

August 1988

Golden Era Discussion Club

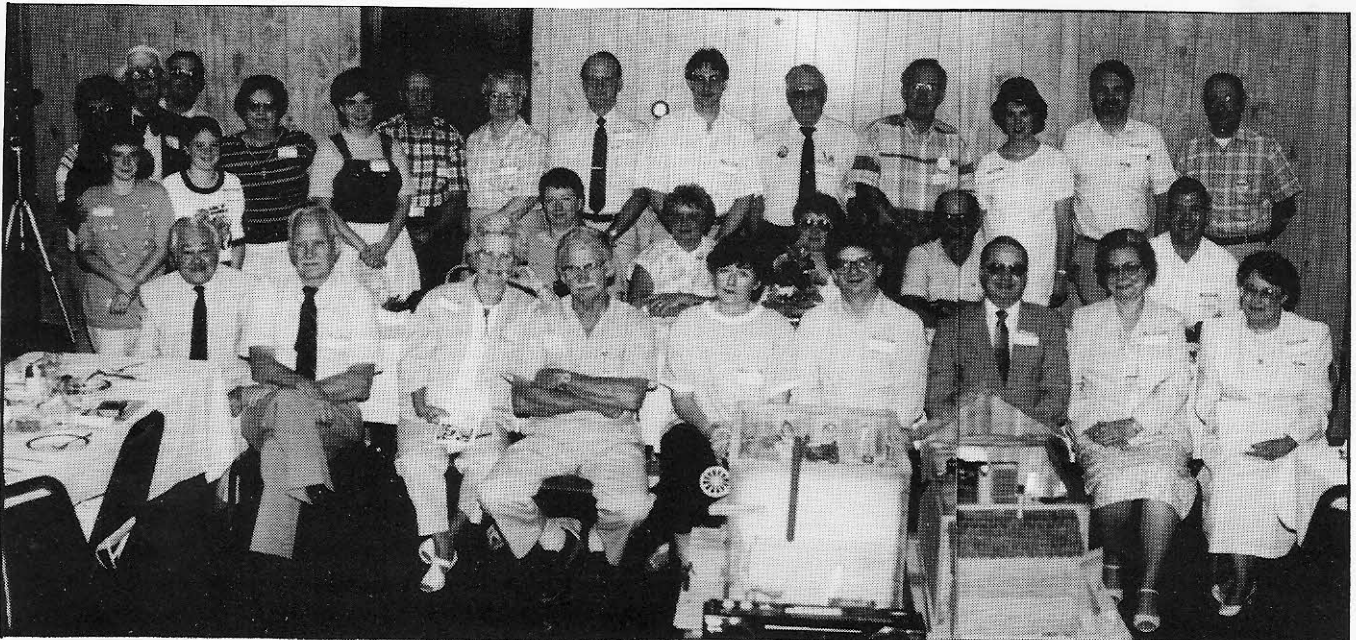
MINUTES OF THE LAST MEETING:
PRESIDENT EDARDS RE-MARKED ABOUT
GILBERT, THE BOY TRAPPER,
A. PEABODY SAID HE WAS FER
IT (GOOD FER ME), GRAN'PAP
IN-SISTED HE COULD PLAY
THE STAR SPANGLED BANNER
ON THE JUICE-HARP UNDER
WATER, ULYSSES S.
QUINCY SAID THAT HE
THOUGHT IT WAS "OKAY,"
GRANDPA MASTERS
SLEPT THROUGH THE
MEETING, AND CEDRIC
WEEHUNT SAID "MUM."



IT WAS VOTED U-NANNYMUSLY BY THE
CLUB THAT THE DISCUSSION
HAD RAISED THE DE-GREE
OF IGNORANCE AMONGST
THE MEN-FOLK OF PINE
RIDGE. ALL IN FAVOR TO
ACCEPT THE MINUTES SAY
"AYE."

AYE!

MINUTES ACCEPTED.



THE GANG'S ALL HERE: NLAS MEMBERS ASSEMBLED FOR THE 4TH ANNUAL CONVENTION IN MENA, ARKANSAS, JUNE 18, 1988

THIS ISSUE WAS PRINTED THROUGH THE FACILITIES OF

Action Printing Company

404 JOHNSON STREET • P. O. BOX 308
ADAMSVILLE, ALABAMA 35005
PHONE (205) 674-3531

The Jot'Em Down Journal,
 Volume 5, Number 1, August
 1988. Published bi-monthly
 by the National Lum and Abner
 Society, a non-profit organi-
 zation. Membership, including
 a subscription to the Journal,
 is \$6.00 per year. Send edi-
 torial and subscription corres-
 pondence to the Executive Secre-
 tary, Tim Hollis, Route 3, Box
 110, Dora, AL 35062.

THE JOT 'EM DOWN JOURNAL

AUGUST 1988

In This Issue:

THE NATIONAL LUM AND ABNER
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COVER: Spud Gandel (Jerry Hausner)
 tries to pull a fast one on
 Phinus Peabody (Elmore Vincent)
 in the Jot'Em Down Store,
 1988. (Photo by Tim Hollis)

LUM AND ABNER is a registered
 trademark. Used by permission
 of Chester Lauck, Jr.

