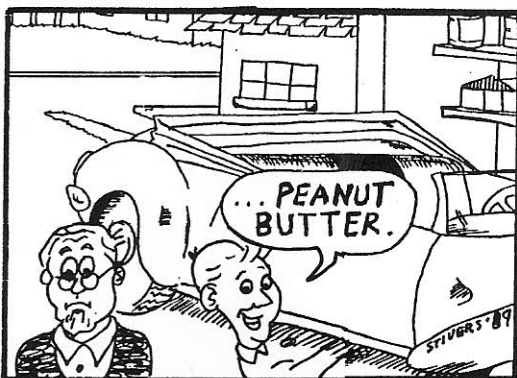
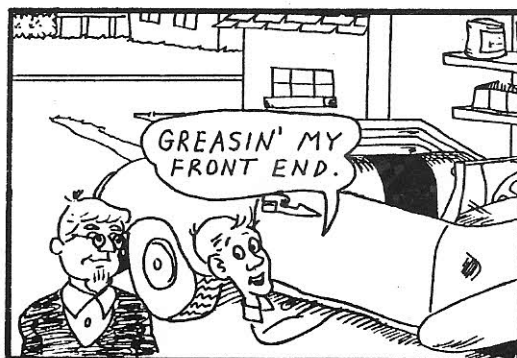
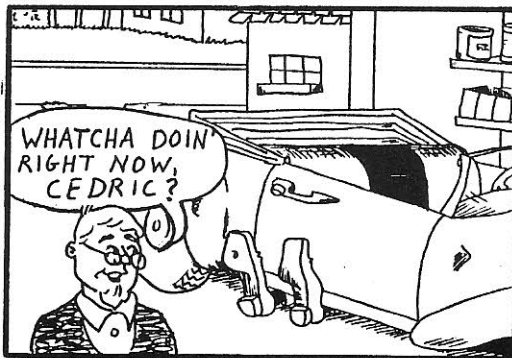


*April 1990*

# The Golden Era

by Gary Stivers



The Jot 'Em Down Journal,  
 Volume 6, Number 5, April  
 1990 (Whole Number 35).  
 Published bi-monthly by the  
 National Lum and Abner Society,  
 a non-profit organization.  
 Membership, including a sub-  
 scription to the Journal, is  
 \$6.00 per year. Send editorial  
 and subscription correspondence  
 to the Executive Secretary,  
 Tim Hollis, Route 3, Box 110,  
 Dora, AL 35062.

# THE JOT 'EM DOWN

## JOURNAL

*April 1990*

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THE NATIONAL LUM AND ABNER  
 SOCIETY

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 circa 1930's. From the  
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 Some early publicity for the Ford  
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 It ain't long now!

Indianapolis Ford  
 Dealers Invite the  
 Public to Come and  
 See

**LUM & ABNER**

*The Famous Ford Radio Stars*

**BROADCAST** THEIR POPULAR **SOCIABLE**

FROM THE STAGE OF THE CADLE TABERNACLE

*The Biggest and Most Unique Show  
 Indianapolis Has Ever Seen*

**50** RADIO AND BROADWAY **15** BIG  
 STARS IN PERSON **ACTS**

IRENE WALKER MAPLE  
 BEASLEY SISTERS CITY FOUR

AND A HOST OF OTHER FAVORITES OF THE AIR  
*Don't Miss Seeing Lum and Abner Send Their  
 "Sociable" Out Over the NBC Network*

— TONIGHT —

8:15 P. M.—FRI., NOV. 10th—8:15 P. M.

