

LUM

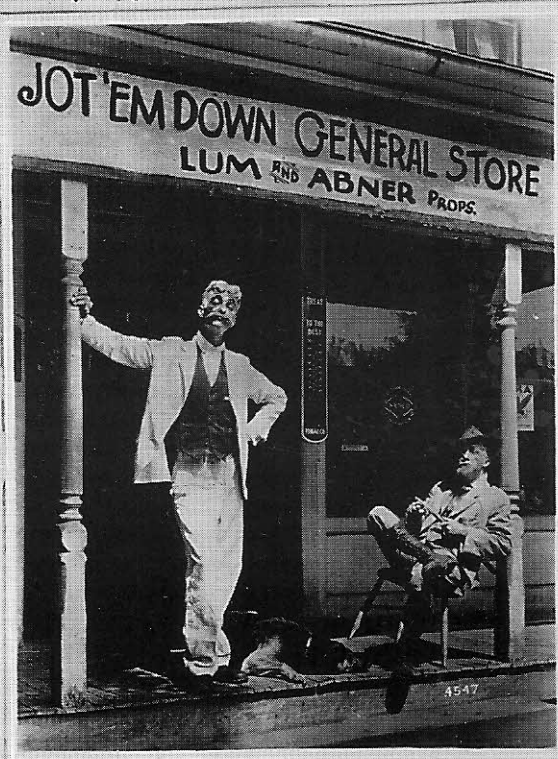


ABNER

With Characters they each Portray



Grand Pappy Spears



Dick Huddleston



Cedric - The Fire Chief

Sincere Greetings

from

Dick Huddleston

Pine Ridge # Arkansas



Squire Skimp

4747

JUNE 1999

HIT THE ROAD FER THE 1999 NLAS CONVENTION

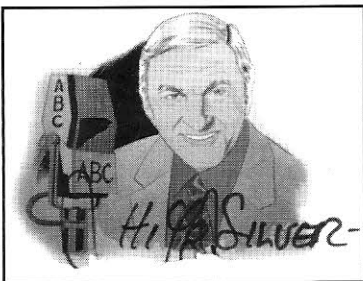
**Lime Tree Inn - Mena, Arkansas
JUNE 25 & 26, 1999**

If you ever plan to attend one of our conventions, we highly suggest you consider doing so this year. As you know, we cannot guarantee how many more years we are going to be able to keep this up, so enjoy it while you can! Just listen to what we have lined up for THIS time.....

FRIDAY, 5:00 p.m.:

FRED FOY GUESTS!

Lum and Abner Meet the Lone Ranger



Fred Foy

FRED FOY is a legend in the old-time radio world by virtue of his longstanding position as announcer on **THE LONE RANGER**. While he was not directly connected with the *Lum and Abner* program, he still has a lot

to tell about that era of broadcasting history... and believe it or not, there are some amazing "crossover" elements between these two classic shows. Come and hear Mr. Foy's story, and you will see what we mean!

SATURDAY, 10:00 a.m.:

**LUM AND ABNER MONUMENT
20th Anniversary**

Twenty years ago this summer, an event of great historical significance was held in Mena when the granite monument to **Lum and Abner** was unveiled in Janssen Park. In observance of that anniversary, one

June 1999 - Page 2

of our convention programs this year will feature the rarely-seen video coverage of that ceremony, at which **Chet Lauck** himself made one of his last major public appearances. Hopefully there will be other surprises as well!

SATURDAY, 5:00 p.m.:

A Tribute to OPIE CATES

Most people remember **OPIE CATES** as the orchestra leader (and comic character) on the half-hour version of *Lum and Abner* in 1949-50. Sadly, Opie passed away in 1987 after a long illness, but in observance of the **50th anniversary** of his L&A debut this year, we are presenting a salute to this man of many talents. Several of Opie's immediate family members plan to be with us to help us learn more about this amazing fellow and his music and comedy career.



Make Your Reservations NOW!

Mena is a quite busy tourist town during the summer months, so it would be wise for you to make your reservations right now by calling the Lime Tree Inn at (501) 394-6350. Occasionally the Lime Tree fills all of its rooms during NLAS Convention weekend due to family reunions that are being held concurrently, so if there is no vacancy, you should call the motel across the street, the Sun Country Inn, at (501) 394-7477.

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**THE NATIONAL
LUM AND ABNER SOCIETY**
Zekatif Ossifers

PRESIDENT
Donnie Pitchford

VICE-PRESIDENT
Sam Brown

EXECUTIVE SECRETARY
Tim Hollis

Cover: Promotional photo sent out by Dick Huddleston to advertise his Pine Ridge store. Be sure to visit Pine Ridge yourself during the 1999 NLAS Convention!

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THE JOT 'EM DOWN JOURNAL

JUNE 1999

In This Issue:

- A Monumental Anniversary 4**
Recalling a June afternoon that made history 20 years ago.
- Lum & Abner: May/June 1949 7**
Annotations for the last two months of L&A's first 30-minute season.
- I Grannies, I Love You 9**
The complete script of the "missing" June 12, 1949, broadcast.

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A MONUMENTAL ANNIVERSARY

On a blazing hot June afternoon twenty years ago, in 1979, a crowd gathered on the edge of Mena's beautiful Janssen Park to witness the unveiling of a six-foot-high slab of granite. The edifice was covered by a tarp, but everyone there already knew what it was anyway.

