

April 1989



THE NATIONAL  
**LUM & ABNER**  
SOCIETY  
**Convention**

Spring is here at last, and that means that it is time to begin planning for the 5th Annual NLAS Convention, to be held as always in Mena, Arkansas, on June 17 this year.

Our scheduled guest of honor for this year is Mr. Wendell Niles, who was the announcer during the L&A program's 30-minute days (1948-50). In addition to his Lum & Abner work, Mr. Niles also has an impressive list of other radio and TV programs to his credit, two of the most notable being lengthy runs with the Bob Hope and Gene Autry programs. Anyone interested in any form of old-time radio will find Mr. Niles an invaluable link with that era.

Also, inasmuch as this summer marks the 5th Anniversary of the NLAS's official founding, there will be a special display of L&A and NLAS-related history during the Convention.

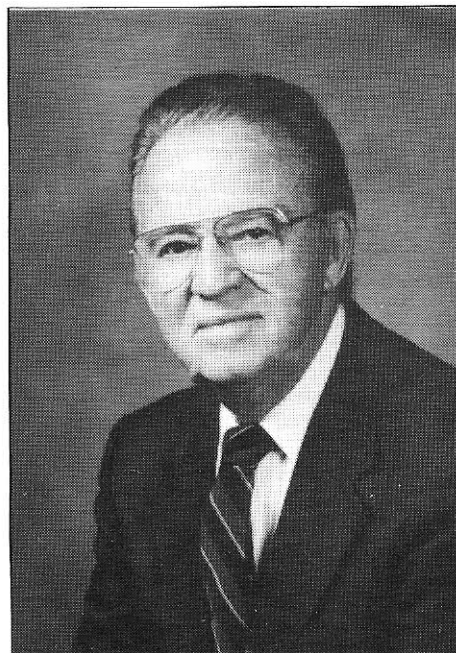
As has become our custom, the Convention will be held at the Best Western Lime Tree Inn in Mena; if you wish to play it safe by making your reservations early, the number to call is (501) 394-6350. A more complete schedule of the Convention's events will appear in the next issue of the Journal. In the meantime, if you plan to attend this year, please drop the Zekatif Seketerry a note or postcard (his address can be found several other places in this issue), and let him know how many people you have coming with you. We need this information in order to let the host motel know what is in store for them. Until next time, WONDERFUL WORLD!

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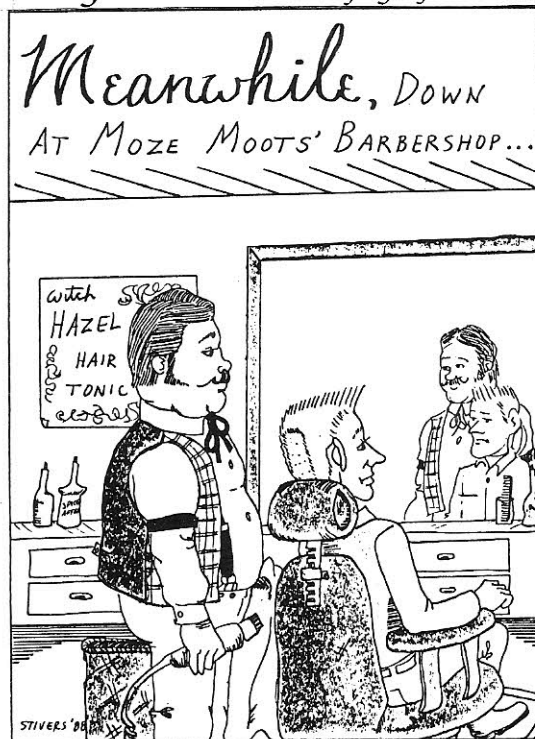
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WENDELL NILES

*The Golden Era* by Gary Stivers



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# THE JOT 'EM DOWN JOURNAL

APRIL 1989

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THE NATIONAL LUM AND ABNER  
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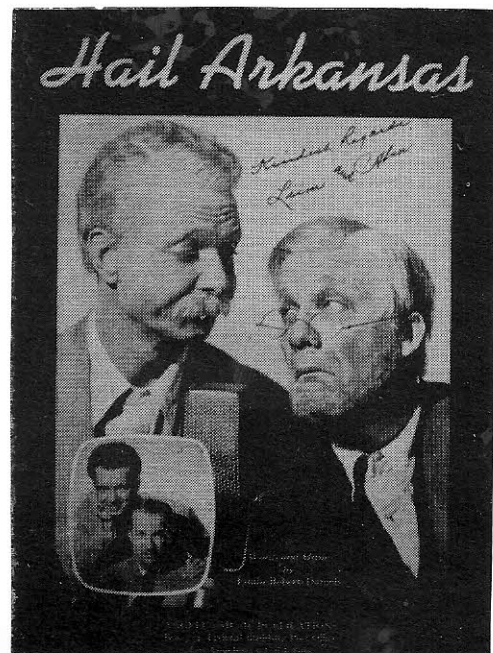
COVER: Chet and Tuffy broadcast  
 an episode of LUM AND ABNER,  
 while organist Ralph Emerson  
 awaits his musical cue in the  
 background, about 1947.