CADLE TABERNACLE

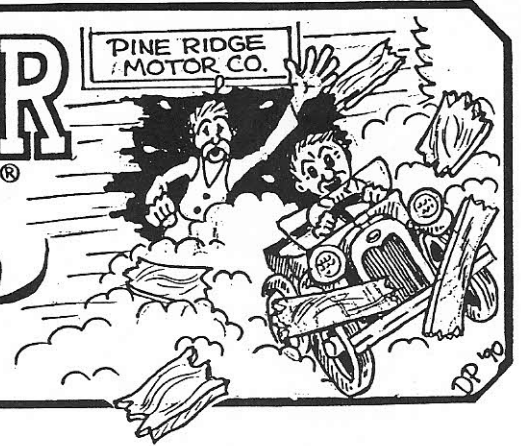
**FREE** NO TICKETS  
 NECESSARY **FREE**

THE INDIANAPOLIS STAR,  
 NOVEMBER 10, 1933

# LUM AND ABNER

## and their Sponsors

### PART 2 OF A SERIES



As we left Chet Lauck and Norris Goff in our last installment, they had been dropped by their first sponsor, Quaker Oats, and were subsisting on the \$1 sales of their book, *Lum & Abner and Their Friends*. Our story now picks up in the autumn of 1932, when our friends arrived at the studios of WTAM in Cleveland, Ohio.

It seems that the Ford Motors dealers in that section of the country were thinking about sponsoring "Lum and Abner," and they wanted to hear a sample recording. The audition was to be supervised by the manager of WTAM, Warren Wade; L&A's new concept for the Ford series would have them doing their usual daily 15-minute shows on Monday through Thursday, and then on Friday broadcasting a half-hour variety show to be known as "Lum & Abner's Friday Night Sociable."

Chet and Tuffy were now at WTAM to make the test recording of their new format...however, Warren Wade was not exactly sure what to do with them! Wade enlisted the help of a visiting young actor whom he had helped to get started in the business...Jerry Hausner. He introduced Jerry to the boys, and suggested that he help them out in putting together their audition. Jerry suggested that he play a fast-talking con man (his specialty) who would try to bilk L&A. He prepared a page of jokes for that segment of the show, and it was deemed acceptable by Chet & Tuffy.

The date to make the audition record arrived, and Jerry Hausner remembers that also in the cast that night was a young singer named Frances Langford (L&A would be working with her again later!), and a comic-hillbilly trio, "Annie, Judy, and Zeke," the middle member of which later turned out to be Judy Canova. On hand as well were the Dritzen Boys, a Swiss yodeling act. The recording was made just as if it were a live radio broadcast (since editing was virtually impossible on transcription discs). Jerry made his breezy entrance on cue...even though L&A were ad-libbing all over the place, as per their accustomed style. Jerry got his first line out, but to his surprise L&A kept on ad-libbing instead of reading from his prepared script! "So I was left standing there with a page full of half-jokes," he says. "I had the answers, but they didn't ask the questions!"



"FRI. NIGHT SOCIABLE"  
DIRECTOR WARREN WADE

Well, surprises and everything else notwithstanding, the Ford dealers liked what they heard, and agreed to sponsor the new series. (Whatever became of that original audition recording is still a mystery...it may still be lurking somewhere in a collection of old transcription discs!) But Ford (or someone) thought the "Sociable" needed to round out its regular cast with an old-time string band.

After holding auditions, the group that became "The Pine Ridge String Band" was chosen. The leader was Warren Caplinger, who had already made a name for himself in early country-music circles. A guitar player and vocalist was young Louis Marshall Jones, who a few years later was inspired by L&A's stage

makeup to begin portraying an elderly gentleman himself, and became famous as "Grandpa" Jones! The group's comedian was "Bashful Harmonica Joe" Troyan, who, in addition to his musical talents, also had a knack for imitating farm animals. According to Grandpa Jones in his autobiography, Everybody's Grandpa ( 1984 ), the new series hit the NBC airwaves on Thanksgiving weekend, 1932.

The Friday Night Sociable format became a smashing success; it actually appeared to be WTAM's answer to WLS's "National Barn Dance" and WSM's "Grand Ole Opry." In the daily 15-minute continuing storylines, L&A appeared as the owners of the Pine Ridge Motor Company and garage, giving them plenty of opportunity to plug Ford cars. Only two recordings are known to exist from the Ford series; both appear to date from sometime in the summer of 1933.