The Mena Optimist Club had initiated a drive to create a permanent memorial to Mena's two most famous former residents, Chester (Lum) Lauck and Norris (Abner) Goff. To create the memorial, the Optimist Club had secured a loan of \$2100, and with contributions from individuals, clubs, and businesses in Polk County, the loan had been paid off in four weeks.

Now it was time to dedicate the monument, and the most honored guest of all was Chet Lauck himself. Norris Goff had passed away only one year earlier, and Chet seemed to be keenly feeling this loss during the ceremony. Mena businessman George Penick stood at the podium and delivered an introduction that summarized the history of *Lum and Abner*, along the way repeating some of the same misinformation that had been given out for years. Let's listen to him:

"Our purpose here this afternoon is to dedicate what we hope will be an everlasting and eternal monument to two men from this area who devoted their lives, not only to the development to a new form of international public communication, but also to projecting the quiet, simple, and unassuming lifestyle of rural Arkansas that has become the envy of millions of other Americans.

"It all started back in 1931, when radio was still in its infancy, and lasted for 25 glorious years. Chester Lauck, better known as Lum, and Norris Goff, Abner, had finished college, married, and settled down... they thought... in Mena. They soon after that began entertaining their friends by impersonating two lovable old fellows from the hill country. After a few public appearances, their folksy humor was brought to the attention of radio station KTHS in Hot Springs, and they were invited to broadcast their skit over that station once a week. [Actually, Lauck and Goff first got attention with a "blackface" routine. Only after they arrived at the radio station did they switch over to rural characters, although it is probably true that they had previously experimented with those voices in private.] After only five broadcasts, they were invited to Chicago for an audition with NBC. They signed a contract for 13 weeks, sponsored by the Quaker Oats Company. Soon after that they took a leave of absence from their jobs here in Mena and moved to Chicago to begin one of the longest careers in the history of radio.

"In 1937, Lum and Abner moved to Hollywood, where in addition to their five nights a week of broadcasting, they made 12 movies. [They actually made only seven feature films, but the

often-quoted number of 12 may be meant to include their short subject appearances.] Lum and Abner are credited with a number of firsts in the entertainment world: They made the first major network broadcast in 1933 from Radio City in New York. They made the first marathon broadcast for charity, lasting over 12 hours. They did the initial show for the Mutual Network, and the first international broadcast by a radio team, with Lum broadcasting from London and Abner doing his part from Chicago.

"Today, *Lum and Abner* record albums are treasured possessions in homes throughout the country. More than 50 sets of twins have been named after this Arkansas team. Hundreds of independently-owned Jot 'Em Down Stores, which bear the sign of the radio show's make-believe general store, are found from coast to coast.

"Since we started this annual Lum and Abner Days celebration three years ago, I have had the good fortune of getting to know about *Lum and Abner* first hand from Mr. Lauck. I find his reminiscing to be the most fascinating part of their careers. The fact that they always developed their own program material, and that they seldom had a definite word-for-word program written out for each broadcast, and that Mr. Lauck and Mr. Goff provided all the voices of the characters who moved in and out of the Jot 'Em Down Store, including Squire Skimp, Cedric, Grandpap, and Dick Huddleston, just pays further tribute to the tremendous talent these two men possessed.

"They had the great fortune of being in Hollywood during its golden years, and enjoyed such memorable experiences as playing golf with Bob Hope and Jack Benny, and hunting with Errol Flynn and Clark Gable. These are accomplishments that we must always strive to preserve in memory of these Polk County natives, and this is why we are here today. Mr. Lauck, the citi-



During the parade, Chet Lauck's car crosses the railroad tracks on its way to Mena's Janssen Park

zens of Mena and Polk County have put forth a tremendous amount of work and devotion to make this monument a reality. The inscription reads:

"In 1931, two new voices came across the airwaves to the American radio audience. These were the voices of LUM AND ABNER. These two young men from Mena, Arkansas, captured the hearts of young and old alike. Lum and Abner and all of the characters from Pine Ridge and the Jot 'Em Down Store delighted these audiences from 1933 until 1955, when they finally locked up the old Jot 'Em Down Store. They were able to combine their natural talents into one of the most successful acts in American show business, both then and now. This monument is dedicated by the people of Mena and Polk County in appreciation of Mr. Chester Lauck (Lum), and Mr. Norris Goff (Abner)."

The cloth was pulled away, and now all could see the monument. More than one person has commented that it looks disconcertingly like a tombstone, and some out-of-town visitors have been heard to wonder aloud if this spot is where Lauck and Goff are buried. But no matter... the upper portion features a carving of L&A in makeup (based on their most famous 1941 publicity photo), below which is the inscription quoted by Penick. The back side of the slab lists the names of the individuals and businesses who contributed \$50 or more toward the project.