(Photo courtesy of Elsie Mae  
 Emerson)

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COVER OF "HAIL, ARKANSAS" BY EMILE  
 ROBERTS DANIELS, 1946

# THE MUSIC OF

## L & A and ADVENTURE®



Over the years, there has been a certain amount of confusion concerning the music of the L&A program; in particular, the theme song(s). During the show's time on the air, there were three different themes, but conflicting information given in interviews, combined with the scarcity of recorded episodes in their unedited form, has muddied the waters considerably. We feel that the time has come to try to straighten out the mess.

Mena chronicler Cleo Tucker once wrote in the Mena Star that he had found that L&A's original theme, when they first broadcast over KTHS in Hot Springs as a weekly feature, was "The Arkansas Traveler." According to Mr. Tucker, when L&A moved to the network, they had to find a new theme because another radio act (most probably Bob Burns) had priority rights to "The Arkansas Traveler." Mr. Tucker does not give a source for this information, so we are unable to either prove or disprove this story.

We do know that the first "official" theme song was a popular tune of the day...its title was "Eleanor," with music by Jessie L. Deppen and lyrics by Arthur Lamb, and it was first published in 1922. For the story of how what was essentially a love song became the theme for "two lovable old characters from the hill country," we must go to an interview with Lauck & Goff themselves from 1972, in which they took up the subject:

GOFF: [The NBC network] said, "You've got to have a theme song." Well, nobody could think of a theme song. So they say that the next day they're going to set up a place downtown, some record company, and we're going to spend the whole day picking out a theme song. Something that won't grow tiresome, and has a kind of lilt, and could

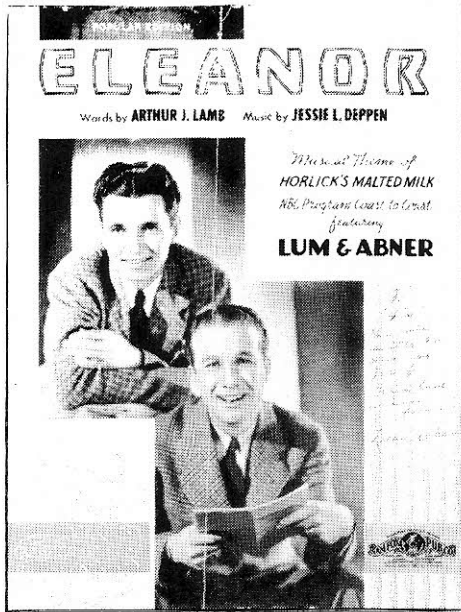
be Pine Ridge, and all this. So, we go to this place after we finished our 8:00 show...

LAUCK: Lyons' Music Company.

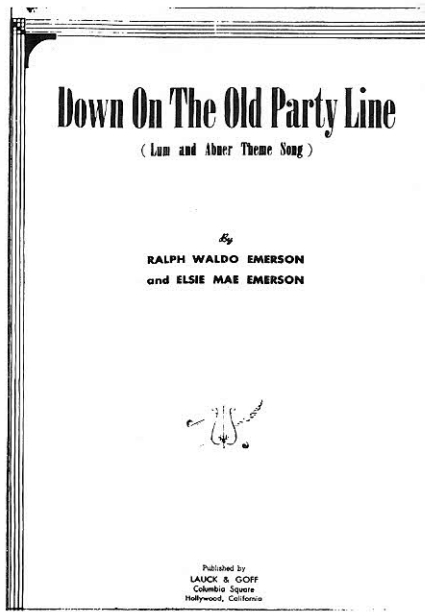
GOFF: That's right...and guys are carrying in stacks of records and setting them on this long table. There must have been 400 or 500 records, and they're still bringing them in. Now, we're going to spend the whole day alone in this room and find a theme song. So, everybody cleared out and they closed the door. I went over, put a record on, and started the thing. Chet and I listened to about 16 bars of it, and Chet says, "How do you like it?" and I said, "I think that's it!" And he says, "I do, too!!"

LAUCK: That was a song called "Eleanor," written by Jessie L. Deppen from Cleveland. The funny thing was, many years later we were broadcasting over WGN, and there was this dramatized commercial on the show. Some girl was doing this commercial for Horlick's Malted Milk, I guess it was, and somebody asked about the theme song. I told them it was "Eleanor," written by Jessie L. Deppen, and I said, "The only way I can remember it is that there's a lot of tunes stolen from that song. For instance, 'I'm Just A Vagabond Lover' starts out on exactly the same tune and evidently was stolen from this song." And this girl says, "I beg your pardon! My husband wrote 'I'm Just A Vagabond Lover,' and he didn't steal it from that song or any other!" The one person in the world that had to be there when I made that crack!