PHINUS PEABODY: HE'S A GOOD BOY.....2
 The life story of Elmore Vincent,
 Abner's "papa."

LUM AND ABNER ON TELEVISION?.....6
 Part Nine: the conclusion of our dis-
 cussion of "Two Boys From Mena."

THE 1988 NLAS CONVENTION.....8
 What you missed out on if you weren't
 there.

THE SECRETARY'S DESK.....10
 New and old information.



THE CAST OF "CAREFREE CARNIVAL;" IN CENTER ARE
 IRENE RYAN AND ELMORE VINCENT



Phinus Peabody: "He's A Good Boy"

Because for a long time the emphasis was on the fact that Chet Lauck & Tuffy Goff provided the voices for most of the regular characters on the L&A radio programs, many people never realized that there were a number of talented radio performers who appeared on the show in supporting roles over the years. One of these actors was ELMORE VINCENT, who played the part of "Phinus Stonewall Peabody," Abner's papa, veteran of the Confederate army.

Elmore came from an authentic rural background, born on a cotton farm in Texas on June 10, 1908. His family soon migrated to Tacoma, Washington, where our hero eventually began working in a sawmill. He recalls that his aspiration was to be a radio singer, so nine times he took time off from his job to journey to Seattle and audition at the two radio stations that used live talent. On the ninth try, he was accepted by station KJR; the year was 1929, and his

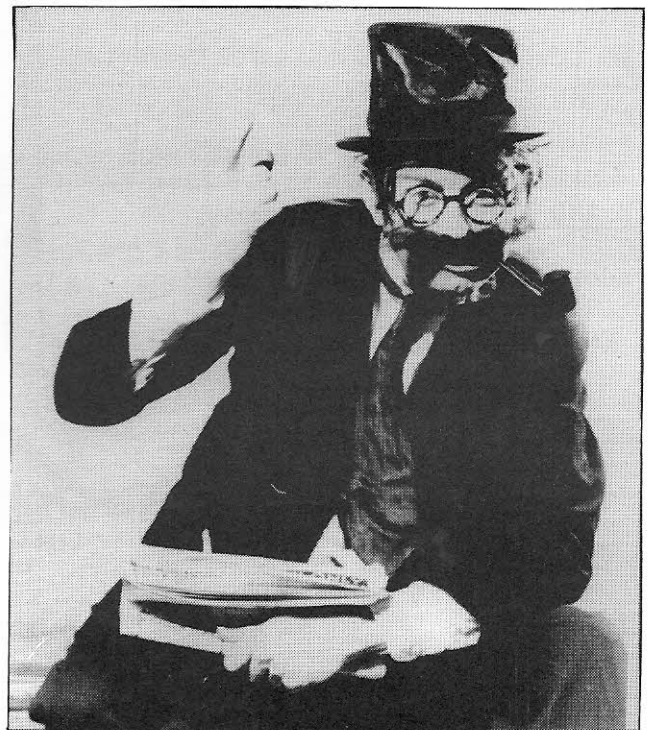


salary was the whopping sum of \$32.50 per week. Around this time, the Great Depression hit hard, and Mr. Vincent Sr. lost his job in the sawmill, so Elmore found himself in the odd position of having to support his own parents with the proceeds from his budding radio career.

KJR's big production was a daily, 90-minute variety show called "Mardi Gras," and just to give himself something to do besides singing popular songs on the program (in a light, Irish-tenor-like singing voice), Elmore dragged out some crazy speeches he had developed while in school, and program director Ivan Ditmars christened the new character "Senator Fishface." In 1934, when NBC bought the Seattle station, they made Elmore an offer to move to San Francisco, where the Blue Network was starting a variety program of its own, "Carefree Carnival," and they invited Elmore to continue his routines as Fishface on the network...for \$40 a week.



ELMORE VINCENT, RADIO SINGER, ABOUT 1929



SENATOR FISHFACE

Elmore was still determined to make his mark in radio as a singer instead of a comedian, so he sent word back to NBC that he would join "Carefree Carnival" as Fishface only if he would also be guaranteed four singing spots a week on other network shows..... for \$60 a week. NBC wanted Fishface so badly that they agreed to this, but had to drop another young singer to make room for Elmore. (That singer turned out to be Harold Peary, who subsequently moved to Chicago, hooked up with the Fibber McGee show, created the character of The Great Gildersleeve, and presumably laughed all the way to the bank.)

With national exposure, Senator Fishface really caught on about this time, with his speeches in which he got his words so tangled that it was difficult to tell what he was trying to say in the first place. (He also made most of these hilarious errors while bellowing at the top of his voice...this is the reason why he no longer includes Fishface's material in his personal appearances today, Elmore explains.) A typical speech might go something like this:

"My fellow chizzlers...er, citizens...my hat is in the ring. And I'll appreciate anything you throw into it. Oh, but before I say anything, I wanna tell ya something. I wanna say that my opponents are trying to make an issue of my proposal on the Street Cleaning Department. That's what I call dirty politics. When I'm mayor of New York, I'll give the people of New York a new water works...yes sir, vote for Fishface, friends, and I'LL GIVE YA THE WORKS! I sure hope the best man doesn't win, 'cause if he does I'm licked before we start!"