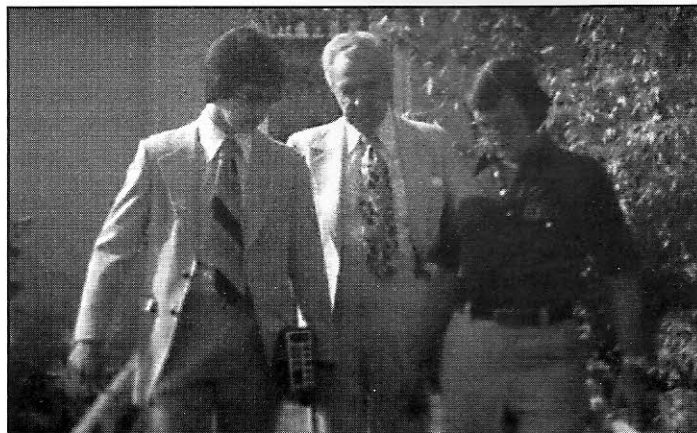
Now, with the memorial in full view, Chet Lauck made his way to the microphone and spoke to the assemblage in a voice that trembled with both age and emotion:

"Friends, and fellow townsmen, friends from out of town... I am deeply touched by this gesture of recognition. Lum and Abner have received many citations and awards during our career, but nothing could surpass this monument dedicated to Lum and Abner. My only regret is that Tuffy can't be here today to accept this award with me, but I know that he's looking down from above, and is as thrilled and filled with pride as I am. And when I thank you on behalf of myself, I thank you on behalf of Tuffy.

"I'm so glad that so many of our family could be here today: Tuffy's sister, Virgelia Lauck (known affectionately as 'Geel'), was married to my brother Jess who died in 1944; his sister is Helen Watkins, whom you all know as the wife of Ed Watkins,



Chet & Harriet Lauck outside their room at Mena's Harvey House Motel.



Chet Lauck leaves his motel with L&A scholar Joe Riddle and an unidentified Mena businessman.

who couldn't be here this afternoon. I am so fortunate to have my kid brother, Dudley Lauck and his wife of 57 years as of day before yesterday, present. They lived in Mena for a number of years after they were married. My sister, Ellen Boswell, who has a son and a daughter here who are my nephew and niece, Bill Lauck Wood and his wife Marge, and my niece Mary Jo Gooch. I'm very proud to have my son Chet Lauck Jr. and his lovely wife Karen, and their two sons Scott Lauck (who's a 13-year old Eagle Scout, one of the youngest Eagle Scouts in the United States), and my pride and joy, Chet Lauck III. And last but certainly not least, my lovely wife Harriet, who has been my inspiration... and nagger!... for 52 long years.

"I have so many friends here from out of town, I would like to recognize them all, but that's impossible. Ben Combs, Bill Mitchell, Keith Vensenhaller... oh, I could go on and on. And friends from Mena here who didn't have so far to come... I want to congratulate Doy Grubbs on the finest job I ever saw in spearheading this move. I told Doy this morning that if I ever ran for public office, I wouldn't think twice, I'd want to get him as my campaign manager! Imagine having four television stations represented here in Mena today.

"I haven't had a chance to read this monument; they had it covered up! But I see the pigeons haven't found it yet. If I thought I could read that, I would... but I can't read it from here.

"But I want to thank you again for this wonderful gesture, and it means so much more to me coming from my home town. As far as I know, this is only the second home town that ever erected a monument in honor of anyone in the entertainment business. And we have some pretty fancy company there: Will Rogers has a monument over in Claremore, Oklahoma. I believe there is a monument in Times Square to George M. Cohan, but he was not so much an entertainer as he was a songwriter.

"The *Lum and Abner* program is being rebroadcast, in some cases going into the third time (I believe KENA is one of those stations), and this has perpetuated these characters that we created... but nothing will perpetuate them as much as this monument. So Lum and Abner, thanks to you good people, will live forever. I just wish I had the words to express my gratitude, but in behalf of Tuffy Goff and myself, I want to thank you from the bottom of my heart. And I mean it: I love you."

About to weep openly, Chet sat down. However, after a repre-

sentative of the Optimists Club made an attempt to end the ceremony, Chet returned to the microphone to acknowledge some omissions in his previous speech, and do a bit more reminiscing:

“Speaking extemporaneously, I of course forgot to mention a few things. We have some very special friends here who had a lot to do with *Lum and Abner*. Our head writer for many years, Roz Rogers, and his lovely wife Doris, who still reside in California. I think Roz understood and loved the characters of Lum and Abner just as much as Tuffy and I did. They were not just characters, they were PEOPLE to us. There’s Opie Cates and his wife from Moffett, Oklahoma; Opie was the orchestra leader on our 30-minute show and also played a comedy part, and he’s one of the finest clarinet players in America... and I’m not excluding Pete Fountain in New Orleans. When we rehearsed, the studio would be filled with musicians from other bands who would come in there just to witness his mastery of the clarinet. He’s from ‘Clinton, Arkansas,’ and he says it just that way; there’s a little bit of country in this fellow! And one of the best actors I ever had the privilege of working with: We admired his work for many years when he played the part of Uncle Fletcher on the *Vic & Sade* show. Tuffy had to take about three months off for a very serious cancer operation at one time, and I don’t know what we would have done if it hadn’t been for Clarence Hartzell, who played the part of Ben Withers. I think we were able to cover up Tuffy’s absence during that period of time by talking to him on the phone over at his house and giving reasons why he was out of town or something, and that took a bit of clever writing on the part of Roz Rogers. But outside of Tuffy Goff, there’s the greatest performer I ever had the privilege of working with. Joe Riddle I know you have met before, and he has spearheaded a lot of this and worked with Doy.