This account would seem to indicate that the record Lauck & Goff chose was an instrumental version, with no lyrics. Dr. John W. Landon of Lexington, Kentucky, has located a 78rpm recording of "Eleanor" by the Victor Salon Orchestra; this could very well



COURTESY OF  
JERRY HAUSNER



COURTESY OF  
ELSIE MAE EMERSON



COURTESY OF  
BOBS WATSON

be the rendition they chose ... if it is not, we like to THINK it is, anyway!

The lyrics to "Eleanor" were never heard on the program to our knowledge, but for those who might be interested, here's how they went (the refrain was the part actually used as the theme):

(VERSE)

Smile, dear, and night turns to day,  
Frown, and the blue skies are grey;  
You make the world seem a garden,  
Shadows all pass away.

(REFRAIN)

Deep in my heart is a nest, dear,  
Come and rest here, Eleanor.  
Ev'ry thorn is a rose when you're near me,  
You can cheer me, Eleanor.  
The love light so bright in your eyes, dear,  
Makes me want you more and more;  
For your name is a song  
I am singing all day long,  
Eleanor, sweet Eleanor.

We do not have the names of all the organists who were responsible for playing the theme during the show's journeys through various networks (NBC to Mutual to NBC to CBS) and sponsors (Quaker Oats to Ford to Horlick's Malted Milk to Postum) during the 1930's, but the last one was undoubtedly the most important. A lady named Sybil Chisom Bock, the wife of network publicity man Hal Bock, apparently became the organist around the time the show moved to Hollywood in the late 1930's. (According to some sources, she had also served as the organist on "One Man's Family.")

Mrs. Bock's major contribution to the program's music came in 1941. After the show had been on hiatus for around 18 months, it returned to the air in September of that year...but for some reason, for the first time the theme was not "Eleanor"! Instead, a

new composition was used, written especially for the program by Mrs. Bock. Most sources give the name of this theme as "Evalena" (although in one interview, Chet Lauck said it was named after L&A's own pronunciation, "Evalener"), and this is the theme still heard on the L&A programs in syndication today. We have been unable to find out any more details on the song or its composer; at some point, Mrs. Bock and her husband moved to Hawaii, where she passed away sometime in the late 1960's. No further information on her career or possible survivors is known.

Even though "Evalena" has become the theme most identified with L&A because of its use on the syndicated shows (and also those found in most dealers' catalogs), it was actually only used on the program for less than four years (although a beautifully-orchestrated version was used in five of the six RKO L&A movies). Sometime during 1945, Sybil Chisom Bock was replaced as organist by Ralph Emerson (a direct



ORGANIST SYBIL BOCK & SECRETARY VELMA MC CALL  
AT POOLSIDE L&A CAST PARTY, 1939  
(PHOTO BY JERRY HAUSNER)

descendant of the famous writer ), and the theme song reverted to "Eleanor," as it had been in the beginning.

But according to Ralph Emerson's widow, Elsie Mae, about a year later the musical organization ASCAP began raising some sort of fuss over the rights to use their songs on the radio, and this dispute included "Eleanor." Unable to continue using the piece of music, it fell to Ralph and Elsie Mae Emerson to write a new theme song. This they did, and it was first used on the broadcast of April 1, 1946. The name of the new theme was "Down On The Old Party Line," featuring lyrics that went like this:

(VERSE)

When you hear the music of  
The song that is to follow,  
Then you'll know you've found the place,  
Our favorite sleepy hollow...

(REFRAIN)

A town that is known by three rings on the phone,  
It's our friends on the old party line;  
Lum and Abner greet you,  
Always there to meet you,  
You're sure to have a good time.  
("I bound you;" "Fine;" "I doggies.")  
So tune in your phone to some real folks at home,  
Mark the time so you'll sure listen in;  
Build yourself a dream bridge,  
Listen in to Pine Ridge  
Down on the old party line.

This song remained with the L&A show until its

end. In April 1948, Ralph Emerson unexpectedly passed away and Elsie Mae immediately took over the studio organ. The following September, the daily 15-minute episodes were suspended in favor of a weekly half-hour program with a studio audience, but "Down On The Old Party Line" remained the theme, now played by an orchestra (initially Felix Mills, later Opie Cates). This incarnation of the program lasted until April 1950.

In February 1953, L&A returned to the air in their traditional 15-minute strip show format. For this new series, all episodes were to be prerecorded instead of live; Elsie Mae Emerson was called back to the studio to make new recordings of "Party Line," which were spliced onto the completed episodes. ( At this time she also recorded various types of organ "bridge music," which was inserted into the episodes as the plot demanded. ) This format lasted until the program finally ended for good sometime in the spring or summer of 1954.