"Carefree Carnival" was quite a show, with a large cast that included not only Elmore Vincent as Senator Fishface, but also musical director Meredith Willson and a young comedienne named Irene Ryan (later Granny on "The Beverly Hillbillies"). The sponsor was a product of questionable merit, Crazy Water Crystals, which was promoted as a cure for everything from hangnails to dropsy until the FCC stepped in and said WHOA, and, without a sponsor, the whole show was cancelled!

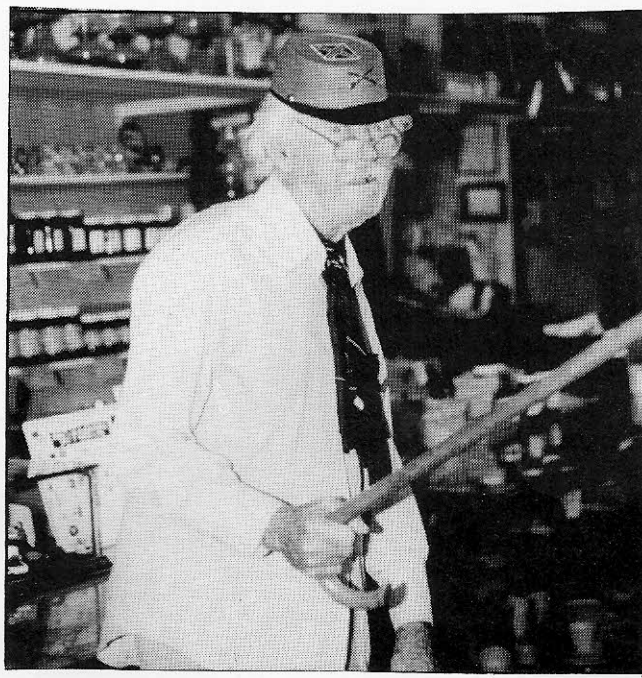
Elmore, along with his wife and little daughter, hit the trail for New York, with the intention of auditioning as a singer on the Rudy Vallee program, only to find that Vallee had just filled the opening with Arkansas singer and comedian Bob Burns. After starving in New York for a few months, Elmore teamed up with a writer from the "Mardi Gras" days, Don Johnson (no, not the one from "Miami Vice"), and NBC put the team on as a sustaining series, "Senator Fishface and Professor Figgssbottle," which ran until the network dropped all its sustaining shows 2 1/2 years later. Around this same time, RCA renovated a studio in Radio City into an early television studio, and Elmore took part in an experimental broadcast in which Sen. Fishface addressed bogus world leaders. The year being 1937, this definitely qualifies Elmore as a true television pioneer!



SEN. FISHFACE IN EXPERIMENTAL TV BROADCAST, 1937

Returning to the West Coast, Elmore spent some time touring with a harmonica revue, then a few more months as a headline attraction at vaudeville houses, but found very few bookings for Senator Fishface on the radio. He made a few appearances on the Charlie McCarthy Show, as well as the Al Pearce program, and discovered an ability to play old men on several dramatic series, but still the early 1940's were lean years for our friend; when the war came along, he found work as a painter in one of the large shipyards.

At this point, Lum & Abner come into the story. It seems that Tuffy Goff had been classified 1-A by the draft board, and there was the possibility of the show having to operate without Abner for a while. To counter this possible problem, Chet, Tuffy, and Roz Rogers created the character of Abner's crusty old father, Phinus Peabody, who constantly reminded everyone that "Abner's a good boy." Many actors auditioned for the role, but it was Elmore Vincent (in his "old man" character rather than the voice he used as Fishface) who got the part...actually, he was two years younger than his "son," Tuffy; a fact not given out publicly at the time. The character of Phinus





ELMORE WITH JACK WEBB IN "DRAGNET" EPISODE, 1950'S

was introduced on the broadcast of May 25, 1944, still fighting the Civil War:

PHINUS: ...So I sez to General Hooker, "Give me six good men and a pack o' musket balls an' I'll blast 'em clean outta West Virginnny..."

ABNER: Yeah, you tole me about that, Papa.

PHINUS: Heh heh, then General Hooker sez to me, he sez, I'm hongry, Abner; when are we gonna eat?!

ABNER: Oh, purty quick, now; Papa, I want ya ta meet up with Cedric Weehunt.

CEDRIC: Howdy doo, Mr. Phinus.

PHINUS: Eh? Oh, shore, yeah...then, General Hooker... oh, howdy do, boy, proud ta see ya...you've growed taller since I seed you last...

ABNER: Uh, Papa, you've never saw him before; you don't know him...

PHINUS: Why shore, I know him! How are ya, Vesper? Good ta see ya, kid...

ABNER: Papa, this ain't Vesper.