“We spent a very interesting 18 to 20 years, I’ve forgotten how long it was, in Hollywood... we went there in 1937 and left there in 1955; YOU figure it out, I’m not that quick... But we couldn’t have chosen a more interesting period. It was just as talking pictures were coming into being, and a lot of the old silent movie stars were still there and being idolized by not only Hollywood but all over the world... People like Theda Barra, Rudolph Valentino, Francis X. Bushman, Conrad Nagel, Mabel Normand. A lot of you don’t remember those names, but they are still



Chet signs autographs; apparently no one is too young to appreciate LUM AND ABNER!

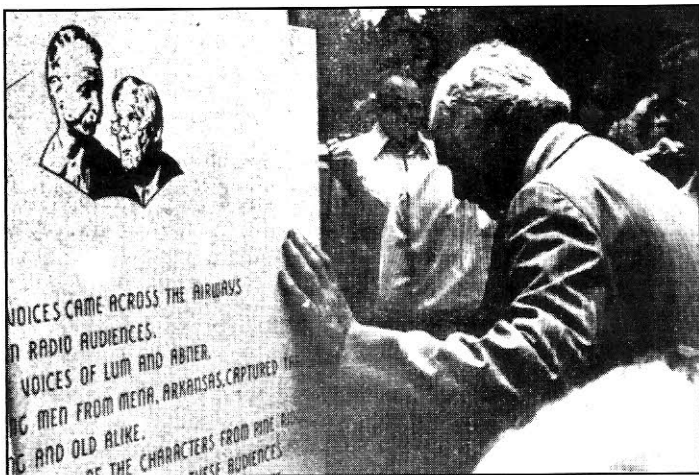
revered in Hollywood. And then came a new galaxy of stars like Clark Gable, Bob Taylor, Barbara Stanwyck, Alice Faye, Irene Dunne, Tyrone Power, Don Ameche, Betty Grable... and we got to know these people. It was the most interesting experience I have ever had. There was a camaraderie between the people in the entertainment business out there. Nobody was a stranger; if you were in pictures or radio, you had something in common and were accepted immediately.

“It was a wonderful experience, but everything must come to a close. But I’ll tell you: Tuffy has passed on, but his memory will live forever. Thank you for this wonderful occasion. I can’t possibly express my appreciation.”

This time, he was through. The crowd milled around, taking photos and getting autographs, but no one realized just what an historical occasion it had been. Less than eight months later, Chet Lauck would too be gone. The concept of the National Lum and Abner Society would not begin to brew until 1983. Since the NLAS’s beginning, we have also lost most of the L&A associates who were present on that day: Roz Rogers and his wife, Opie Cates, Clarence Hartzell, all of the celebrities whom Chet singled out as his close friends in Hollywood... The individuals are all gone, yet the granite monument to Lum and Abner still stands in Janssen Park, which itself was decimated by a tornado several years ago. The monument was left unharmed.

The next time you visit Mena, take some time to drop by the park and gaze at the Lum and Abner Monument. Try to imagine what it would have been like to actually be there in 1979, with a gathering of L&A personnel that was never again duplicated, and most certainly never will be.

- Tim Hollis



A photographer from THE MENA STAR captured this striking image of Chet Lauck leaning on his own memorial.

Many thanks go out to our member Maj. Eugene Beard of Oregon, who kindly provided several of the photos seen in this article!

LUM & ABNER: MAY/JUNE 1949

Our series of articles examining the two seasons of the weekly half-hour version of *Lum and Abner* now continues with the existing episodes from May and June, 1949:

MAY 1, 1949: As far as we know, this week's episode is missing. However, as will be detailed below, there is one possibility that it exists.

MAY 8, 1949: Like the April 24 program we discussed in our last issue, this episode was "redone" near the end of the second season. Lum decides to write a *Reader's Digest* article about "The Most Unforgettable Character I Ever Met," who, of course, is himself.

Once again, Lum and Lady Brilton (played by distinguished British actress Edna Best) seem to have the hots for one another, but why the cultured Englishwoman is so easily fooled by Lum's claims of greatness is never explained. Being Mother's Day, Luke Spears (Dink Trout) is sending a card to the Prescott Incubator Co. (he was an incubator baby). Interestingly, for this one show only, an attempt is made to give Luke the bogus "cuss words" that had been employed by Grandpappy Spears for so long: "spavin-legged," "knock-kneed," "pigeon-toed," etc. He also has a line that gets absolutely NO response from the studio audience, and would make even less sense today, when he snaps at Lum, "Who do ya think ya are, J. Roaringham Fatback?" This was a villainous character in the *Li'l Abner* comic strip of the time, but apparently the reference was lost on L&A's audience.

ZaSu Pitts is back in the cast, still with the County Home Economic Bureau, this time teaching citizens how to renovate their mattresses. Another returning running gag is Opie Cates' still-dismal rendition of "Glow Worm" on the clarinet, introduced on the April 24 show. The show is briefly interrupted when Opie Cates mentions Mose Moots, and Lum remarks, "Don't tell me he was an incubator baby too." Norris Goff breaks up before he can even get his next line out, causing the audience to go into hysterics. The actual line ("If he was, that musta been the start of the quonset hut") comes as an anticlimax! One has to envision Andy "Mose" Devine's rotund appearance in movies of the era to understand the many jokes made about his weight during these shows. To be honest, Andy usually laughs as hard as anyone else at them!

