

The Flying Deuces.

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

May 2026 Edition —Volume 2, Issue 3



Copyright 2026—theflyingdeuces.co.uk/

Nothing in the club magazines, or from our website may be reproduced without prior written permission.

The Flying Deuces.

April 2026 Edition
Volume 2, Issue 2



Pardon My Sarong

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

Welcome to the May 2026 edition of our newsletter. It's sunny days ahead, British heatwave one day and downpours the next two days, heat gets muggy and the rain didn't do anything to cool it down.

But soon holidays will soon be booked and the old BBQ's will be gotten out of storage. But for now enjoy this months newsletter.



INSIDE THIS ISSUE

- 2 – Newsletter Intro
- 3–4 Call of the Cuckoo
- 5– Sol M. Wurtzel Producer
- 6–8 Lee Salome Patrick
- 9–11 Milton Suskind Songwriter
- 12–34 Bud & Lou Radio Script
- 35–41 O/S Age Verification Law
- 42–Sudoku
- 43–Newbury News



Call of the Cuckoo (1927) Laurel & Hardy

Call of the Cuckoo (1927) is a Hal Roach two-reel silent film released by Metro-Goldwyn-Mayer. The film's principal star is comedian Max Davidson, though the film is just as well known for cameos from other Roach stars at the time. These cameos include renowned supporting player James Finlayson, Charley Chase, and a pre-teaming Stan Laurel and Oliver Hardy.

Papa Gimplewart exchanges his house, in order to escape the antics of his strange next-door neighbors, the "cuckoos", often assumed to be inmates in a lunatic asylum. They include characters played by Laurel and Hardy. Their activities include shooting an apple perched on someone's head, and carrying bricks on a human wheelbarrow. Unfortunately, the new house turns out to be jerry-built, put up in two days. The electrics, water taps and cooker are cross-connected. During the housewarming party, a fight breaks out between the guests. After several disasters occur, Papa Gimplewart asks, "Is there anything else can happen?". He then realizes that the same strange neighbors have just moved in next door.

Among the disasters are a mop removing the pattern from the kitchen floor, dirty bath water leaking from upstairs onto a meal, and a piano which slides down a sloping floor, crashes through a wall and demolishes the family car.

The couple's teenage son always lurks annoyingly, puts off the first house buyer by explaining about the neighbors, and repeatedly balks his father's attempts to fix the flooring.

The opening cast list and some intertitles vary between several versions of this film. For example, the 1955 Blackhawk Films edition omits Leo Willis, and replaces "chivvy" with

"nose".

Laurel and Hardy have close-cropped hair from making their previous film *The Second Hundred Years* just days earlier.

Excerpts from this film appeared in the Robert Youngson 1965 documentary *Laurel and Hardy's Laughing 20's*.

Cast

Max Davidson as Papa Gimplewart

Spec O'Donnell as love's greatest mistake

Lillian Elliott as Mama Gimplewart

Leo Willis as party guest

Stan Laurel as asylum inmate

Oliver Hardy as asylum inmate

Charley Chase as asylum inmate

James Finlayson as asylum inmate

Frank Brownlee as prospective house buyer (uncredited)

Edgar Dearing as party guest (uncredited)

Otto Fries as party guest (uncredited)

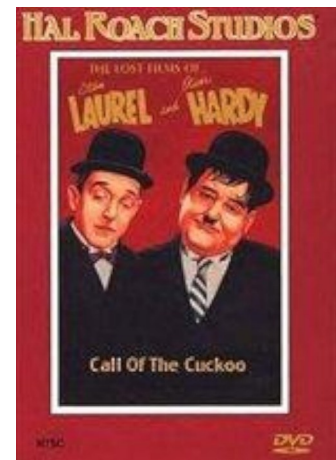
Charlie Hall as asylum inmate (uncredited)

Fay Holderness as party guest (uncredited)

Charles Meakin as house buyer (uncredited)

Lyle Tayo as party guest (uncredited)

Directed by Clyde Bruckman



Call of the Cuckoo (1927) Laurel & Hardy

Written by H. M. Walker (titles)

Produced by Hal Roach

Starring Max Davidson

Cinematography Floyd Jackman

Edited by Richard C. Currier

Distributed by Metro-Goldwyn-Mayer

Release date October 15, 1927

Running time 18:42

Country United States

Languages Silent film / English intertitles



Sol M. Wurtzel Producer

Solomon Max Wurtzel (September 12, 1890 – April 9, 1958) was an American film producer.

Born in New York City, the second of five brothers; his parents were both Polish Jews from the village of Ulanow (Surname Wurtzel is a variant spelling of German and Yiddish wurzel, root in English). Wurtzel worked as an executive assistant to William Fox, founding owner of the Fox Film Corporation.

In 1911, Wurtzel hired Alan E. Freedman as a bookkeeper for Fox's fledgling film processing laboratory. Freedman would remain for over 50 years, eventually turning the operation into the gargantuan "Color by DeLuxe" DeLuxe Laboratories.

In 1917, Fox sent Wurtzel to California to oversee the studio's West Coast productions. Early in Wurtzel's career, he shepherded Fox's Hollywood studio through the Spanish Flu pandemic. He developed a formula for creating consistently profitable B movies that are heralded today.