PHINUS: Shore, I'd know Vesper Hawkins anyplace!

Jest like his mama Bessie! How are ya, Vesper?

CEDRIC: Oh, just dandy, I think.

ABNER: Uh, here's somebody else that's jest dyin' ta see ya, Papa...

LUM: Yeah, put 'er there, Mr. Peabody...shore is good ta see ya again.

PHINUS: Howzzat?

ABNER: Papa, you recollect who this is.

PHINUS: Shore! I'd know that face anywhere! Nobody needs ta tell me who he is!!

LUM: Well, I didn't think so.

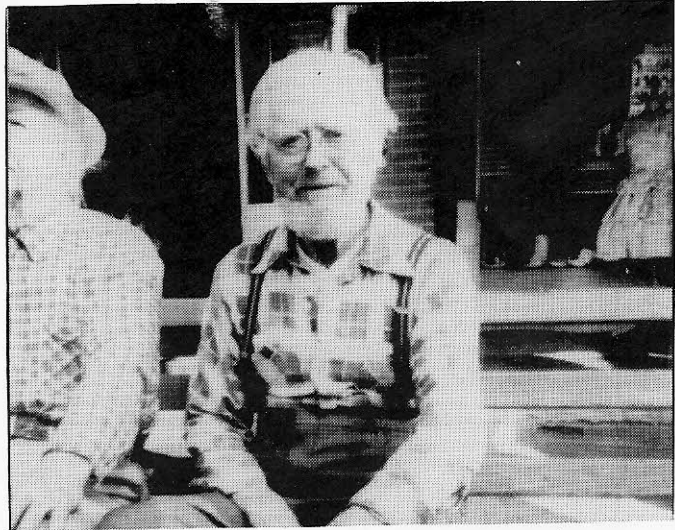
PHINUS: You've growed, ain't ya?

LUM: Oh, I don't think so...

PHINUS: No, no, you've got shorter...I knowed ya looked different...how long has it been, anyway?

LUM: Since you've seed me? Well, it's been about 25 years...

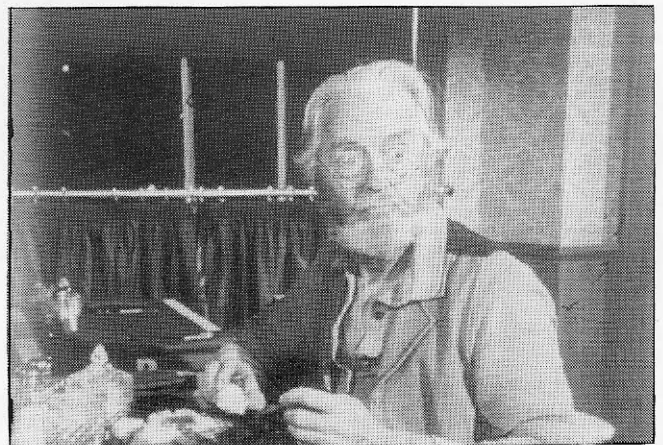
PHINUS: 25?! That's a...I remember hit was just before the battle of Chickamaugy, we had a colonel that was just 26 years old.....



ELMORE LOOKS LIKE PHINUS PEABODY REVISITED IN COMMERCIAL FOR FIRST FEDERAL OF NEVADA, 1986

Phinus appeared on the show regularly all throughout that summer and fall, and when B.J. Webster took Lum to trial for alleged embezzlement, Elmore doubled as the courtroom bailiff. As it turned out, Tuffy was never drafted after all, and the Phinus character last appeared in the early part of 1945; a little over a year later, Abner referred to him as living near Brentwood, Tennessee...probably to clarify exactly what had become of the old gent. Elmore himself resurfaced on several of L&A's later half-hour shows under the name of Lawyer Durwood Zincafoos, who was basically the same character as Senator Fishface, and who got his words just as tangled.

Throughout the 1950's and 1960's, Elmore found himself in great demand as a character actor in many movies and TV shows; in 1961, he recorded a new series of comical speeches for RCA Victor, now renamed "Senator Bolivar Cassaway." He also developed quite a reputation as an after-dinner speaker, creating routines he still uses today. One of these was his comic/dramatic rendition of "The Man Who Knew Lincoln," based on a true story and considered his masterpiece of characterization.



"ERNIE" ON "LITTLE HOUSE ON THE PRAIRIE"

The past ten years have found Elmore working heavily in TV commercials for many, many different companies. He also landed a semi-regular role on "Little House On The Prairie," as the town hermit; originally the character's name was Ernie, but during the final season, when the show became "Little House: A New Beginning," the role was expanded and given the new name of Floyd.