When Lady Brilton finally arrives with the magazine editor, Mr. Carter (played by future "Great Gildersleeve" Willard Waterman), Lum's attempts to read his prize piece are disrupted by ZaSu Pitts renovating his mattress and Opie Cates' screeching version of "Glow Worm." Carter/Waterman has finally had enough. He pays Lum \$100 for the article:



Long before appearing on the 30-minute L&A shows, ZaSu Pitts had worked with the boys in their 1942 feature film *THE BASHFUL BACHELOR*.

CARTER: Mr. Edwards, you are *INDEED* the most unforgettable character I have ever met!

LUM: Are you gonna send th' article in to th' magazine?

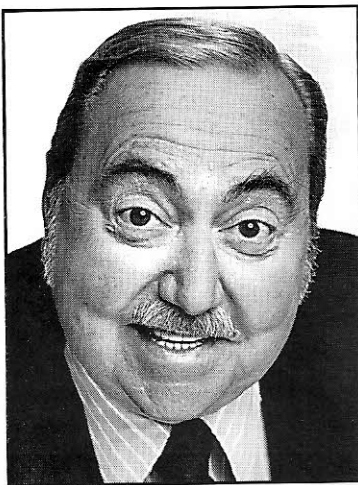
CARTER: (roaring at the top of his voice) *NO!! I'M GOING TO BURN IT AND TRY TO FORGET YOU!!!*

In the show's "tag," L&A wish a happy Mother's Day to all the mothers of the nation... "Includin' two sweet ol' ladies down in Arkansas, Cora [Lauck] and Dora [Goff]."

MAY 15, 1949 and **MAY 22, 1949:** Both of these episodes appear to be missing. However, among the 16-inch L&A transcription disks we did discover one episode that has no date on it. Judging from its content, it is probably either the May 1, May 15, or May 22 program. It too has a familiar plotline: This undated show was later adapted to become the half-hour *Lum and Abner* TV pilot shot for CBS during the summer of 1949.

As in the TV version, Abner is obsessed with finding ways to escape from the store and go fishing with Mose Moots. Whereas the TV script used Widder Abnerathy (played by Bess McCammon) in the story, in this original radio version Lady Brilton is the female lead. Andy Devine, ZaSu Pitts, and Opie Cates appear in both versions, performing basically the same material. The ending of the show involves a rare non-Christmastime appearance by Doc Miller. In the TV pilot he was played by veteran character actor Edgar Stelhi, but we are unable to identify the actor in the radio rendition. Unlike Stelhi, his Doc Miller voice is an extremely close approximation of the gruff tones Tuffy Goff used in playing the venerable country doctor in the annual Christmas episode.

MAY 29, 1949: The Jot 'Em Down Store is behind in its debts again, so L&A have to raise \$200 in 24 hours. They decide to put on a spring clearance sale; all they have to do is double their prices before cutting them in half. Lum again mentions real-life radio writer Snag Werris, whose name was beginning to make regular appearances on the show during this period.



Willard Waterman

Wendell Niles suggests that promoting Frigidaire appliances would be a great way to get people into the store for the sale. A new/old character is introduced in this show: Widder Abernathy. Of course, there was nothing new about the character, and she had even appeared on the 30-minute programs in the fall of 1948, played by an unidentified actress. Now, though, the widder has received a makeover and is played with glee by Kitty O'Neill, who had already been a regular on Al Pearce's radio series, billed as "The Laughing Lady." (She had also brought her giggling talents to L&A's show in March 1946 as a lady barber, also named Kitty.) This is her first known appearance as Pine Ridge's man-hungry "widder."

This week, Mose Moots delivers the clue to the Phantom Voice of the *Sing It Again* game show, a publicity campaign that began a couple of months ago. Lum makes a public service announcement encouraging listeners to drive carefully during the Memorial Day weekend.

JUNE 5, 1949: Lady Brilton leaves a diamond ring in the store, and L&A promptly manage to lose it. They spend the rest of the show trying to locate it. This gives Lum an opportunity for some more topical humor: "You heered about that diamond ring Rita Hayworth got outa the Ali Khan, didn'tcha?" Wendell Niles thinks the most valuable jewel in the store is the Frigidaire refrigerator on display.

ZaSu Pitts appears again, promoting "Make Your Own Potholders Week." Mose wants to learn how to do it: "I never can find a girdle big enough to hold mine." When the ring turns up (in a bowl of split pea soup), Lady Brilton reveals that it is simply a trinket she picked up at Woolworth's for her little niece.

JUNE 12, 1949: The recording of this week's show has not turned up, but the script for it was among the collection donated to the NLAS by Wendell Niles in 1989. The storyline involves Lum writing a song, "I Grannies, I Love You," which they apparently hoped would become a novelty hit. Elsewhere in this issue we are printing the entire script for this episode.

JUNE 19, 1949: No recording or script has been located for this week.

