screen Actor's Guild -- both behind in our dues -- why fight? You're a big success -- right now in pictures you're sitting on top of the world...And the way the women go for you!

RAFT:

Stop, will you?

(24:25)

CANTOR:

I mean it...I saw you make a personal appearance at the Paramount Theatre in New York...And the way they carried on -- such applause -- such yelling! Women threw their husbands out of the balcony!

RAFT:

No.

(24:35)

CANTOR:

You think I'm kidding? Ask Ida -- twice she had me over the railing!..It was all I could do to crawl back -- I would have dropped -- but I knew it was twenty cents extra in the orchestra!....

RAFT:

Eddie, I'm wondering how the women would feel about me if they really knew --

CANTOR:

If they really knew what, George?

RAFT:

(DRAMATICALLY) Promise this won't go any further, Eddie --

CANTOR:

I promise, George -- you can tell me...We're practically alone here...What is it?

RAFT:

Eddie --

CANTOR:

Yes --

RAFT:

I'm crazy about fudge! (SOBS)



CANTOR: I know what you've been through, Georgie -- I know what you suffered...And now I know why you want to dance...

RAFT: Yes -- to forget!

CANTOR: You dance -- and I'll sing with the help of Bert Parks -- another Fudge-Brother!...Fairchild and Carroll -- one chorus of "Sweet Georgia Brown"! (RAFT DANCES...CANTOR AND PARKS SING)

CANTOR: Who eats fudge with such a grudge  
As Sweet Georgie Raft?

PARKS: Great big hunks, terrific chunks,

CANTOR: Who?

PARKS: Sweet Georgie Raft!

CANTOR: What's he munch and crunch at lunch  
before, during, aft?

PARKS: He'll slave and he'll drudge,  
If he can have fudge!

CANTOR: It's a ritual, it's habitual,  
Fudge is his diet.

PARKS: He won't budge without his fudge

CANTOR: He'd soon start a riot!

(SLOWER)

PARKS: Courts of justice have their judge,

CANTOR: Orange trees must have their smudge!

PARKS: But Raft and I must have our fudge...

ALL: (WITH GLEE CLUB) Sweet Georgie Raft!

(APPLAUSE) (STRETCH APPLAUSE HERE IF NEEDED) (27:50)

CANTOR:

That was very nice, Georgie -- and if we only had  
a program --

A:

But we have a program, Boss!

CANTOR:

What program? We wasted a whole evening.

B:

We have not -- we took down everything that was  
said and done here tonight...Here it is...

CANTOR:

You two boys are the greatest --

BOTH:

Writers --

CANTOR:

-- Stenographers I ever had!.....Bert, look --  
the boys have actually written a program --  
and with our regular opening -- we're set....Let's  
rehearse it.

(28:25)

PARKS:

Yes sir.....Let up and light up a Camel!

(TYMPANI)

GLEE CLUB:

Let up -- and light a Camel.

(ECHO)

Light up your face with a smile...for

We want Cantor. Here comes Cantor!

It's.....

Eddie Cantor's (PIANOS)

Camel (PIANOS) CARAVAN!

ORCHESTRA: (TAG)

(NO APPLAUSE)

PARKS:

(SNEAK (ON CUE) The Camel Caravan, starring Eddie Cantor  
IN  
"WHOOPEE" and guest-starring George Raft! -- This half-hour  
AFTER  
"CARROLL") of entertainment is made possible by the millions  
of Camel smokers who appreciate costlier tobaccos.  
They have made Camel the largest-selling cigarette  
in the world! Remember that C-A-M-E-L spells true  
smoking pleasure! -- And speaking of pleasure, here  
is -- EDDIE CANTOR!

ORCHESTRA: (SWELLS AS CANTOR ENTERS)

(APPLAUSE)

(29:25)

CANTOR:

Thank you. Hello, everybody...Hello, Bert...Some weather we had this week, wasn't it? One day the sun was shining, the next day it was raining -- then it snowed.

PARKS:

No!

CANTOR:

Honestly -- it snowed in Palm Springs...It was so cold there that the farmers had to milk the cows with a blowtorch!...Honestly, hens were laying snowballs...One farmer walked out to the hens, and said "What is this?"...And the head chicken looked up -- And said,

"This is the COLUMBIA...BROADCASTING SYSTEM."

(APPLAUSE CUED BY HANLON AND PARKS)

(NO THEME MUSIC AFTER SYSTEM CUE)

(30:00)