The L&A theme songs were not the only music to be connected with our old friends. Several other songs, either by direct usage on the show or indirectly by association, became roped into the larger classification of "L&A music." Probably the most famous of all would be "They Cut Down The Old Pine Tree," a classic mountain folk song that most likely regained popularity due to the large number of "hillbilly bands" that proliferated on radio in the early 1930's. L&A picked it up around 1935, and used it on every conceivable occasion ( and some that weren't so conceivable ) thereafter. Its incarnations were multitude, ranging from never-finished versions ( usually by Abner when he was in a good mood ) to full-scale production numbers with new lyrics. The original lyrics went as follows:

Oh, they cut down the old pine tree,  
And they hauled it away to the mill,  
To make a coffin of pine  
For that sweetheart of mine;  
When they cut down the old pine tree.

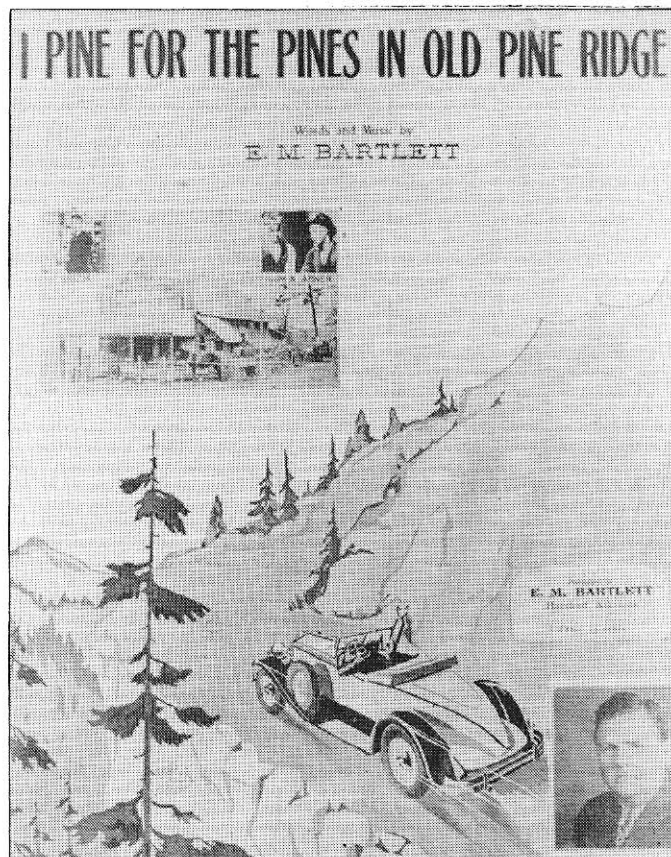
Well, she's not alone in her grave tonight  
For it's there my heart will always be;  
Though we'd drifted apart,  
Still they cut down my heart  
When they cut down the old pine tree.

As late as the 1960's, this same tune was still being used occasionally on TV's "Beverly Hillbillies;" L&A may not have been responsible for reviving the song, but they certainly helped to sustain it.

In 1936, the Pine Ridge Quartet ( consisting of four talented young singers from the real-life Pine Ridge, Arkansas ) toured churches and singing conventions in the south with a collection of songs that included their own theme, "I Pine For The Pines In Old Pine Ridge." Mr. Malvin Mourton, an original member of the quartet, recalls that the song was written especially for them by the group's organizer,



ELSIE MAE EMERSON



COURTESY OF  
LUM & ABNER MUSEUM

E.M. Bartlett, a well-known songwriter in his own right. Bartlett wrote a great number of hymns that can still be found in many church songbooks today; two of his best-known were "Everybody Will Be Happy Over There" (1921) and "Victory In Jesus" (1939). Mr. Mourton has also said that "I Pine For The Pines" was also performed by another famous hymn composer, Albert Brumley, who traveled with Dick Huddleston's Pine Ridge Follies group around 1939-40; some of Brumley's better-known works include "I'll Fly Away" (1932), "I'd Rather Be An Old-Time Christian" (1934), and "I'll Meet You By The River" (1942), which was "dedicated to the memory of E.M. Bartlett."

Over the years, L&A built some memorable comedy routines around specific songs; Grandpappy Spears' favorite song was "Dardanelle," and he claimed to be able to play "Listen to the Mockingbird" flawlessly on a player piano. Lum gave his singing voice a try (usually to Abner's dismay) on "Asleep In The Deep," "Road To Mandalay," and "Love Lifted Me." Abner himself usually stuck to "They Cut Down The Old Pine Tree," but on one occasion he and Cedric teamed up for a wartime-themed production of "I Love Coffee, I Love Tea." For some unexplained reason, the standard 1940's publicity photo of L&A was used on the cover of the sheet music to "Hail, Arkansas," published in

Los Angeles but dedicated to the "Women's City Club, Little Rock, Arkansas" (1946).

Only one original piece of music ever came out of a Lum & Abner movie: the title song from *DREAMING OUT LOUD*, written by Sam Coslow (co-producer of the picture, who also wrote "Cocktails For Two" and several dozen other popular songs), and performed in the movie by Frances Langford. It was also marketed as sheet music, and a couple of different versions were released on 78rpm records.