One recording is the first half only of a Sociable broadcast. It once again features Frances Langford as a guest, and the Dritzen Boys appear to be regulars by this time. L&A themselves don't have much to do except introduce the various musical numbers, although Abner does take time to warn his partner that "If you don't stop castin' sheep eyes" at Frances Langford, "Evalener's gonna wrop a chair aroun' yore head." The recording runs out as Abner irritates the studio audience with his own scratchy-voiced rendition of "In The Shade Of The Old Apple Tree." The Ford series announcer, Gene Hamilton, does the commercials, while all non-String Band music is handled by the Stubby Gordon Orchestra. (Many people have been surprised to learn that as early as 1932 L&A worked in a half-hour format, with a studio audience and a large orchestra...a portent of things to come!)

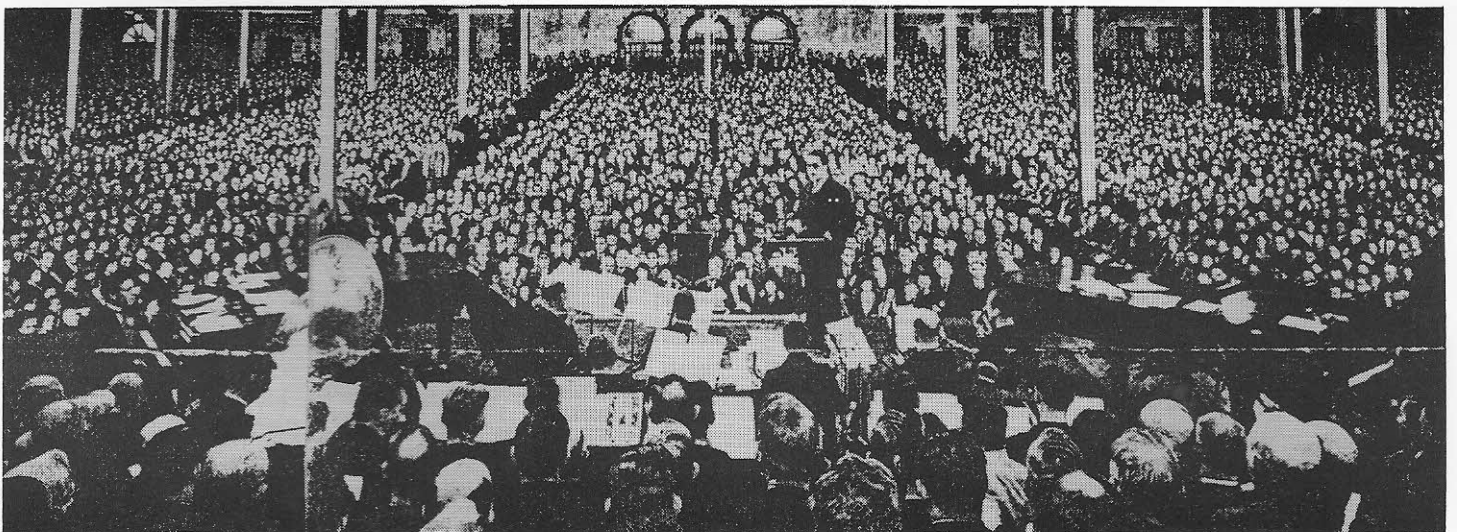
The other existing broadcast concerns L&A hunting for an escaped lion ( not Ervin, even though some material from this period was reused in 1941 ). Stubby Gordon's orchestra is still on hand to play the opening and closing theme, "Eleanor." At this point,



L&A's character voices were somewhat higher in pitch than would be heard later; their accents are also more exaggerated. Of the other characters, only Dick Huddleston appears in this episode, so we don't get a chance to compare early versions of their voices to their later renditions.

The main focus of the episode is a contest to name a baby elephant that Abner has somehow obtained. According to Lum's announcement over the party line, the prize for the contest was a new Ford car radio. (There would be many more "Name The \_\_\_\_\_" contests during the L&A show's history.)

One thing that is definitely NOT a part of either 1933 broadcast is the Jot 'Em Down Store. That vener-



PART OF THE 10,000+ AUDIENCE ON HAND FOR THE FIRST REMOTE BROADCAST OF THE "FRI. NIGHT SOCIABLE," INDIANAPOLIS, IN.