During his 34 year career at Fox and 20th Century Fox, Wurtzel supervised over 700 hundred films (many uncredited)[2] including a large number of the Charlie Chan, Mr. Moto and Jones Family series as well as other successes such as Bright Eyes in 1934, starring Shirley Temple and featuring her enduring trademark song: "On the Good Ship Lollipop".

He discovered young director John Ford who later went on to earn 4 Academy Awards. He also discovered and made a star of famous cowboys Will Rogers and Tom Mix.

Wurtzel cast dancer Rita Hayworth (credited under her given name Rita Cansino) in her first film role, the 1935 production Dante's Inferno. He gave an unknown Marilyn Monroe her first walk-on in his 1947 production of Dangerous Years.

He produced several of Laurel and Hardy's later comedies in the 1940s, including

Great Guns (1941), A-Haunting We Will Go (1942), Jitterbugs (1943) and The Big Noise (1944). In 1943, he produced Chetniks! The Fighting Guerrillas on the guerrilla resistance movement in Serbia.

Wurtzel married Marian Bodner, who immigrated to New York from a small Polish shtetl, in 1912. They had two children Paul Wurtzel, who worked in his father's production company Sol M. Wurtzel Productions and went on to become a prolific assistant director for multiple television series, and Lillian Wurtzel Semenov, who compiled and edited a book of letters between her father and his boss William Fox.

Wurtzel cofounded and served as the first President of Temple Israel of Hollywood.

Ill for many years following a stroke in 1953, Wurtzel died at his home in Hollywood on April 9, 1958. John Ford and Rabbi Max Nussbaum delivered eulogies at his funeral at Temple Israel of Hollywood attended by 400 mourners. Wurtzel was interred in the Hillside Memorial Park Cemetery in Culver City, California.

The Wurtzel-Neff Estate on Bellagio Road in Bel Air, Los Angeles was designed by Wallace Neff and completed in 1932.



Lee Salome Patrick

Lee Salome Patrick (November 22, 1901 – November 21, 1982) was an American actress whose career began in 1922 on the New York stage with her role in *The Bunch and Judy* which headlined Adele Astaire and featured Adele's brother Fred Astaire.

Patrick continued to perform in dozens of roles on the stage for the next decade, frequently in musicals and comedies, but also in dramatic parts like her 1931 performance as Meg in *Little Women*. She began to branch out into films in 1929. For half a century she created a creditable body of cinematic work, her most memorable being as Sam Spade's assistant Effie in *The Maltese Falcon* (1941), and her reprise of the role in the George Segal comedy sequel *The Black Bird* (1975). Her talents were showcased in comedies such as the Jack Benny film *George Washington Slept Here* (1942) and as one of the foils of Rosalind Russell in *Auntie Mame* (1958). Dramatic parts such as an asylum inmate in *The Snake Pit* (1948) and as Pamela Tiffin's mother in *Summer and Smoke* (1961) were another facet of her repertoire. She played numerous guest roles in American television, but became a staple for that medium during the two-year run of *Topper*. As Henrietta Topper, her comedic timing played well against Leo G. Carroll as her husband, and against that of the two ghosts played by Robert Sterling and Anne Jeffreys. Patrick lent her voice to various animated characters of *The Alvin Show* in the early 1960s.

Lee Salome Patrick was born on November 22, 1901, in New York City, to entertainment journalist Warren Patrick and Marie S. (Conrad) Patrick. By 1937, Patrick married newsman-writer-publicist Tom Wood, author of *The Bright Side of Billy Wilder*, primarily, and remained married 45 years, until her death. They had no children. During her career in Hollywood, she was not in good standing with gossip columnist Louella Parsons, and this conflict kept her career stuck in the "B" ranks. Wood wrote a frank piece on Parsons which did not go over well with the columnist.

Patrick debuted on Broadway in November 1922 in the ensemble of *The Bunch and Judy*, which ran for eight weeks.[6] In September 1924 she returned to Broadway in an 8-week run of *The Green Beetle* at the Klaw Theatre, portraying the lead characters' daughter who escaped a murder attempt.

The Undercurrent was only the first of 5 plays in which Patrick honed her talent in 1925. *The Back-*



slapper (1925) was a political drama that ran for 33 performances with Patrick in a supporting role as Mrs. Kennedy. Patrick performed more comedy later in 1925: *Bachelors' Brides* was a farce in which she played a guardian angel; *It All Depends* was another comedy, The farce *A Kiss in a Taxi* completed Patrick's stage work of 1925.

The Shelf (1926) ran for 32 performances. Patrick acted in three plays in 1927: the 12-performance comedy *Baby Mine*; the equally brief *The Matrimonial Bed*; and *Nightstick*, an 84-performance run through January 1928. The 24-performance *The Common Sin* was the only other play she did in 1928.