Perhaps the song that had the most accidental association with Lum & Abner was "Southern Belle," the theme song for the Kansas City Southern Railroad. The tune made its debut in a 1940 advertising short of the same name, which coincidentally featured footage of Tuffy Goff himself en route to Mena for the world premiere of *DREAMING OUT LOUD*. This short has recently been released on video cassette; for ordering information, see the February 1989 issue of the *Jot 'Em Down Journal*.

As one can easily see, music was frequently used to enhance and supplement the more typical aspects of the L&A program. The next time you're listening to one of their shows, keep your eardrums open for some of these musical productions!

- Tim Hollis

# The Many Faces Of Cedric Weehunt

The visualization of radio characters has been a subject of much fascination; as evidence, witness the profusion of publicity photos and motion pictures featuring radio performers that appeared during the 1930's and 1940's. L&A and their associate characters, while often left up to the listeners' imaginations...part of the great appeal of radio...were depicted visually literally from their first weeks on the air until the show's demise, and then afterward. In this series of articles, created by Uncle Donnie Pitchford and Squire Rex Riffle, we will be exploring these various depictions of the L&A characters.

In our last issue, we detailed how the NLAS Ossifers visualized the characters of Lum & Abner, in the days before we ever saw their photographs or movies. No doubt our versions generated some chuckles and/or some grumbles! In addition, we presented a series of photos of L&A themselves, as they appeared through the years in various types of makeup. Lastly, you were treated to art renditions of L&A, as they were visualized by everyone from Chet Lauck himself, to the misguided efforts of animation artists, to the modern cartoon work of our talented members Kurt Jensen and Gary Stivers.

We continue this issue with our mental pictures of Cedric Wolfgang Weehunt. Prez Uncle Donnie blended the features of two people for his conception of Cedric, one person being "real," the other "pretend." "Mortimer Snerd's voice, as created by Edgar Bergen, and the voice of Walt Disney's Goofy, created by Pinto Colvig, reminded me of the Chet Lauck/Cedric characterization," says Uncle Donnie. "This was the type of voice I gave a puppet I had as a kid, when I would entertain smaller kids with puppet shows. The puppet was a clown marionette named 'Bobo' (also the name of Cedric's ventriloquist doll/dummy in 1942). The puppet had a toned-down Mortimer Snerd-type face, complete with buck teeth. When I first heard Cedric, I immediately visualized this puppet's face, combined with the features of a guy I graduated high school with. I see Cedric as tall and lanky, usually wearing plaid or khaki work shirts with overalls, large worn-out tennis shoes and a baseball cap on the back of his head. I see him as having sandy-colored hair that is always cut mixing-bowl style, and is very poorly combed. Cedric is, to me, always approaching

his friends (or anyone) with a very friendly, trusting expression, and will do all he can to help a friend in need. I have always strongly disagreed with one writer's label of 'village idiot.'"

"The first time I heard Cedric," Singin' Sam Brown relates, "I imagined Mortimer Snerd, with toned-down facial features. Put a pair of faded overalls with patches on him, with a long-sleeved work shirt, probably with the sleeves not buttoned, onto a kind of sandy-haired, light-headed, big young man who doesn't keep his hair combed, and you've got him. He probably would have worn work shoes without socks, much like some folks in my part of the country do. Probably in the wintertime, Cedric would have on his 'long Johns,' and you could see the sleeves of them sticking out from his long-sleeve shirt sleeves. If he wasn't wearing overalls, he'd probably have on a pair of pants similar to jeans, held up by fabric suspenders, rather than elastic or leather ones." Our Vice-Prez summed up his personal concept of Cedric by describing him as, "just a big, good-hearted, goofy kind of country guy."

As for Zec Sec Tim Hollis, like Uncle Donnie, he visualized Cedric as resembling an acquaintance from his high school days. "This fellow was mentally slow," Hollis says, "but he was so friendly and good-natured with everyone, no matter how he was treated, that it was almost impossible not to like him. He was well over six feet tall, with almost a crew-cut hairstyle, and the most enormous hands and feet you could imagine on a human being; an overgrown hulk of a fellow who wouldn't hurt anyone ... intentionally, anyway; sometimes his hearty heartfelt greetings could almost damage you physically if you weren't prepared. Come to think of it, his voice and his laugh were strongly reminiscent of Cedric's as well."