At the 1987 NLAS Convention, Elmore Vincent was given the Lum & Abner Memorial Award for his performance as Phinus Peabody, even though he was unable to

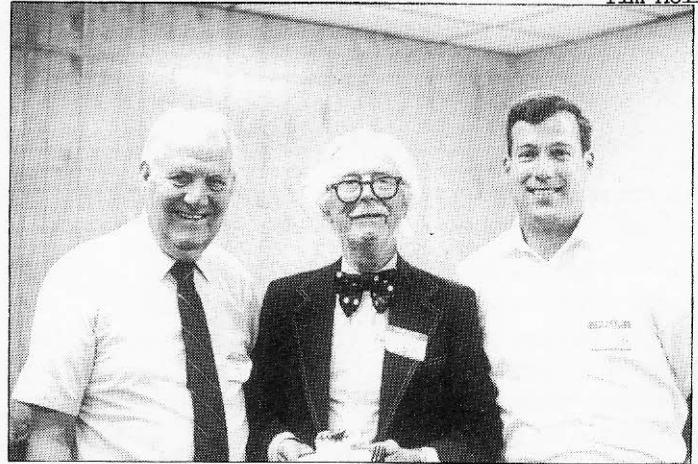
be present to accept it in person. He did make it to the 1988 gathering, where he gave a condensed version of his banquet act, and joined Jerry Hausner for a specially-written new script, "Phinus Peabody Meets Spud Gandel," uniting both actors' L&A roles for the first time.

At age 80, Elmore (Phinus/Fishface/Zincafoos) Vincent shows no signs of slowing down, and we all hope that we continue to see his marvelous characterizations in TV and movies for many more years.

- Tim Hollis



"LISTEN, GRAMPA, I GOT A DEAL FOR LUM AND ABNER..."
 "EH? ABNER'S MY SON! HE'S A GOOD BOY..."



ELMORE VINCENT WITH HIS "LONG-LOST" COUSINS,
 FARRELL VINCENT (R) AND FARRELL JR. (L)





LUM and ABNER® on TELEVISION?

Part 9 of a Series

(In our last issue, we began our discussion of the 1973 documentary "Two Boys From Mena." In that article, we described the first part of the show, which detailed Chet and Tuffy's early days in their home town.)

This is merely a preamble to what is one of the most valuable segments of the program: color film interview footage of Chet Lauck himself, seated in the Huddleston store, discussing L&A with an Elbert Hardcastle-sans-mustache. Chet gives one of his very best interviews, as he discusses radio versus television (he mentions the ongoing popularity of such then-current TV shows as Lucy, GUNSMOKE, DRAGNET, etc., all of which were, ironically, to bite the dust not long after this interview). In discussing the syndicated reruns of L&A, Chet mentions that over ninety radio stations were carrying the show at that time. He relates the story behind their first KIHS broadcast their early "double coverage" in being on both the NBC Red and Blue networks, the fact that the majority of their fan mail came from the southeastern states, the early problems in creating sound effects, the awkwardness of writing their first scripts, the marvelous method Chet and Tuffy used in timing their final page of script (and filling in with those wonderful adlibs!) and the choice information about the lack of a store in the original series. As Chet relates, "Well, actually, when we first started, we did not have a store. Lum was a justice of the peace and Abner was a constable. We thought about a store, but there was another show coming from the east, 'The Stebbens Boys;' they had a store, and for that reason we wouldn't use it...but that show went off the air, so we immediately opened a store."

Chet discusses the NBC broadcast of the 1936 "name change" of the town of Waters, Arkansas to Pine Ridge (if someone could only find a transcription of that!). One question raised in this documentary is the following: did the humor of Lum and Abner add to the "image problem" plaguing the state of Arkansas, that being one of the state appearing "backward?" Chet insists that he feels L&A did not add to that problem, since he and Tuffy felt, "We were talking about our own folks...we depicted these characters as lovable, honest people. There was nothing derogatory about it that I could see."



Further discussion touches upon the appreciation for L&A expressed by such writers as Damon Runyon and Ring Lardner. Discussions of the movie days even touch upon the filming of "Lum and Abner Abroad," shot in Yugoslavia. According to Chet, "We went, and thoroughly enjoyed it; it was a most interesting experience." Chet discusses his deep friendships with the Hollywood greats, and reflects on the career of L&A: "I wish we'd taken it a little more seriously. We both found the 'easy' way to do it. I don't know; 24½ years...that's about all you can ask for."

Following the station ID, we are treated to a darkly photographed color film interview with Andy Devine, relating his experiences on the half-hour L&A show, followed by Mr. Hardcastle's studio black-and-white intro of a clip from the 1933 "Friday Night Sociable" recording featuring Frances Langford, which is wrongly identified as being from the late 1930's. The sound quality on this clip is superior to the recordings currently in circulation. This is followed by a scene from "Dreaming Out Loud," in which Lum and Abner help Dr. Walt Barnes treat little Jimmy (Bobs Watson) for his serious illness. Next, two scenes from "The Bashful Bachelor" are presented: the one in which Lum and Cedric tie Abner to the railroad tracks, and the "heroic" rescue of the "kidnapped" Abner by Lum. Other movie scenes are the "park bench philosophers" scene and the "Commando Buster V. Davenport in the feedroom" scene from "So This Is Washington."