June Moon gave Patrick her longest run of her stage career, 273 performances in 1929 and 1930, and 48 performances in 1933. She rounded out 1930 with the 13-performance run of *Room of Dreams*. *Privilege Car* was her first play of 1931, but she soon was on stage in the musical *Friendship* and finished out that year with 17 performances as Meg in *Little Women* One of the briefest plays of her career was *The Girl Outside* in 1932, which ran for 8 perfor-

Lee Salome Patrick

mances; however, that one came on the heels of *Blessed Event* that had run for 115 performances.

After *Shooting Star* in 1933, and *Slightly Delirious*, her only play of 1934, Patrick began to look towards a film career. *Knock on Wood*[28] and *Abide With Me* did not fare much better for her. She had a long run of 169 performances in *Stage Door* in 1936–1937, but only did one more Broadway play after that, the comedy *Michael Drops In*.

Patrick had the starring role in her first film, *Strange Cargo*, an early American sound production for Pathé released on March 31, 1929. In this remake of producer Benjamin Glazer's *Missing Man*, British actor George Barrard played her leading man. It was another six years before she made another film: *The Casino Murder Case* for MGM. She had a bit part as a nurse in the film, which brought her together for the first time with Leo G. Carroll, with whom two decades later she worked on the television series *Topper*.

She remained in Hollywood and appeared in *Border Cafe* (1937). Over the next several years, she played numerous supporting roles, without attracting much critical attention. Patrick appeared in *The Maltese Falcon* (1941) as Effie Perine, the loyal and quick-thinking secretary of Humphrey Bogart's Sam Spade. Perine was one of Patrick's more enduring film characterizations. The same year, she appeared in a leading role as an intelligent, crime-solving nurse in *The Nurse's Secret*.

Her other films include *The Sisters* (1938), *Footsteps in the Dark* (1941), *Now, Voyager* (1942), *Mrs. Parkington* (1944), *Gambler's Choice* (1944), *Mildred Pierce* (1945), *Wake Up and Dream* (1946), *Caged* (1950), *There's No Business Like Show Business* (1954), *Vertigo* (1958), *Auntie Mame* (1958), *Pillow Talk* (1959), *Summer and Smoke* (1961), and *7 Faces of Dr. Lao* (1964).

In the mid-1960s, Lee retired to travel and paint in Orange County, California, but was coaxed back one more time to Hollywood.



Her final film role was a reprise of the character Effie Perine in *The Black Bird*, a spoof of the *Maltese Falcon*, starring George Segal as Sam Spade, Jr., who in the storyline was forced to continue his father's work and to keep his increasingly sarcastic secretary; the film attempted to turn its revered predecessor into a comedy. The only actor joining her from the original cast was Elisha Cook Jr. The film premiered May 9, 1976.

Patrick appeared on television in the sitcom *Topper* (1953–1955) with Leo G. Carroll, Anne Jeffreys, and Robert Sterling.

She made several appearances as the mother of Ida Lupino in the sitcom *Mr. Adams and Eve* (1957–1958). In 1962 she played Mrs. Carreway, who mistook Marshal Micah Torrance to be her long lost husband, in *The Rifleman* episode "Guilty Conscience." In 1963, she appeared as Aunt Wilma Howard in the episode "Skeleton in the Closet" of the sitcom *The Real McCoys*.

In 1965, she appeared as Mrs. Ashton Durham in the episode "It's a Dog's World" of *Hazel* and as Cora Prichard in an episode titled "Noblesse Oblige" during the show's final season. She turned in a voice performance as Mrs. Frumpington in an episode of the animated series *The Alvin Show*, which

Lee Salome Patrick

may be heard on the soundtrack LP by David Seville and The Chipmunks. Patrick made three appearances on *I Married Joan*.

Patrick died suddenly on November 21, 1982, from a heart seizure at Laguna Beach, California, a day before her 81st birthday.



Milton Suskind

Milton Suskind, also known by the pseudonym Edgar Fairchild, (June 1, 1898 – February 20, 1975) was an American pianist, composer, songwriter, music arranger, music editor, and conductor. He used his own name as a classical pianist and for his music compositions written in the tradition of Western classical music. He adopted the pseudonym Edgar Fairchild when performing, recording, and composing popular music such as jazz. He began this practice at the Ampico Company where he made piano rolls as a performer and arranger from 1917 through the 1920s in a variety of music genres. His work as a music editor at Ampico was equally diverse with his role as music editor extending from overseeing the Ampico rolls of classical pianist and composer Sergei Rachmaninoff and those made by jazz musician Eubie Blake.

Suskind wrote the score to the Broadway musical *Florida Girl* (1925), and was a contributing composer to the Broadway shows *The New Yorkers* (1927) and *The Illustrators' Show* (1936). He also worked as the pianist in the pit orchestras of several Broadway shows; sometimes in piano duos which led to him forming music partnerships with first pianist Ralph Rainger in the 1920s and later Adam Carroll in the 1930s.

In 1938 Suskind went to California to work as the conductor for Eddie Cantor's NBC Radio program. He served as Cantor's music director through 1944 during which time he earned the nickname "Cookie Fairchild". Under his Fairchild pseudonym he worked in Hollywood as a film score composer and conductor. He was under contract with Universal Pictures from 1944-1948. In addition to writing scores to several Universal films, he also worked as a songwriter for film; most often in collaboration with lyricist Jack Brooks.