# PINE RIDGE NEWS

Vol. I. No. I. ★ ★ ★ ★ PINE RIDGE, NOVEMBER, 1933 ★ ★ ★ ★ PRICELESS

## HOW'S THIS FOR POPULARITY?

Lum and Abner have a steady flow of fan mail but over and above that here is what happened re-

22,567 names were sent in for Lum's petition for a new trial.

8,129 suggested names for Abner's baby elephant, Buttercup.

255,469 people visited Lum and Abner appearances during the week of the Cleveland Industrial Exposition.

8,200 guests attended Lum's "wedding" at Washington, D. C.

10,000 saw the "Sociable" broadcast at Indianapolis and thousands more had to be turned away.

## PINE RIDGE NEWS IN PICTURES

Pine Ridge is a mythical town of course, but the pictures shown on the back page of this issue were made on "location." The scenes are told in small town...

show you the creek that Lum jumped into when he discovered he had been "sleeping" on a snake during the taking of the fishing picture.

## MEET STUBBY GORDON Boss of the Rhythm Masters

He's a quiet retiring sort of chap who never raises his voice. But he



## "CHET" LAUCK AND "TUFFY" GOFF

### WHO LUM AND ABNER REALLY ARE

Believe it or not, these two good looking All American boys you see on the back page are Lum and Abner.

They probably rank among NBC's youngest stars and their climb up the ladder of radio fame has all been done in the last two years.

Here's the long and the short of it—for Lum stands 6 ft. 1 1/2 in. high, while Abner is 5 ft. 6 in. low. When Lum first blinked at the Arkansas sun in 1903 his folks christened him Chester H. Lauck, and

## LUM & ABNER KIDDED BY HOSPITAL VETS

Indianapolis Boys Have a Good Time—and So Do Radio Stars

Disabled soldiers at the U. S. Veterans Hospital, Indianapolis, had a good time kidding with Lum and Abner when the Ford Radio Stars were in that city for their "Sociable" broadcast from the Cadle Tabernacle.

They made a tour of the wards where they exchanged greetings

when he went to school the fellows shortened this to "Chet," and that has followed him all through Arkansas University into the NBC studios. Abner, who didn't materialize till four years later (another donation from Arkansas) started out in life as Norris Goff, but in early boyhood the proper handle got knocked off and ever since it's been "Tuffy" Goff. Don't misjudge the young man. This title was hung on him because of what he did on the football field, the baseball diamond, and... track meets! For...

able institution appears to have opened for business sometime between June and October, 1933. According to Chet Lauck, another "Name The \_\_\_\_\_" contest was conducted, this time to pick a name for L&A's new general store. It seems that several listeners submitted the name "Jot It Down Store" (since the establishment was to be run on a strictly credit basis), but ONE listener sent in the variation "Jot'Em Down Store." Rather than split the prize among the first group of entries, the second name was the one that was chosen. Lauck was also heard to say that if they had known that the store was eventually going to be the main focus of the program, they would have given more serious thought to choosing a name for it!

Beginning on November 10, 1933, the "Friday Night Sociable" went on tour. At the Cadle Tabernacle in Indianapolis, Indiana, over 10,000 spectators crowded in to watch Lum & Abner's show. Although only the usual 30 minutes of entertainment were broadcast over NBC, the whole stage show lasted over 2 1/2 hours. This remarkable proof of L&A's newfound overwhelming popularity was heavily written up in the first issue of The Pine Ridge News, an irregularly-published mock newspaper that was offered to any listener who sent in a postcard requesting it.

The November 1933 (Vol. I, Number 1) issue of The Pine Ridge News dealt almost exclusively with real-life happenings, unlike later issues, which centered on the fictitious goings-on from the radio program's storyline. In the first issue, besides several arti-

cles about Chet & Tuffy's experiences in Indianapolis, fans could read biographies of the two stars, announcer Gene Hamilton, and orchestra leader Stubby Gordon, news about various Ford contests on the show (revealing that Abner's elephant was finally named "Buttercup"), and a letter from Arkansas' Attorney General, offering to defend Lum in a trial that was upcoming in the show's storyline. The only fictional article was "Peabody's Pine Ridge Pickups," a gossip column about the various characters on the show.