Following a discourse on the "Arkansas image problem" by an Arkansas University professor, we leap into the grand finale of the program: color film interview footage of Chet and Tuffy, reunited in Los Angeles. Tuffy relates the origin of his nickname, earned as a result of his running 98 yards for a touchdown in high school football. A humorous anecdote brought out is the incident when Chet was caught in a traffic jam, and Tuffy carried the show alone, doing only his repertoire of voices, fighting the buildup of saliva due to the lack of pauses to allow for normal swallowing. The partners discuss the then-current situation comedies of television (Tuffy mentions "Sanford and Son," "All In The Family," and "The Waltons"), in comparison with their L&A show. When asked if L&A would survive on the TV screens of the early 1970's, Chet says "no," but Tuffy disagrees with his partner, noting the current popularity of the L&A reruns with the young people. Tuffy expounds upon this popularity, as he discusses a special event staged by KFI radio, Los Angeles, at which he signed autographs for countless young people, all of whom were sincerely interested in Lum and Abner. (Perhaps some of you members were in that group!)

"That's a good, big, full answer," jokes Chet; "You ask him what time it is and he tells you how to make a watch."

"Well, I'm awful smart, y'know, Chester," quips Tuffy.

Tuffy credits this newfound popularity to the fact that L & A depicts what he terms, "basic Americana." He discusses the high standards with which he and Chet wrote their scripts; as Chet adds, "It was not rated X."

A serious error in their own history is the statement made by the partners that they never took a summer vacation or a hiatus during their tenure on the air (there is a bulk of evidence that refutes that).

Chet and Tuffy identify the many voices they portrayed, and offer us samples of what Cedric, Abner and Squire sound like almost twenty years after they left the airwaves. To conclude this priceless segment, the "Two Boys From Mena" adlib a short Lum and Abner routine:

CHET: We always opened our program with the telephone ringing, and Lum would say...

LUM: I grannies, Abner, I b'lieve that's our ring.

ABNER: Yeah, I b'lieve it tiz, yep. *I do agree, I believe you're right*

LUM: I'll see.

ABNER: Lum, don't answer that thang. Good night. Might be somebody wantin' ta order sumpin.

LUM: Well...

ABNER: You jes' can't pick up th' phone evertime it rings.

LUM: I wish folks would start tradin' over at Dick Huddleston's store; he keeps good stuff.

ABNER: I told ya not ta put the thang in here ta start—oh, it's still ringin', Lum! Good night...answer it!

LUM: I wish Don Ameche never had a-innvented these thangs!

ABNER: Yeah, he's a troublemaker.

LUM: Oughta have it took out.

ABNER: Answer it, Lum, if yer goin' to!!

LUM: Jot 'Em Down Store, Lum Eddards a-doin' the talkin'.

ABNER: He'll answer that; jist loves ta talk on the phone...

LUM: Oh, howdy, Sister Simpson.

ABNER: Oh, HER! Varmint.

LUM: Yes mum, what kin ya do, I got a...

ABNER: What can SHE do??



LUM: ...piece o' Crayolie I can write it down with...One sack o' flour...

ABNER: I ain't gonna carry no sack o' flour over ta Sister Simpson's, I'll tell ya that!

LUM: One bushel o' pertaters...

ABNER: I ain't gonna take no p'taters over there neither!

LUM: Just a minute...

ABNER: I'll roll 'em, but I ain't gonna carry 'em, I'll tell ya that right now!!

LUM: Sister Simpson, why doncha git this stuff over at Dick Huddleston's; we're outta ever dad blame thang we got!!!

ABNER: Atsa time, hang it up! Hang it up! Git rid o'her right now!

TUFFY: Now that is what the people put up with. They deserved everything they got!

With a rather jerky, old-fashioned manual roll of the credits, superimposed over the old radio as were the opening graphics, "Two Boys From Mena" ends, with an original ending from (presumably) a 1941 L&A show, complete with Lou Crosby, signing off with "This is the National Broadcasting Company," and the NBC chimes, with no reference to the Blue network.

"Two Boys From Mena," even with its flaws and outdated (even by 1973 standards) production techniques, remains a fascinating and important piece of Lum and Abner documentation.

In our next issue, we will present a summary of L&A's bumpy careers on the TV screen.

- Uncle Donnie Pitchford



Convention

Once again, Chet & Tuffy's home town of Mena, Arkansas, took a deep breath and braced itself for yet another invasion by the NLAS during the annual convention on June 18. Members and guests began arriving on Friday, and there were quite a few sessions of story-swapping and "gittin' to know each other," but everyone's sights were set on the main event; the dinner on Saturday night.

A beautiful full-color portrait of L&A by Bobb Lynes marked the meeting room at the Best Western Lime Tree Inn, and over 35 members managed to show up from all parts of the country by the time the meal began at 6 p.m. A special guest in the audience was Mrs. Eloise Plaster of Mena, whose husband Oscar was the photographer who took the very first publicity photos of Lum & Abner in makeup in May, 1931. He also was responsible for most of the photos of Waters/Pine Ridge commissioned by Dick Huddleston during the 1930's. Mrs. Plaster spoke briefly and told how they went about devising L&A's makeup for those early photos.