The son of Sigmund Suskind and Teofila "Tillie" Suskind (née Vorzimer), Milton Suskind was born in New York City on



June 1, 1898. He began studying the piano at the age of seven, and at the age of ten he won a scholarship to study at the Institute of Musical Art (now the Juilliard School). At Juilliard he studied the piano and composition. His teacher in the latter subject was Percy Goetschius. Along with his classmate Jacques Wolfe, he was one of 32 piano majors who graduated from the school in 1915. He then began his career as a concert pianist. He was a soloist with the New York Symphony Orchestra under conductor Walter Damrosch at the age of sixteen. In 1916 he performed Ludwig van Beethoven's Piano Concerto No. 4 at Aeolian Hall in a concert featuring students and graduates of the Institute of Musical Art.

Suskind also pursued graduate studies in composition at the Institute of Musical Art. He and the pianist Reuven Kosakoff performed his Prelude and fugue for two pianos in a concert featuring the music created by the school's composition students in 1918.

In 1926 *The Philadelphia Inquirer* stated that "[Suskind] is known to the musical and theatrical world as two distinct individuals. One of these is Milton Suskind, which is his own name, and under which he writes and plays music of a high order, and the other is Edgar

Milton Suskind

Fairchild, a cognomen which he has assumed for the more popular form of music."

In 1917 Suskind began working as a staff pianist, music arranger, and editor for the Ampico Company which specialized in making reproducing pianos. He made several piano roll recordings as both a classical and popular music pianist for Ampico; using his own name for the classical music recordings and the pseudonym Edgar Fairchild for popular music genres like jazz. With pianist Arthur Loesser he made a piano roll of Pyotr Ilyich Tchaikovsky's *Pathétique Symphony* in 1920 which was conducted by Artur Bodanzky. A somewhat novelty piano roll he recorded for Ampico was *Melody in A Major* by Charles G. Dawes, the 30th Vice President of the United States. Other works he recorded for Ampico included Robert Schumann's *Novelletten*, Ethelbert Nevin's *A Day in Venice*, and the overture to Franz von Suppé's *Pique Dame* which he performed with Julius Bürger to name just a small number.

Suskind served as Sergei Rachmaninoff's music editor for the thirty Ampico piano rolls that Rachmaninoff made for the company. He served as editor and assistant pianist for Ampico recordings made with Eubie Blake in late 1917 and early 1918; including a recording of "Good Night Angeline". Included on the record *Blues and Rags* (1917-1921), *AllMusic* described this recording as a "rare piano duet" as Blake did not often perform with other pianists.

He wrote the score to the musical *Florida Girl*; a work which premiered in October 1925 with the title *Oh You!* at Poli's Theatre in Washington, DC. Its name was changed to *Florida Girl* and it opened at Broadway's Lyric Theatre on November 2, 1925 where it ran for forty performances. While *The New York Times* gave a positive review of the performances of its stars Lester Allen and Vivienne Segal, it was skewered in *Variety* with its critic dismissing the work as "boresome, tedious, uninspired, brazenly plugging production that masquerades as entertainment." He later co-authored the music to the 1927 musical *The New Yorkers* with Arthur Schwartz and Charles M. Schwab, and was one of several contributing composers to the 1936 revue *The Illustrators' Show* which featured lyrics by Frank Loesser. He also wrote the title song used in the Broadway play *Lady Precious Stream* (1936).

In the mid 1920s Suskind was the pianist for *The Earl Carroll Vanities* on Broadway, and in 1925 he

recorded music from the show as a member of Ross Gorman's *Earl Carroll Orchestra*. In 1926 he used the Fairchild pseudonym for several recordings he made as a solo pianist with Ralph Rainger and his orchestra for the *Victor Talking Machine Company*; including a medley of songs from *George White's Scandals*. Suskind had earlier performed in the 1922 iteration of the *Scandals* as a member of the *Original Piano Trio* whose other members included George Dilworth and Herbert Clair.

In November 1926 Suskind performed in concert with the violinist Arcadie Birkenholz at The Town Hall with a program that included George Frideric Handel's *Violin sonata in D major*, Camille Saint-Saëns's *Violin Concerto No. 3*, Ernest Bloch's *Baal Shem*, Fritz Kreisler's *La Gitana*, Henryk Wieniawski's *Caprice*, and music from Nikolai Rimsky-Korsakov's *The Golden Cockerel*. It was one of several concerts the two men performed together at that venue.

Under his Fairchild pseudonym, Suskind also worked as the pianist for several other Broadway shows;^[3] including *Queen High* (1926) on which he worked with fellow pianist Ralph Rainger. The two men formed a piano duo act, Fairchild & Rainger, which they toured successfully in vaudeville. In the 1928 Broadway musical *Cross My Heart* Fairchild & Rainger played as a member of the *Rialto Trio*.