The back cover sported a new series of L&A photographs, in which the small community of Peninsula, Ohio, stood in for Pine Ridge. Judging from the photos, even though the newly-opened Jot'Em Down Store was a regular part of the show by now, it was nowhere near being the center of attention, as it would be in the future (perhaps because a grocery store did not provide many opportunities to push Ford products?). We do not know whether any additional issues of The Pine Ridge News were produced under Ford sponsorship; this is the only one from that period that we have been able to locate.

For reasons that have never been explained, Ford decided to drop the show sometime in either February or March, 1934 (they would return to sponsorship in 1950). No further details are known. Chet and Tuffy did return to Chicago, and they immediately began casting about for a new sponsor. They would indeed find one...a great one, at that...but that story will have to wait until our next installment!

- Tim Hollis

# N. L. A. S. MERCHANDISE



As usual for this time of year, the NLAS is once again raising funds for the upcoming convention by offering some of our past NLAS merchandise:

\* After being unavailable for many years, we are again making available THE OFFICIAL NLAS CASSETTE. First produced in 1985 to promote the then-new Tape Library, this 60-minute cassette features the four Zekatif Ossifers introducing excerpts from many notable L&A episodes. PRICE: \$3.00.

\* Another cassette still available is THE MUSIC OF LUM & ABNER, released in April 1989. It contains music used in, mentioned in, or associated with the L&A shows. Included with each cassette is a copy of the article "The Music of Lum & Abner," from the April 1989 Jot'Em Down Journal, which helps explain some of the selections more thoroughly. Because parts of the tape are in stereo, it might take a bit longer than usual for you to receive your copy; PRICE: \$3.00.

\* We still have some signed and numbered prints of Prez Uncle Donnie's beautiful intaglio print, "Foller The East Star," which was the cover of our first Christmas issue in 1984 ( see illustration ). These 8 1/2" x 11" prints are \$1.50 EACH.

\* Two styles of metal pinback buttons are available: one features the NLAS logo on an ivory back-

ground, while the other shows a b&w photo of L&A examining their cash register. The pins are \$1.50 EACH.

\* The NLAS Tape Library Catalog is \$5.00; even if you don't plan on ordering any tapes, the catalog is a great source for getting the CORRECT dates for the L&A shows you have in your collection. ( Next month, we plan to release some additional pages for the catalog, containing recently - discovered L&A material! )

\* Although many past issues of The Jot'Em Down Journal are now out-of-print, we do sell the back issues we still have in stock for \$2.00 EACH. If you have recently joined the NLAS, these back issues are a good way to catch up on what you've missed...if you have been a member for some time, it's a nice way to have fresh, clean copies that have not suffered the rigors of being sent bulk rate through the mail. The issues we still have are: August 1985, October 1985, April 1986, June 1986, October 1986, December 1986, February 1987, August 1987, October 1987, December 1987, February 1988, April 1988, August 1988, October 1988, December 1988, February 1989, June 1989, August 1989, October 1989, December 1989, and February 1990.

Address all orders to the Zec Sec, Tim Hollis, at Route 3, Box 110, Dora, AL 35062.



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 Many Faces Of Dick Huddleston

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. I&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 I&A characters.



#1 (1932)

Of all the characters involved in the I&A shows, the visualization of Dick Huddleston presents a completely unique set of problems. The fact that Huddleston was an actual, living person puts him in a class by himself, less vulnerable to listeners' imaginations. Fortunately, because of his primarily "straight" role in the show, mental pictures cannot go very far astray.

Prez Donnie Pitchford has faced up to Dick Huddleston's double image: "Even though I've seen photos, it's difficult for me to picture the Dick Huddleston of the radio shows as looking like the real Dick Huddleston, simply because all I had to go on at first was his voice. When I was in the printing business, I worked with a man whose name happened to be Dick, and sounded almost exactly like Tuffy Goff. He was in his mid-to-late 40's, just slightly graying, and always with a pleasant grin. So, because the voice and name were so similar, I saw Dick Huddleston as this man. However, this man's language was a bit more colorful than 'by jacks'...yet, he was still a very decent, very friendly guy."