JUNE 26, 1949: The first season of half-hour L&A shows comes to an end with a "cheater," although no one in the listening audience would have realized that. The script for this week's program is the same as the "audition disk" or pilot for the 30-minute shows, which was recorded (but not broadcast) back in July 1948. (See the October 1998 issue of *The Jot 'Em Down Journal* for a discussion of it.) Since there had been some cast changes in the interim, some lines in the show had to be re-signed. Clarence (Ben Withers) Hartzell having departed the show back in March, all of his routines were given to Opie Cates. The July 1948 version had featured Cedric Weehunt, but since that character (and virtually all of Chet & Tuffy's other non-L&A voices) had been dropped, his scenes were played by Andy (Mose Moots) Devine. Tuffy does play Squire Skimp one more time, as there was no one else who even roughly corresponded to his personality. Supporting actors Herb Vigran and Francis X. Bushman reprise their original roles.

The funniest and most spontaneous moment comes at the very end of the show. Andy, as Mose, is supposed to bellow, "Mrs. Peabody said not to bring anyone home for dinner; she stumbled over that dog of yours in the parlor and broke her leg." Somehow (maybe because the program was running long and he had to hurry), Andy says "stumbered" instead of "stumbled." No one

reacts immediately, but then, after the closing commercial, L&A come back to say goodbye for the summer:

LUM: (who can barely talk for laughing so hard) 'Scuse us fer buttin' in here, Mr. Niles, but me an' Abner'd like to tell you how much we've enjoyed bein' with you this year.

ABNER: Yeah, and I'm sorry Andrew stumbered the way he did.

Chet goes on to thank the cast and crew (including producer Bill Gay, sound effects man Harry Essman, engineer Vern Tashman, and all the fine folks at Frigidaire). As the theme song fades, Lauck and Goff may well have been wondering if this past season had been worth it.

Radio in general was in trouble by this time. On this same Sunday night in 1949, the incomparable Fred Allen broadcast the very last episode of his own show, which had been killed off by the proliferation of game and quiz shows. A leading New York newspaper, in writing about Allen's plunging ratings, used the comparison that he had been moved from the "plush pew reserved for radio front runners to a camp stool behind *Lum and Abner*." This not only tells us that Allen was in trouble, but it sounds very much as if L&A themselves were looking at a very uncertain future.

Significantly, no autumn date for the L&A show's return was announced... and when the show DID return, it would be very much more a shoestring operation than the first season. It did not make it back onto the air until November 1949, so this series of articles too will go on hiatus until later. See you then!

- Tim Hollis



As the radio show prepares to go on its summer 1939 hiatus, Chet Lauck practices the hula while Tuffy Goff is ready to do some serious fishin'.

I GRANNIES, I LOVE YOU

Broadcast June 12, 1949

We must apologize for the small type we have used for the following script, but its length required that we do something to get it into our allotted number of pages. Get out your "enlargifyin' glass" and enjoy!

FRIGIDAIRE PRESENTS
THE NEW LUM AND ABNER SHOW

#37

Sunday, June 12, 1949

NILES: THE LUM AND ABNER SHOW... ON THE AIR FOR FRIGIDAIRE!

MUSIC: FANFARE... HOLD UNDER:

NILES: Frigidaire, a division of General Motors, presents a brand new comedy show with Andy Devine, Miss ZaSu Pitts, music by Opie Cates, and starring LUM and ABNER.

(APPLAUSE)

MUSIC: UP AND OUT

LUM: You know Abner, you just can't help admirin' a man that's handsome and has got brains and talent.

ABNER: I noticed you sneakin' looks at that mirror all mornin'.

LUM: Well, it ain't right fer a man like me to be tucked away in a little store. What I got belongs to the whole world.

ABNER: You got a few things that b'long to the furniture company too... That feller's around here all the time lookin' fer you.

LUM: That's zactly what I mean. I'm tired o' worryin' 'bout a few paltry bills.

ABNER: Oh. Don't you pay cash fer your paltry?

LUM: Abner, I'm all done hidin' my lights under a bushel. I found out a way to make a lot o' money fast.

ABNER: Well, count me out of it, Lum... I've been straight all my life and I ain't goin' to start stealin' now.

LUM: I ain't talkin' about stealin', silly. The way I found is all legal and above boards. Just read this advertisement in the paper, here.

ABNER: (READING) YOU TOO, CAN BE A SONGWRITER. YOU WRITE THE WORDS, WE WRITE THE MUSIC. JUST SEND YOUR LYRICS AND FIFTEEN DOLLARS TO THE TIN PAN ALLEY PUBLISHING COMPANY, BROADWAY AND 42 STREET, TOPEKA, KANSAS, AND WE WILL SEND YOU A BEAUTIFUL MELODY TO FIT THE WORDS.

LUM: That there's what I'm talkin' about, Abner. With that beautiful melody they're goin' to send me, and the beautiful lyrics I'm goin' to write, how can I help makin' a fortune?

ABNER: You mean you can make big money just writin' words?

LUM: Sure, if they match the music. Why, some o' them big songwriters makes so much money

they has to have two piles to stack it in.

ABNER: Well!

LUM: And it don't take long either. Abner, just think— in a little while, I'll be ridin' around town in a leemerzen, and I'll build me a eighteen room house with a swimming pool, a tennis court, and a mixmaster in every room.