Other Broadway shows for which Suskind played included *Calling All Stars* (1934) and *Babes in Arms* (1937). The other staff pianist in *Babes in Arms* was Adam Carroll whom played with Suskind in the piano duo Fairchild & Carroll. At the behest of Richard Rodgers and Lorenz Hart the duo recorded the songs "Where or When" and "Imagine" with Liberty Music Shop Records in 1937. That same year they shared top billing with Marian Anderson on the July 18, 1937 broadcast of the radio program *The Magic Key* of RCA. By himself Suskind made a 1937 record with the

Milton Suskind

studio ensemble Jimmy Ray and his orchestra.

Suskind used his pseudonym Edgar Fairchild in his later career in radio and film. In 1934 the singer Jack Whiting introduced his songs "A Recipe for Love" and "Knock Wood" on the radio." In 1938 he began working as a conductor for NBC Radio for a reoccurring program starring Eddie Cantor with the program's orchestra billed as the Edgar Fairchild Orchestra. At this time he was still living in New York City, and commuted to California when making the radio program in Los Angeles. Some of the guest stars who sang with his orchestra on the program included Broadway star Fanny Brice and opera singers Giovanni Martinelli and Gladys Swarthout. In November 1940 he conducted a choir that supported Dinah Shore when she performed the song "Yes, My Darling Daughter" on Cantor's program. He notably conducted the Edgar Fairchild Orchestra for a 1942 soundie short film starring Ginny Simms and Gale Gordon in which they performed the song "Rose of No Man's Land".

Suskind returned to Broadway in 1939 to perform with Cantor in his show at Loew's State Theatre. He ultimately moved to California as his conducting opportunities in Los Angeles expanded. He gained the nickname "Cookie Fairchild" while leading the radio orchestra for Cantor's program during World War II. The program became associated with the charity March of Dimes which it promoted. During the war, he and his wife entertained American troops stationed at the Desert Training Center (known as Camp Young). He was still conducting Cantor's program as late as February 1944.

Suskind made his first foray into the

film industry working for Universal Pictures as Deanna Durbin's vocal coach for the film Christmas Holiday (1944). After this project, he signed a four year contract with Universal to work in the studio's music department. He continued to serve as Durbin's "personal music director" on other films such as Because of Him (1946). With lyricist Jack Brooks he wrote seven songs for the Abbott and Costello film Here Come the Co-Eds; some of which were performed by Peggy Ryan and others by a musical group led by Phil Spitalny. He later re-teamed with Brooks to write songs for the films Frontier Gal (1945), The Naughty Nineties (1945), and Idea Girl (1946). They also wrote the songs "Heartbreak", "I Want to Be Talked About", and "Time Will Tell" for the film Black Angel (1946) which were sung by June Vincent.

Suskind wrote the film scores to several Universal films in the mid to late 1940s, including In Society (1944), Pursuit to Algiers (1945), Senorita from the West (1945), Little Giant (1946), Blonde Alibi (1946), She Wrote the Book (1946), and For the Love of Mary (1948). For RKO Pictures he wrote the score to If You Knew Susie (1948). He also worked as the music director for several other films; including conducting the music for the 1944 musical film Can't Help Singing which featured a score by Jerome Kern and Yip Harburg, and the 1945 horror film House of Dracula for which he also composed the music.

Suskind died at Woodland Hills Hospital in Los Angeles, California on February 20, 1975 at the age of 76.



Abbott & Costello Loafin Routine

Abbott and Costello Lion Hunting

Date: Mar 20 1940

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

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.

Abbott & Costello Loafin Routine

BUD: What did Uncle Artie do?

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

BUD: Eh--!

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?

Abbott & Costello Lion Hunting

LOU: No. Genuine brother-in-law.

LAUGHTER

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

Abbott & Costello Lion Hunting

LAUGHTER

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

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

Abbott & Costello Lion Hunting Radio Script

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 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.

Abbott & Costello Lion Hunting Radio Script

LAUGHTER

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

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.

Abbott & Costello Lion Hunting Radio Script

LAUGHTER AND APPLAUSE

MUSIC IN

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

Abbott & Costello Lion Hunting Radio Script

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 ...

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

Abbott & Costello Lion Hunting Radio Script

lodge in the mountains, let's go.

MUSICAL BRIDGE

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.

Abbott & Costello Lion Hunting Radio Script

LAUGHTER

LOU: Plug me with the buckshot of your kisses.

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.

Abbott & Costello Lion Hunting Radio Script

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

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?

Abbott & Costello Lion Hunting Radio Script

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.

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?

Abbott & Costello Lion Hunting Radio Script

BUD: Eh--!

LAUGHTER

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

Abbott & Costello Lion Hunting Radio Script

of their Academy Award contender, "The Yearling." Accompanied by the Four Hits, Marilyn sings "Blue Skies":

MARILYN (sings):

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

Abbott & Costello Lion Hunting Radio Script

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, 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?

Abbott & Costello Lion Hunting Radio Script

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

LAUGHTER

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

Abbott & Costello Lion Hunting Radio Script

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?

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):

Abbott & Costello Lion Hunting Radio Script

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

"Bring 'Em Back Alive" Costello!

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...

Abbott & Costello Lion Hunting Radio Script

MUSIC IN

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

(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):

Abbott & Costello Lion Hunting Radio Script

Laaaaaugh!