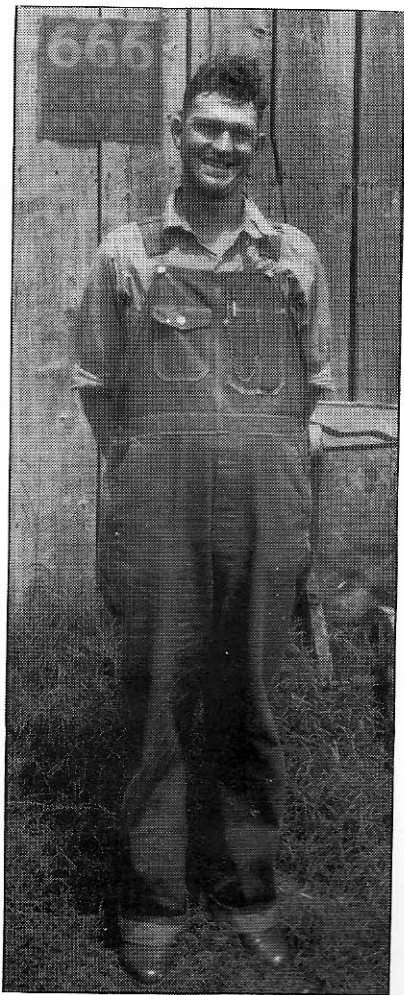
Rex Riffle's fertile brain conjured up quite a vivid picture of Cedric: "Cedric is very tall and broad-shouldered, topping six feet. He wears denim overalls with knee patches, with short-sleeve shirts or tee shirts underneath. His shoes are the big, hobnailed Li'l Abner-style brogan type. He has large teeth, and smiles a great deal; most of the time, he is grinning. He has dark eyes and a big, thick shock of black hair, which he combs straight back, greased down a bit. Most of the time, he wears a baseball



cap in a fashion similar to Huntz Hall of the Bowery Boys comedies, with the bill sticking up. He walks with a loose, ambling gait, taking long strides with his long legs."

You may remember from last issue that Uncle Donnie's earliest visualization of Abner resembled Pat Buttram somewhat. His earliest "partner in time" in the pre-NLAS days of L&A fandom was David Miller of Allen, Texas. David pictured Cedric as resembling a youthful Pat Buttram! Two of our younger members, teenagers James & Janet McMurrin of Harrison, Arkansas, submitted their mental picture of Cedric: "As tall as Lum, and a little heavier. Usually unshaven, probably because of his rather rough voice; wearing a battered cap and rather dirty coveralls. Although he is heavy, he's not fat; just heavily built, or husky."

The earliest photographic representation of Cedric comes from the "original" Lum & Abner photographer, Mr. Oscar Plaster of Mena, Arkansas. For a



**LESTER GOBLE, 1932**

rare 1932 book, Lum & Abner And Their Friends From Pine Ridge, Mr. Plaster photographed local citizen Lester Goble in the role of Cedric. Chet Lauck supplied small cartoons of each character to be included on the text pages. Mr. Goble also appeared as Cedric the Fire Chief on one of the Pine Ridge post cards (also photographed by Mr. Plaster in the 1930's).

Reprints of these items are currently available at the Jot 'Em Down Store in Pine Ridge. For a number of listeners who purchased these items in their original printings (and for some folks today as well via reprints), Lester Goble just may be "the" Cedric.

We've already mentioned Chet Lauck's original cartoon drawing of Cedric. Other artistic renderings followed in the 1930's. The Spring 1936 issue of The Pine Ridge News, a Horlick's Malted Milk premium (also available in reprint form in Pine Ridge today), featured an ink-and-wash depiction of Fire Chief Cedric in action (obviously taken from plots of the radio shows - has anyone out there found any of these presumed "lost" shows??). Horlick's also made available the three Lum and Abner Family Almanacs, beginning in 1936. Cedric is featured in ink-wash to illustrate his article, "Huntin' and Fishin'." He is



**ILLUSTRATION FROM 1936 L&A ALMANAC**

depicted again as Fire Chief Cedric in Evalena's "Dear Diary" (in the 1937 Almanac), as well as with L&A on their New York adventure. He gives Lum a dose of horse liniment in the June 25 entry, and is shown "sweepin' out" in the centerspread, which depicts a view of the inside of the Jot 'Em Down Store. (Editor's Note: The 1936 Almanac is available in reprint form at the real Jot 'Em Down Store in Pine Ridge, but uses the 1937 centerspread). 1938's Almanac dealt



**ILLUSTRATION FROM  
L&A PARTY BOOK, 1939**



**GRADY SUTTON, 1946**

almost entirely with L&A's trip to Hollywood. Cedric is mentioned as being there, and the character who pops up in a few illustrations looks pretty much like the version in the first two Almanacs. The final art conception of Cedric is the line drawing from the 1939 The Jot 'Em Down Store Catalogue, Calendar, & Party Book.

As many of you know, talented character actor Grady Sutton was chosen to portray Cedric on the silver screen beginning with the second L&A film, "The Bashful Bachelor." No disrespect is intended for Mr. Sutton's performance, but physically he does not fit the age or appearance of Cedric as we ossifers visualize the character. Still, for some, Mr. Sutton may be "the" Cedric! Mike Ross of KHYM-Radio in



**DONNIE PITCHFORD'S VERSION OF CEDRIC, 1987**

Gilmer, Texas (who used to run the L&A reruns from 1981-85) felt Mr. Sutton had Cedric's voice down pat.