ABNER: You're just flingin' your money around like water.

LUM: Yeah. Rich as I am, I can afford to. There's just one thing that bothers me.

ABNER: What's that, Lum?

LUM: Where am I goin' to get the fifteen dollars to send to that publishin' company?

MUSIC: PLAYOFF

(APPLAUSE)

OPENING COMMERCIAL

NILES: America's number one refrigerator is— FRIGIDAIRE! Yes, any way you look at it, America's number one refrigerator is Frigidaire. Number one in popularity— for more Frigidaire refrigerators serve in more American homes than any other make! Yes, more than ten million refrigerating units have been built and sold by Frigidaire. Frigidaire is number one in thrilling new advantages— as you can see for yourself, at any Frigidaire Dealer's. And number one in dependability— for Frigidaire refrigerators are made only by General Motors... and this association of experience with experience, of skill with skill is your guarantee of lasting satisfaction. So, when it comes to a new refrigerator for your home, remember this: The first name you think of is the right one to buy— FRIGIDAIRE, America's number one refrigerator.

MUSIC: HITS AND FADES FOR:

ABNER: Well, Mr. Beethoven, have you made up your mind what kinda song you're goin' to write?

LUM: No, I ain't quite decided yet. You see, some songs makes more money than others.

ABNER: Oh sure. Long as you're doin' it, there's no point wastin' time on a small hit... Might's well git a home run.

LUM: That's 'zactly what I mean. I been doin' some readin' up and I found out a lot o' frinstances.

ABNER: Huh?

LUM: Well frinstance, you write about things that everybody knows. Songs about mothers allus clean up.

ABNER: Yeah, if there's any cleanin' up mother has to do it. The old man ain't goin' to turn a hand.

LUM: Course, there's other kinds o' songs that go over big. Love is a good subjeck.

ABNER: Yeah, that's been pop'lar fer years.

LUM: And one o' the sure first types o' songs that makes money is the moon overs.

ABNER: Moon overs?

LUM: Yeah. Like Moon Over Miami, When the Moon Comes Over the Mountain — you put a moon over sump'n and grannies, you've got yourself a hit.

ABNER: Trouble is, they had that moon over so many places, there ain't nothin' left to hang it over.

LUM: Yeah. I was thinkin' if I could git all them three things in one song, mother, moon, and love — then I'd really have sump'n.

ABNER: Well, what about callin' it, "I Love The Moon That Hangs Over Mother?"

LUM: I don't know — that sounds too much like mother's got a hangover... Oh-oh, wait a minute. Look who's comin' in here. It's that Miss Pitts.

SOUND: DOOR

PITTS: Good morning. I'm Miss Pitts from the county home economic bureau. The county is instituting an educational campaign to instruct people in the proper method of home canning.

ABNER: Are they puttin' homes in cans now?Must be sump'n like them quonset huts.

LUM: Look, Miss Pitts, we've got plenty of good canned food right here on the shelves. That'll keep forever.

PITTS: Our county campaign slogan is "Eat what you can, and what you can't, you can."

ABNER: Huh?

PITTS: Is there any canning going on in this neighborhood?

ABNER: Well, Luke Spears canned his hired man ... and Snag Werris just give his mother-in-law two weeks notice.

LUM: Is Snag's mother-in-law workin' for him?

ABNER: No, just visitin'.

PITTS: The county is interested in getting the proper canning information to the housewives Do you have any housewives?

ABNER: Well, I got one home and that's enough without cannin' up a bunch of 'em.

LUM: Look Miss Pitts, I ain't got time fer all this priddle praddle. I gotta git a song wrote. I'm more interested in love.

PITTS: So am I, Kiddo... But not during business hours.

ABNER: From the looks of things, you ain't been gittin' much time off.

PITTS: The county is bending every effort to further this campaign. Anyone can learn to can. It's simply a matter of putting your heart in it.

ABNER: Doggies, they're cannin' everything nowadays.

LUM: Oh for goodness sakes... Miss Pitts, why don't you go next door to the Seestrunk's and tell them about your home canning program.

PITTS: The Seestrunks? Are they interested in home canning?

LUM: No, but they're home... Goodbye, Miss Pitts.

PITTS: Goodbye...and thank you for the lead.

ABNER: Goodbye.

SOUND: DOOR

ABNER: Doggies, Lum. You sure got rid o' her fast.

LUM: I had to. I just got a brilliant idy fer my song title. Abner, how's this sound: Carry Me Back to Old Montana?

ABNER: Well Lum, ain't that kinda close to Carry Me Back to Old Virginny?

LUM: Course it ain't close. You eediot.

ABNER: Huh?

LUM: Any fool knows that Virginia and Montana is over a thousand miles apart!

MUSIC: BRIDGE

ABNER: Lum, you been settin' there with that pencil and paper fer over twenty minutes. Ain't you got that song wrote yet?

LUM: Well, it ain't so easy writin' a big hit. Sometimes it takes all day... Abner, what rhymes with bird?

ABNER: What kind o' bird you talkin' 'bout?

LUM: Any kind o' bird. What difference does it make?

ABNER: Well, if it's a sparrow, you could rhyme it with arrow, or wheelbarrow. But if it's a chicken hawk, you got your work cut out fer you.

LUM: This ain't no special kinda bird, silly. It's just plain bird.