Publicity Director Rex Riffle sums up his concept of Huddleston by describing him as "a clean-shaven version of Merlin Olsen...or, perhaps very much like our own friendly, down-home Vice-Prez, Sam Brown." Teenagers James & Janet McMurrin of Harrison, Arkansas, offer: "Dick would look like Tuffy Goff without makeup ... except with a squarer jaw, and clean-shaven."

An interesting fact to ponder is that listeners generally thought of Dick Huddleston as being a younger man...perhaps in his late 30's or early 40's. ( This was only natural, since he was played on the air by Tuffy Goff, using his normal ... of course, youthful...voice. ) But in reality, the Dick Huddleston of Pine Ridge, Arkansas, was in his 60's when the I&A show was at its peak; actually, closer to the age that I&A were supposed to be!

According to some sources, Dick Huddleston was the first character to be introduced into the program other than I&A themselves. As such, the commer-



cially-released depictions of him go back about as far as they possibly could. The first postcard view of Huddleston (#1) dates from about 1932, when he was 49 years old.

From that point on, most of the I&A fans across the country never saw a photograph of the real Huddleston. In the 1936 Lum & Abner Almanac, artist Wendell Kling's inkwash drawing (#2) was used, bear-



#2 (1936)

ing a strong resemblance to its living model, but perhaps shaving a few years off his age. The anonymous illustrator who created line drawings for The Jot'Em Down Store Party Book in 1939 seems to have worked from his own imagination (#3).

As the Huddleston character was used less and less on the show in the 1940's ( although referred to



#3 (1939)



#5 (1989)



"DICK HUDDLESTON"

#6 (1989)



#4 (CA. 1950)

often ), the visual depictions declined as well. Eventually, the only ones left were the postcards Huddleston sold in his Pine Ridge store; these show a drastically aged Huddleston (#4), although he did remain spry until his death in 1963 at age 80.

NIAS artists Gary Stivers and Donnie Pitchford both based their interpretations on real life. This was especially true in D.P.'s case, as he worked from actual photographs of Huddleston; therefore, his version (#5) presents a somewhat older image than that for which the casual listener might be prepared. Stivers' rendition (#6) takes Huddleston's age back a few years again, but still shows characteristics of the original model.

In our next installment, we will look at I&A's eccentric friend, the one and only Ben Withers!

# LUM and ABNER® In the News

## REPRINTS OF PAST LUM & ABNER ARTICLES

(THE PUBLICATION DATE AND SOURCE OF THIS ARTICLE IS UNKNOWN, BUT IT WAS PROBABLY PUBLISHED IN LATE 1933 OR EARLY 1934)

**T**HE THOUSANDS in the teeming streets of Manhattan, Chicago, Detroit, Philadelphia and the other large and bustling cities of the country

have come to love the homely wisdom of Lum and Abner, the Ford dealers of the air, whose broadcasts are heard over the NBC network. And still other thousands, scattered more widely over the rural sections that lie between the cities love Lum and Abner, too.

Rather odd, when you think of it, for the habitués of Broadway and of Main street do not often find anything in common in the field of entertainment. And certainly, the Broadwayites with their sophisticated veneer will not often admit that they care for anything that savors of the bucolic. So right there, if in nothing else, is something that sets this radio pair somewhat apart from their fellows of the air waves, the stage, and the screen.

Your guess is as good as mine as to why their popularity is so widespread in places where you would least expect to find them popular, but the way I have figured it out is that while Broadwayites will laugh at a person who strolls down their midst with hay protruding from his hat, their laugh is mostly protective. For if you will delve into the histories of Broadwayites in general, you will find that in nine cases out of ten, they were born and raised far, far from Incandescence Avenue.

And they know that the color, the engaging simplicity, the philosophic wit and humor and pathos that you will find in the sections of the country which form the locale of Lum and Abner episodes are much more real and ring far more genuinely true than their own superficial wisdom.

Pine Ridge, Cloverleaf township, is not anywhere on the map of the United States, but still, it might be anywhere between Maine and California. There are thousands and thousands of Pine Ridges, and hundreds and hundreds of Cloverleaf townships.