Ha ha ha ha ha ha!

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 ...

Abbott & Costello Lion Hunting Radio Script

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

LAUGHTER

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

Abbott & Costello Lion Hunting Radio Script

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 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

Abbott & Costello Lion Hunting Radio Script

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 Foley, 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)



New Age Verification Check At Computer OS Level

Here's an interesting article I wanted to share with you all. It's on Distrowatch.com and concerns new American age checking at the Operating System level. Take a read and let us know what you think.



Which distributions are adopting age verification?

Never-ask-a-user-their-age asks: Which distributions have implemented age verification? How can we tell which ones are likely to do so?

DistroWatch answers: At the time of writing, so far as I know, there are no Linux distributions running age verification code*. The relevant laws are still fairly young (and haven't taken effect), so it will likely be a few more months before we start seeing many new releases with any sort of age verification code enabled. The MidnightBSD project has committed code which can be used for age declaration and it is one of the few open source operating systems to include age declaration code in a new release.

I'd like to clarify something about the new age tracking laws and the code meant to comply with them. While all of these new laws (and new software changes to comply with the laws) tend to get lumped together under the umbrella term of "age verification", there are some key distinctions to be made.

Age declaration is what happens when the computer's operating system reports whatever age the user tells it to share. If I say that I was born in the year 2000 then the operating system's age declaration code will report that I am 26.

Age verification is age declaration with an added step. Age verification requests proof from the user rather than just blindly accepting and reporting what the user tells the computer. Age verification typically requires the user to supply some form of identification (photo ID, birth certificate, or passport) in order to confirm the user's age.

While both age verification and age declaration are problematic because they track users

New Age Verification Check At Computer OS Level

and reduce privacy, the former is much more invasive. It will also have a higher level of fallout when the databases holding the age verification information are breached. Some users may not care if an app knows their age, but a user will probably care about hackers having a copy of their driver's license with their photo, and address.

I'd also like to point out that a distribution may include age declaration (or verification) features, but use of those features might not be enforced. The systemd project has come under fire in recent weeks for implementing code for storing age information in response to the new laws. This code provides a mechanism for reporting, but it will be up to the individual distributions whether they enforce the use of the collection and reporting of age-related information or other identifying details about the user.

Put another way, a Linux distribution can include the ability to declare the user's age, but this does not mean it enforces the practise. Soon all distributions running systemd will have the capability of providing age declaration tracking for applications, but the distributions can decide whether they want to use it, just like any other of the dozens of systemd features.

As to which distributions are likely to implement some form of age declaration in the future, it's difficult to say with any certainty. It's likely that all commercial distributions will implement age declaration and/or verification eventually as they will want to continue doing businesses in regions with age verification laws. Probably most distributions based in the United States and Brazil (two leaders in age verification laws) will implement some form of age declaration.

People wishing to run distributions that are unlikely to implement age verification will probably want to look at community-run projects which do not have lead developers living in the aforementioned countries. Community projects, particularly smaller ones, do not have a financial incentive to enable spying on their users. Those projects outside of Brazil and the United States are not bound by the laws of those countries, making their developers immune from the non-compliance fines.

* - After writing this I discovered BigLinux has created age declaration tools.

California's Digital Age Assurance Act (Assembly Bill 1043), effective January 1, 2027, mandates that all operating systems (OS) and app stores implement age verification at setup. The law requires collecting user age data, categorized into brackets (under 13, 13–15, 16–17, or 18+), and sharing this via an API with apps.

Key Details of the California OS Age Law:

Target: All OS providers, including mobile, desktop, and potentially open-source software like Linux.

Implementation: Mandatory age-check interfaces during account creation or OS setup.

Purpose: To provide a real-time "age signal" to applications, restricting content based on user age brackets.

Controversy & Privacy Concerns: Critics, including the Electronic Frontier Foundation (EFF), argue this poses significant privacy risks, necessitating the storage of personal data, and presents challenges for decentralized systems.

Linux/Open Source Impact: The law could require open-source projects to implement tracking, with possibilities of non-compliant software being labeled unsuitable for use in California.

Amendment Push: Despite signing the bill, officials have hinted at needing amendments before 2027 to address concerns from game developers and tech platforms regarding multi-user family accounts.

New Age Verification Check At Computer OS Level

The law, signed in October 2025, represents a significant shift in, moving age assurance from individual websites directly into the operating system's core, as highlighted by Proton.

As governments around the world strain to make the internet safer for children, one idea has been gaining traction: Instead of forcing websites to keep out children, why not have their device do it instead?

In the United States, California has passed a law that requires operating systems to collect age information and provide apps with a signal indicating whether a user is a minor or an adult. Lawmakers in Colorado(new window) and Illinois(new window) are considering similar legislation.

In the United Kingdom, Apple has already begun requiring some iPhone users to verify their age at the operating system level to access certain features.

This is a major shift in how identity works online. When identity checks move from websites into operating systems, they become part of the internet's infrastructure. Decisions made at this layer can affect how billions of people access information, communicate, and participate online.

“They create unnecessary and unconstitutional barriers(new window) for adults and young people to access information and express themselves online,” warns the Electronic Frontier Foundation, especially when family members of varying ages share devices within a household.