Then, on to the business of the evening. Prez Uncle Donnie Pitchford introduced the other NLAS Zec-atif Ossifers, then turned the program over to Jerry Hausner, who gave a comical introduction to the evening's speaker, Elmore (Phinus Peabody) Vincent.

Mr. Vincent proceeded to demonstrate his talent as a "roastmaster," with gags poking fun at the Ossifers and even some of the members. He also gave a short monologue as Phinus Peabody, and presented his impersonation of one of his closest friends, Charley Weaver (Cliff Arquette), complete with glasses and little hat. Then came the historic moment...the uniting of two original L&A characters, appearing for the first time TOGETHER: "Phinus Peabody Meets Spud Gandel," written by that old veteran Uncle Donnie and starring Elmore Vincent and Jerry Hausner in the title roles.

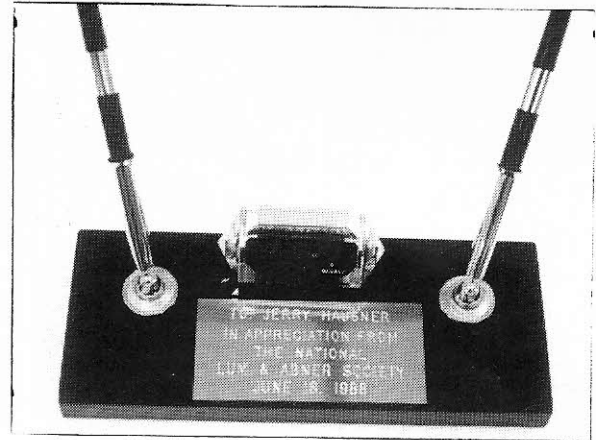
It seems that our old friend Phinus was running the Jot'Em Down Store while L&A were away at the county seat for a convention ("National Vic & Sade Society or sumpin' like that ... some old backwoodsy



MRS. ELOISE PLASTER AND PROF. HAROLD COOGAN



ELMORE VINCENT AND JERRY HAUSNER PERFORMING "PHINUS PEABODY MEETS SPUD GANDEL"



radio program," according to Phinus), when con man extraordinaire Spud Gandel, absent from Pine Ridge for many years, returned with a new plan to gyp everyone: selling franchises in a chain of Spud Gandel Miniature Golf Courses! "You've heard of golf?" Spud asked Phinus. "Oh, sure! They run the wholesale house at the county seat!" the old man replied, "their boy Tuffy was just in here today! But I don't recollect no 'Minnie Goff.'" When Phinus learned that Spud hailed from Cleveland, Ohio, he became alarmed that the Yankees were invading the Confederacy, and forced Spud (at gunpoint) to sign a surrender. After Spud left, Phinus revealed that what he had made the crook sign was a C.O.D. order for 12 cases of beaded handbags with "Come To Memphis" on them!

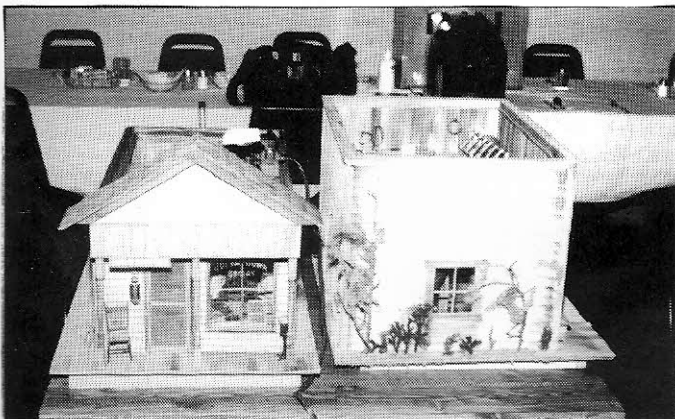
Immediately following the performance, Uncle Donnie presided over the presentation of awards. The Lum & Abner Memorial Award this year went to Los Angeles radio personality Bobb Lynes, who has tirelessly promoted the NLAS on his show each week since our founding in August 1984. He also designed our official logo that appears on the return address of each Journal. As he was unable to be present, Zekatif Seketerry Tim Hollis had made the announcement over the phone during Lynes' broadcast the week before, catching Bobb totally off guard. Jerry Hausner, in

appreciation for the tons of original photos and other L&A memorabilia he has been sending our way, was presented with an engraved desk set as a token of our esteem. Then, since it was only a week past Elmore Vincent's 80th birthday, out came a large birthday cake decorated as a Confederate flag, while everyone sang "Happy Birthday" to the guest of honor, who then served the cake himself. Prizes for the members who came the longest distances to be present went to Mr. and Mrs. Don Clayton of Cincinatti and Mr. Kenneth Pendergrass of Chattanooga; each received a videotape of one of the AEIN L&A documentaries. The final event of the evening was the showing of a few of the numerous TV commercials featuring Elmore Vincent from the past two or three years.