There is a great difference between the scintillating and superficial wit of the Broadway comedian and the wise and subtle wit of the residents of the Pine Ridges of the world. The artistry of the gag man can be likened to that of the cartoonist; but the artistry of the Lum and Abner type compares more closely to that of a great painter of portraits.

In their network broadcasts, which are heard on Mondays, Tuesdays, Wednesdays, and Thursdays at 5:30 p. m. and on Friday nights at 8:30, when they present their Old Time Sociable, the part of Lum is taken by Chester Lauck and that of Abner by Norris Goff.

They are unique in more ways than one. For one thing, they are not two entertainers who got together and said: "We can team up and have an act," and then teamed up and had an act. And for another thing, they never did a great deal of research work to polish off the rough corners of their routine. For there never were any rough corners. The parts they play over the air, they gleaned from real life, the life men and women lead in the Pine Ridges of America.

And neither Chester Lauck nor Norris Goff ever had to do any studying to become letter perfect in those parts, for both boys grew up amid that atmosphere, and virtually every one of the situations portrayed in their broadcasts had its inception in real life, under the personal observation of one or both these young men.

Lauck, admirably cast in the role of witty, philosophic Lum, is the same easy going, roughly drawing, lovable

# Homely WISDOM

## Lum and Abner's Rural Wit Is Culled From Real Folks In Their Own Little Village

By Lewis Y. Hagy

character off the air as he is before the microphone. Goff, the Abner of the air, is short, stocky, and inclined to be meditative.

Both have known intimately and remember the habits, conversations, and every day existences of their friends and neighbors of yesterday, and from that vast storehouse of human nature, they can draw infinitely to make their broadcasts truly authentic in every smallest detail.

Both have been blessed with a natural aptitude for sharp portrayal, and each commands the type of voice so necessary to make their "Grandpappy Spears," "Dick Huddleston," "Snake Hogan" and a score of other characters really live in the minds of their listeners.

Their rise to radio fame has been meteoric; but when you look back upon it, so natural that it seemed almost foreordained. They have been friends for twenty years. They were pals at college, and after their graduation, settled down in the little town of Mena, Arkansas, Lauck as manager of a local automobile finance business, and Goff as his father's associate in the wholesale grocery business.

All they had to do to obtain an inexhaustible wealth of material was to keep their eyes and ears open to what went on around them during those years. How a Broadway comedian, sweating over his gag book, and tearing his thinning hair as a rival steals his nifties, would envy that!

**A** DISASTROUS FLOOD in their section of the state brought business to an utter standstill, and caused untold damage. Towns and cities in the devastated area put on benefit performances to raise funds for the relief of the suffering. Lauck and Goff, known locally for their ability as mimics, wrote a sketch depicting life in one of the small towns of the Arkansas hills, and it brought down the house. Perhaps, after what the flood had done, "brought down the house" is an unfortunate phrase, but at any rate, they made those poor, suffering citizens of that particular section of Arkansas forget for an evening their woes.

So it was no wonder that word of their success spread to radio station KTHS, or that the manager rushed off to

Mena, listened to the two boys, and immediately signed them up. The flood of fan mail that attended their subsequent broadcasts over KTHS broke all the station's records, and when their contract expired, the

NBC was waiting to audition them in Chicago. That brought them a national sponsor, and once more they clicked. Later, they were brought to the Cleveland division of the NBC, where their fame had preceded them, and where their successes continued.

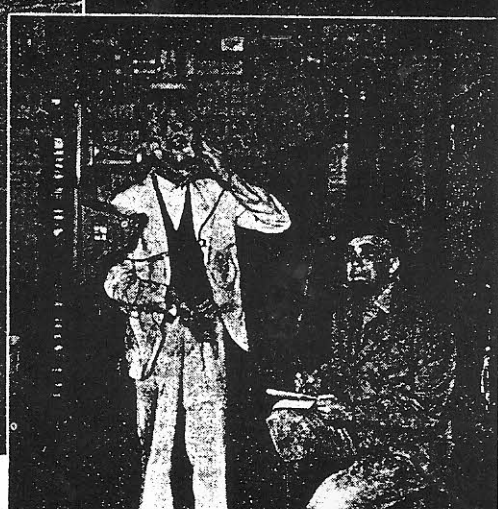
Chester and Norris enjoy the same types of sports and entertainment. They not only work well together, but play well together, too. Both are married, but Lum is a little ahead of Abner there. Lum already is the proud father of two young daughters, while Abner, although he has not yet assumed the role of father, expects to do so before very long.