Cedric has been represented artistically in more recent times by NLAS ossifers and members. Kurt Jensen of Murphysboro, Illinois has featured Cedric in his church newsletter L&A strip, as has Gary Stivers, artist of the currently-running "Golden Era" strip. Prez Uncle Donnie based his less cartoony rendering of Cedric on Bobo the Clown and his high school friend (in his illustrations for "A Pine Ridge Christmas Carol" in the December 1987 Jot 'Em Down Journal), and applied this likeness to a more cartoony version for his "1988 Christmas Wish Book."

Perhaps some younger fans of L&A might choose to "see" Cedric the way Singin' Sam Brown played him in our December 1988 issue of the Journal! Write us with your personal "mental pictures" of any or all of the cast of the L&A program! For next issue, concentrate on Grandpappy Spears. Mail your responses as quickly as possible, and we will include them in our next issue. Or, if you want to express yourself on L&A or Cedric, you are not too late! We'll collect them all together for a "wrap up" article when we conclude this series!

Send your comments to the Executive Secretary, Tim Hollis, Route 3, Box 110, Dora, AL 35062.



**GARY STIVERS' VERSION OF CEDRIC, 1988**

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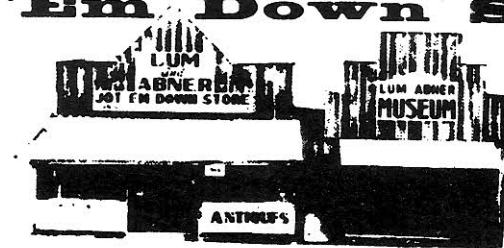
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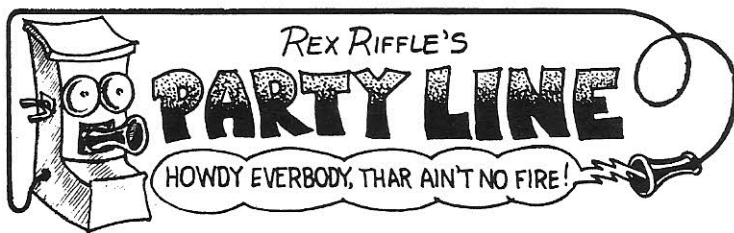
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# Solution To Crossword Puzzle

In this column which appears occasionally in the Journal, we print some of our members' personal recollections. Our comments this month come from Mr. Loren Cox of Lexington, Kentucky. He has the following to relate:

"My personal memories of L&A go back to the mid-30's. I remember actually seeing them when they appeared here in Lexington on a personal appearance tour in, I think, about 1936. They performed one of their scripts, in costume and makeup, on the stage of a local theatre. In addition, they spoke to the audience in their various characters' voices. Chet Lauck told the following Cedric joke: Wanting some ice cream, Cedric went into a local drug store, where the ice cream was given to him in the form of an ice cream cone. Cedric went outside, ate the ice cream out of the cone, then took the empty cone back in and gave it to the clerk, saying, 'Thankee mum fer th' use o' th' vase.' Other visits to Kentucky were prompted by L&A's interest in thoroughbred horses; at one time, the program's storyline involved L&A entering a horse in the Kentucky Derby, with Abner as the jockey. (EDITOR'S NOTE: This 1936 storyline was adapted for use in the 1942 L&A movie "The Bashful Bachelor.")

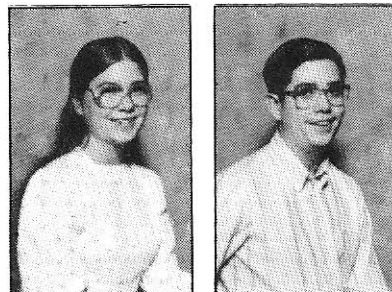
"Norris Goff had a Kentucky connection, with 'relates' here...the central Kentucky branch of the Goff family, which had some prominence in artistic and cultural circles. For instance, Sudduth Goff was a prominent portrait painter. Tuffy was also hospitalized here in the late 1940's, and one of his visitors was Andy Devine, who was in town at the time. For many years, we had a 'Jot 'Em Down Store' here in Lexington, which was visited by L&A during their visits here.

"Lum & Abner were always very popular in this area. During the mid-1950's, when they were on ABC on a sustaining basis, they had local sponsorship from the Lexington Tobacco Board of Trade. They cut a local opening for the program, which began with Lum saying, 'Abner, wher're you gonna sell yer terbacker this year?', to which Abner responded, 'Since I bin gittin that bigger terbacker dollar at Lexington I don't see any reason fer goin' anyplace else.'"