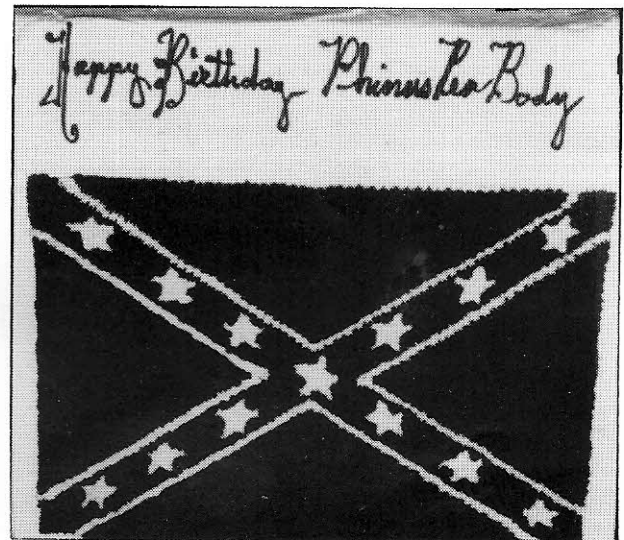
Much admiration was made over member Don Clayton's exquisitely detailed miniature reproductions of the Jot 'Em Down Store and Caleb Weehunt's blacksmith shop, which were complete to the enth degree. Mr. Clayton's projects will be the subject of an article in an upcoming issue of the Journal.

An inordinate amount of fun was had by all, and everyone began marking their calendars to attend next year's meeting on June 17, 1989, when we will observe the NLAS's 5th Anniversary! Be sure YOU'RE there, too!

- Tim Hollis



DON CLAYTON'S DETAILED MINIATURES OF THE JOT 'EM DOWN STORE AND CALEB WEEHUNT'S BLACKSMITH SHOP



The Secretary's Desk

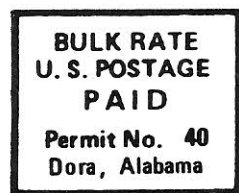
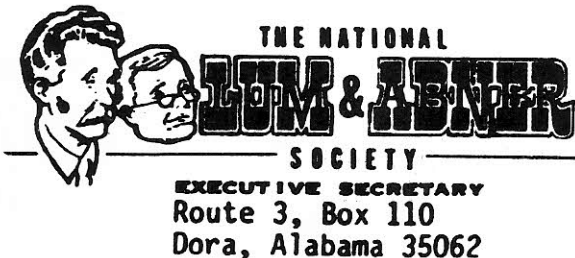
As usual for this time of year, things are jumping in the Zekatif Seketerry's office. But before getting on with it, I would like to take time to thank ALL of our members who attended our convention in Mena ... especially Mr. Troy Boyd of Sulphur Springs, Texas, who presented me with a hand-carved replica of his award-winning 1942 L&A woodcarving (see photo at the bottom of this page). Also, I would like to express our appreciation to Cathy Lee Crosby and her mother, Linda Hayes, for their assistance in locating information about the career of father/husband Lou Crosby, L&A's announcer from 1938-44. Hopefully we will locate enough material to create an article on Crosby for an upcoming issue of the Journal.

Speaking of the Journal, many people have inquired about the availability of back issues of our publication. Right now, the following back issues are available at \$2.00 each: August 1985, October 1985, April 1986, June 1986, October 1986, December 1986, February 1987, August 1987, October 1987, December 1987, February 1988, and April 1988. In addition, this news is being released for the first time: recently, while cleaning out one of our storage areas, we discovered a VERY FEW copies of some of our other

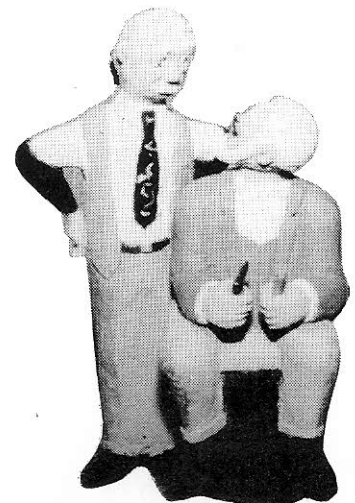
issues: December 1984, February 1985, April 1985, June 1985, December 1985, August 1986, June 1987, and June 1988. These are also available at \$2.00 each, but there are no more than a dozen of any one of them, so be sure to get your order in quick.

A few words on the Tape Library: tapes #176 through #207 are now available for the most part complete with their original Alka-Seltzer commercials intact; also, most other shows that were listed in the catalog as being incomplete or in poor sound have now been upgraded. Most importantly, we have now released the long-awaited "supplement pages" to the catalog, which contain material not listed in the body of the catalog. This material includes interviews, recordings of our conventions, L&A episodes previously listed as missing, guest appearances by L&A on other shows, etc. If you already have a Tape Catalog, just send a self-addressed stamped envelope and the supplemental pages will be sent to you. If you do not yet have a catalog, the price is \$5.00, which includes all the latest revisions and additions. Send orders to the Executive Secretary, Tim Hollis, Route 3, Box 110, Dora, AL 35062.

That's all fer now! Enjoy what's left of the summer, and we'll all be back with you in October!



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