**W**HEN the boys first went into radio, they never bothered about any script. They knew their stuff so well, and their fund of it was so spontaneous and inexhaustible that they just walked up to the mike and ad libbed. But the inflexible rules of the network made them abandon that pleasantly informal custom, and now, while both contribute the ideas, Lum laboriously picks away with two fingers at the typewriter.

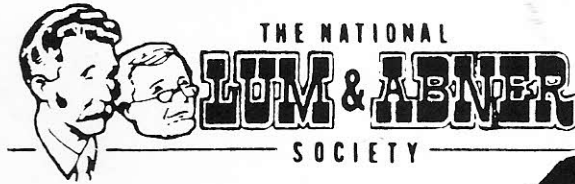
Both had boyhood ambitions which have remained unfulfilled. Lum's early aptitude was toward an artistic career, and to that end he attended the Chicago Academy of Fine Arts. He has done quite a lot of commercial designing, but always solely as a diversion.

Abner, on the other hand, was less aesthetic, and is even farther from his youthful ambition than Lum. For the goal Abner set for himself was to make the big leagues, and they say around his home town that he had a mean curve and a nice change of pace that might have landed him somewhere had his footsteps drifted according to his desire.

(left to right) Norris Goff (Abner) and Chester Lauck, (Lum)



(left) in the Pine Ridge Post Office . . . (right) at their 'Jot 'em Down' store . . .



# Convention

Mena, Arkansas

**June 30, 1990**

*Special Guest*

**BOBS**

**WATSON**



Time is creeping ever closer to the date for the 6th Annual NLAS Convention at the Best Western Lime Tree Inn in Mena, Arkansas. As we mentioned in the last issue of the *Journal*, this year marks a major change of date for the Convention; rather than Father's Day weekend (as it has always been), this year's date is SATURDAY, JUNE 30. (The annual L&A Day in Pine Ridge will still be held on Father's Day, with no connection to the Convention.)

The theme for this year's event is the 50th Anniversary of L&A's first movie, "Dreaming Out Loud" (which had its world premiere in Mena on September 6, 1940). In keeping with that idea, our special guest will be former child actor Bobs Watson, who plays a pivotal role in the film.

In addition to the change of date, the Convention will operate under a totally different schedule as well this year. Activities will begin with a luncheon at noon on Saturday, June 30; Bobs Watson will speak at that time, and there are other surprises in store ... which we won't spoil by telling you about here!

At 7:00 p.m., the Lime Tree meeting room will be transformed into a replica of a 1940-era movie theatre; the occasion will be the 50th Anniversary "re-premiere" of "Dreaming Out Loud" on the big screen! (It has not been shown any way other than on TV or as a video tape since the early 1950's.) The L&A feature will be the main focus of an entire evening's movie programme, including a cartoon, travelogue, sing-along, and the whole works! Bobs Watson will still be on hand as the special guest of the premiere.

There will be no scheduled events for Sunday, July 1, but conventioners will undoubtedly plan excursions to Pine Ridge, to enjoy the L&A Museum and soak up the local color.

It's always a good idea to make your reservations early, so the Lime Tree number to call is (501)394-6350. Also, if you plan to attend, please drop the Zekatif Seketerry a note and let us know you are coming. It will help us a lot.

See you in Mena on June 30!!



B. WATSON

ABOVE: NO, IT ISN'T DIOGENES SMITH...IT'S CHET LAUCK, SHOWING BOBS WATSON HOW TO USE A PRINTING PRESS ON THE SET OF THEIR FILM, "DREAMING OUT LOUD" (APRIL OR MAY, 1940)



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