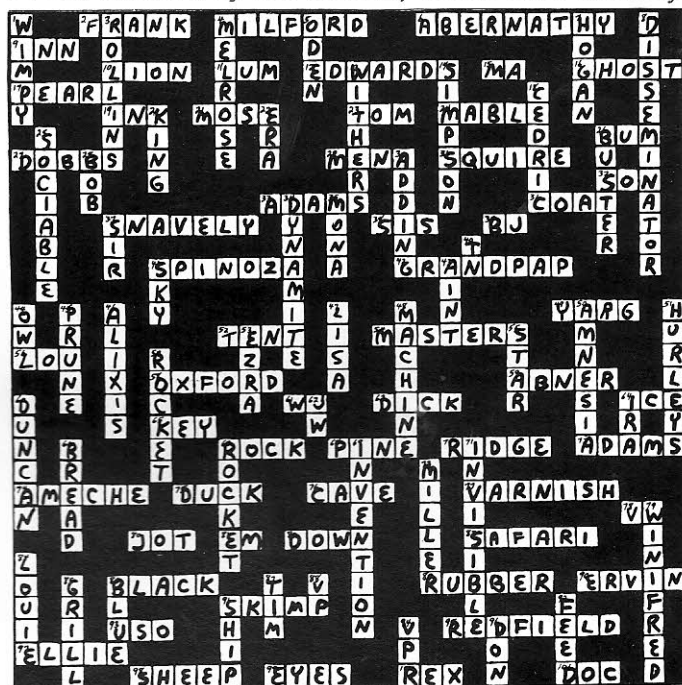
We would like to thank Mr. Cox for sending in these memories of his. His description of L&A's stage act is priceless, as is his information about their local sponsorship. (We knew that around 1953-1954 they cut special openings for various local sponsors, but so far the only ones we have been able to discover on tape are those for Able's Auto Company in Indianapolis, Indiana.)

Well, the L&A Crossword Puzzle contest ended on March 15, and not surprisingly there were no entries that got every single answer correct. However, the earliest postmarked entry had only ONE answer wrong, so we have awarded the prize to that contestant.

The winner is 15-year-old Janet McMurrin, an 11th-grade student in Harrison, Arkansas. For the puzzle, she enlisted the help of her 16-year-old brother James and her father. She says that her dad had L&A-related material around the house most of her life, so she grew up with an appreciation for the show that is uncommon in her age group. For her diligent work on this difficult puzzle, she received an original lobby card from the 1950 re-release of L&A's movie SO THIS IS WASHINGTON. The brother-and-sister team is pictured below.



Honorable mention should go to the other members who gritted their teeth and gave the puzzle a try; Mr. Motto Scroggins of Elizabethton, Indiana, also missed only one answer, but Miss McMurrin's entry was postmarked first. Here is the completed puzzle as it was intended by its creator, member Jack Callaway:

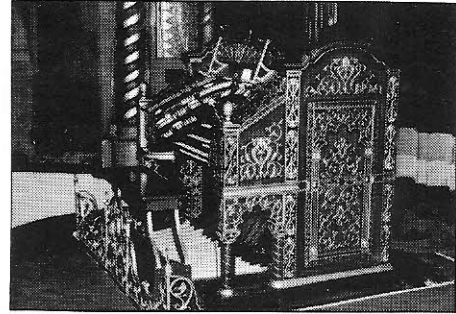


# A New NLAS Cassette

If this issue's feature story on L&A's various musical incarnations made you itch to explore this part of their history more fully, have we got the perfect cure for you! After being in the works for over a year, we can now proudly announce the release of the latest NLAS Cassette, THE MUSIC OF LUM & ABNER.

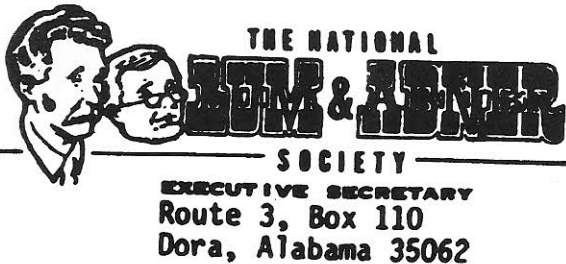
This 60-minute cassette is a compilation of many of the songs that became connected with L&A over the years, many taken directly from the programs themselves. The theme songs are not neglected, with "Down On The Old Party Line" having been recorded expressly for the NLAS by its co-composer, Elsie Mae Emerson. As a special surprise feature, the tape includes a few musical creations from the mind of our Prez, Uncle Donnie Pitchford (the NLAS's answer to Stan Freberg); for instance, can you imagine Lum & Abner singing Elvis Presley's "You Ain't Nothin' But A Hound Dog"? You'll hear it here!

A highlight of the cassette is three songs recorded on the Mighty Wurlitzer pipe organ at the Alabama Theatre, a recently-restored 1927 movie palace



in Birmingham. The unbelievable sound of this even more unbelievable instrument (located in a still more unbelievable building) has been captured faithfully on the recordings of "Eleanor," "Hail Arkansas," and "Southern Belle."

The price for this cassette is \$4.00. Members should allow at least three to four weeks for delivery, as the fact that parts of the tape are in stereo means that the dubbing is a more complex process than usual. Orders should be sent to the Zec Sec, Tim Hollis, at Route 3, Box 110, Dora, AL 35062.



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