From website checks to device-level signals

Age restrictions on the internet have historically been handled by individual apps and websites. If an app or website hosts content intended for adults, it could ask users to confirm their age before allowing the user to download the app or access the website. The new approach moves that responsibility to the operating system that runs your device, such as Windows, Mac, or Linux.

Under California's Digital Age Assurance Act(new window), operating systems must collect a user's age during account setup and categorize users into age groups: under 13, 13 to 15, 16 to 17, or 18 and older. Instead of asking every website to check a user's age, the operating system that your computer runs on determines the user's age category once and then shares that information with apps when requested — indefinitely.

Moving age verification into operating systems doesn't just simplify compliance. It changes who controls identity online.

Today, most mobile devices run on operating systems controlled by Apple and Google. If age verification becomes an OS-level requirement, these companies effectively become the gatekeepers of age signals used across millions of apps.

Developers would no longer decide how to verify users. Instead, they would be required to rely on the operating system's classification. In practice, that means trusting Apple or Google's infrastructure — and their interpretation of regulatory requirements — to determine who can access what.

This has implications beyond privacy. It reinforces the power of existing app store ecosystems, where both companies already control distribution and policy enforcement. Adding identity verification to that stack further entrenches their position, locking developers

New Age Verification Check At Computer OS Level

into their ecosystems and limiting the ability of competitors to build alternative platforms or identity systems.

It also raises questions about how this infrastructure might be used beyond its original purpose. Once operating systems can verify and transmit attributes like age, the same mechanism could be extended in other countries to enforce broader controls.

Governments such as China and Russia have already shown a willingness to require companies to restrict access to apps and content. Systems built for age verification could become a foundation for wider forms of control.

Supporters argue this could simplify compliance and reduce the need for platforms to collect age data themselves. Critics say it risks turning the device itself into a permanent identity checkpoint. Under the new law, every operating system will be required to verify the age of the user upon set-up(new window), and it can send that data via API to app developers without the user's explicit consent.

The privacy risks of centralized age checks

Age verification systems vary widely in how they work.

Uploading identity documents can expose users to the risk of data breaches, as seen with platforms like Discord, where attackers have gained access to thousands of government IDs through age verification systems.

Biometric systems raise concerns about accuracy and bias. Facial scans, for example, can't determine someone's exact age and can lead to inaccurate results.

Centralizing age signals at the operating-system level introduces a different risk. If identity attributes become embedded in the software that runs a device, that information could shape how users interact with the entire digital ecosystem.

For example, in multi-family households where many people use the same device, apps could mistakenly restrict access to content based on the age signal they receive from the operating system, even when the user is of age. Similarly, if an adult registers the operating system, children using the device can easily bypass the age signal sent from the OS. In some cases, developers may face legal liability if they fail to enforce age restrictions properly.

Designing systems that respect privacy

Protecting children online is an important goal. Parents, educators, and policymakers have legitimate concerns about harmful content, social media pressures, and exploitative design practices. But designing safeguards for the internet is not just about policy goals. It is also about technical architecture.

A system intended to protect minors should not require everyone to surrender sensitive personal information to use everyday online services.

Instead, comprehensive privacy laws can help protect children(new window) while preserving privacy, security, and access to information for everyone.

As age verification policies continue to evolve, the systems that enforce them will help determine what the internet looks like for the next generation. What matters most is who controls the systems that make those decisions.

The adoption of age verification at the operating system level is a developing situation driven by new legislation like California's AB 1043 and similar laws in Brazil. While no major distribution has fully enforced mandatory ID-style checks yet, the ecosystem is currently split between com-

New Age Verification Check At Computer OS Level

mercial entities exploring compliance and community-driven projects outright refusing it.

Distros Exploring or Adopting Compliance Infrastructure

Several commercially-backed or mainstream distributions are reviewing ways to provide "age signals" or APIs that apps can query to meet legal requirements without necessarily performing invasive online ID checks.

Fedora: Developers have discussed non-intrusive implementations, such as a local file or API populated during setup that provides age brackets to apps without data sharing. Some have even suggested adopting the Apple-style Age Verification API.

Ubuntu (Canonical): Reports indicate Canonical has engaged in discussions about implementing age-verification APIs to comply with regional laws.

elementary OS: Lead developers have expressed a willingness to address legal compliance, likely relying on the upstream implementation from Ubuntu.

Pop!_OS (System76): The company has noted that current laws may only require "self-attestation" (a checkbox during setup) and is considering minimal changes to avoid restricted app access for its users.

Systemd: The core system manager systemd recently merged a birthDate field into its user database (userdb), providing the technical plumbing for any distro to implement age checks.

Distros Publicly Resisting Age Verification

A growing "informal coalition" of distributions has explicitly stated they will not implement age-gating or tracking mechanisms.

Zorin OS: Announced on April 5, 2026, that no mandatory age verification will be implemented on their platforms.

Garuda Linux: Refused to enforce checks, stating they have no legal obligation to do so.

Debian, MX Linux, & Parrot OS: Have made internal or public determinations against implementing age checks for end-users.

Ageless Linux: A new protest distribution specifically designed to be non-compliant and document ways to reverse compliance measures in other systems.

Non-Systemd Distros: Privacy advocates often recommend distros that avoid systemd (and thus its new age-related fields), such as Artix, Void, Alpine, Gentoo, and Slackware.

Legal Context

The primary drivers for these changes are:

California AB 1043: Requires software platforms to confirm if a user is old enough (typically 18) before allowing access to certain types of content.

Brazil Legislation: A law mandating age verification on all operating systems, including Linux.

New York & Colorado: Similar legislative efforts aiming to shift age checks from individual websites to the OS level.

Starting January 1, 2027, California's Digital Age Assurance Act (AB 1043) requires oper-

New Age Verification Check At Computer OS Level

ating systems (OS) and app stores to collect and verify user ages during setup, categorizing them into age brackets. This law, intended to protect minors, forces devices to transmit age-bracket data to apps via a real-time API.

Key Details of California's Age Verification Law (AB 1043)

Effective Date: January 1, 2027.

Scope: Applies to providers of operating systems and app stores.

Mechanism: During account setup, OS providers must ask for a user's date of birth and categorize them into brackets: under 13, 13 to 15, 16 to 17, or 18+.

API Transmission: A "real-time API" must be provided to apps, sending the user's age bracket when they download or launch a new application.

Parental Role: The law distinguishes between "account holder" and "user," meaning parents or guardians are responsible for providing the age for child users.

Penalty: Violation of this act may result in civil penalties enforced by the California Attorney General.

Controversies and Concerns

Privacy & "Honor System": The law primarily relies on self-reported age, which critics argue is ineffective for protection while still creating privacy risks by tracking user age at the system level.

Open Source Issues: The requirement for a baked-in "bouncer" API raises concerns for Linux distributions and other open-source operating systems that do not have centralized user accounts.

Censorship Potential: The Electronic Frontier Foundation (EFF) argues that the law could lead to age-gating or exclusion of certain users, as apps might simply refuse service to minors rather than complying with age-appropriate design requirements.

Developer and OS Responsibility

Actual Knowledge: App developers who receive the age signal are deemed to have "actual knowledge" of a user's age, making them liable if they serve inappropriate content to minors under laws like the [California Age-Appropriate Design Code Act (AB 2273)](0.5.5, 0.5.9).

Civil Penalties: Violations can lead to fines enforced by the Attorney General. Negligent violations may cost up to \$2,500 per affected child, while intentional violations can reach \$7,500.

Broad Definition of OS: The law applies to any "operating system provider," which has sparked concern among open-source and Linux developers who may lack the infrastructure to implement such APIs.

Several countries and regions, including Brazil, the UK, Australia, and the EU, are implementing or mandating age verification for digital services, social media, and, in some cases, at the operating system (OS) or platform level. These efforts often involve "robust" methods like ID checks, selfie age estimation, or digital IDs to protect minors from adult content and social media.

Brazil: As of March 2026, a new law mandates that social media companies implement age verification to connect under-16 users with parental consent. Reports indicate this law includes provisions targeting operating systems to ensure child safety.

Australia: Known for strict laws, Australia mandated in early 2026 that social networks and platforms (TikTok, Instagram, YouTube) ban users under 16, using age assurance to verify compliance.

New Age Verification Check At Computer OS Level

United Kingdom: Under the Online Safety Act, platforms are required to use robust age checks (including, but not limited to, selfie estimation) to prevent children from accessing adult content and social media platforms, regulated by Ofcom.

European Union: The European Commission is pushing an EU-wide age verification strategy using a digital "mini wallet" aimed at regulating user age across online platforms.


Germany: Mandates strict age verification systems (e.g., face-to-face equivalent) for adult content, often requiring integration with browsers or age verification apps.

Spain: The country is actively enforcing mandatory, robust age verification for pornography websites to protect children.

These international measures are often aimed at restricting access to content rather than solely at the OS kernel, though some laws now encompass operating system level enforcement to ensure privacy-preserving age assurance.



Sudoku for you



		4			1	2	5	
		2			8			9
	1			4				
2					9			
	3	9	4			5	2	
1					5	3		
		8						
		3		5		6		1
6	5				4			

Newbury News

The Kennet Centre in Newbury closed in early 2026 after 50 years to be redeveloped into "Old Town," a mixed-use project. Approved by West Berkshire Council, this redevelopment by Lochailort Investments replaces the former mall with 317-400 homes, reduced retail space, new pedestrian streets, and potential office or retirement living, aiming to restore the area's historical character.



VICTORIA PARK FAMILY DAY RETURNS FOR 2026!

Come and join the fun! Newbury Town Council is excited to host our Family Day in Victoria Park on Sunday 17 May once again, from 12 noon to 4pm.

The event will be officially opened at 12 noon by the Mayor of Newbury, kicking off an afternoon packed with fun, entertainment, and community spirit for all ages. There'll be classic family favourites like Punch & Judy shows, plus live music and performances on the Bandstand with Razzamataz Theatre School, the Town Band Watership Brass, and local group 'The Caskettes'.