ABNER: You mean like a eagle?

LUM: Well, it could be a eagle.

ABNER: What kind o' beak has it got?

LUM: Just a plain beak.

ABNER: Then it ain't a eagle. They got them long curv-ed ones.

LUM: Abner, you're no help at all. I'm just tryin' to find a word that rhymes with bird —wait a minute! Word and bird! That's got it. Now, let's see how it reads: (READING) ONE NIGHT IN JUNE BENEATH THE MOON, I WAS HAVIN' A WORD WITH A BIRD... That don't make sense, does it?

ABNER: Not unless the bird's a parrot.

LUM: Yeah. I'd better throw the whole thing out and start on a different hit.

SOUND: DOOR

OPIE: Hello, fellers.

ABNER: Howdy, Opie.

LUM: Opie, if you come in to buy sump'n, buy it and git. I ain't got time for no priddle praddle.

OPIE: Well, I heerd you was writin' a song, Lum, so I brang my clarinet over to help you with the music.

LUM: Say, that might not be a bad idy. It'd save me the fifteen dollars I'd have to send to that publishin' comp'ny fer a melody.

ABNER: Lum, if Opie starts playin' that clarinet around here, you'll spend moren' that on headache

pills.

LUM: Oh, he ain't that bad. Opie, did you ever write any 'riginal music?

OPIE: How's that?

LUM: I mean did you ever think up anything on your own? Sump'n new?

OPIE: Well, the last time I played the clarinet fer my teacher, he said it was like nothin' he ever heard before.

ABNER: I bound you he didn't want to hear it again either.

LUM: Abner, be quiet. Opie, see what kind of a tune you can blow to these words.... (READING) ONE NIGHT IN JUNE BENEATH THE MOON.

OPIE: All right, Lum. (TOOTS THE PROPER AMOUNT OF NOTES ON CLARINET)

LUM: Say, that sounds pretty good.

ABNER: Wait a minute. Opie, wasn't that the Glow Worm you just played?

OPIE: I don't think so. I tried to play the Glow Worm fer my teacher and he said he couldn't make head or tail of it.

ABNER: Well, that's the trouble with a worm --- It's the same on both ends.

OPIE: How do you like this tune? (INTERRUPTING TOOTS CLARINET INTO REST OF GLOW WORM)

ABNER: Oh me; Lum, I warned you not to git him started.

LUM: Opie, will you quit that? (PHONE RINGS) Opie! (PHONE RINGS AGAIN) Abner, answer the phone will you?

ABNER: Yes, sir.

LUM: (SHOUTING) Opie will you stop that!

OPIE: (CLARINET STOPS ABRUPTLY) But, I ain't finished yet.

LUM: Oh yes you are! You just sit down there and be quiet.

OPIE: Yes sir.

LUM: I grannies, I wonder if Victor Herbert and Stephen Foster, and Nature Boy had as much trouble writin' their lyricks. There must be two other words that rhyme besides June and Moon.

ABNER: Well, there's poke and croak — plumb and dumb and there's Mose Moots.

LUM: That don't rhyme.

ABNER: No, but here he comes headin' fer the store.

LUM: Oh me! I'll never git these Iyricks finished.

SOUND: DOOR

MOSE: Hello fellers.

ABNER: Howdy, Mose.

LUM: Mose I hope you didn't come over here to tell us one o' them sad stories.

MOSE: I just couldn't help it, Lum. This is the saddest thing I ever heerd.

ABNER: Then you ain't never heered them lyricks o' Lum's.

MOSE: It's right here in this comic book. Just listen to this: WILBUR JOHNSON WAS THE ONLY SON OF A VERY RICH FAMILY. ONE DAY HE GOT INTO A TAXICAB AND FELL IN LOVE WITH THE DRIVER, WHO WAS A BEAUTIFUL GIRL NAMED ANNA LUJACK.

LUM: You ain't said nothin' sad, so fer.

MOSE: Oh, I'm comin' to that. WILBUR JOHNSON MARRIED ANNA LUJACK AGAINST HIS FAMILY'S WISHES AND THEY CUT HIM OFF WITHOUT A PENNY.

ABNER: It's startin' to sadden up now, Lum.

MOSE: THREE YEARS LATER WILBUR AND ANNA WERE E-VICTED FROM THEIR HOUSE AND THEY AND THEIR NINE CHILDREN HAD NO PLACE TO LIVE.

ABNER: Oh them poor little varmint. Bless their little hearts - bless their nine little hearts.

MOSE: BUT STILL WILBUR'S WEALTHY FAMILY REFUSED TO HELP HIM.

LUM: Couldn't he get no unemployment insurance?

MOSE: WILBUR COULD NOT GET ANY UNEMPLOYMENT INSURANCE BECAUSE HE HAD NEVER BEEN EMPLOYED... ONE DAY, WILBUR WAS WAITING FOR A BUS, IT HIT HIM AND BROKE HIS LEGS.

LUM: Well Mose, I wish you'd hurry up and git it over with. I ain't even started writin' my song hit.

MOSE: WILBUR WAS TAKEN TO THE HOSPITAL, AND WHILE HE WAS LYING THERE IN BED WITH HIS TWO BROKEN LEGS, HIS FATHER FINALLY DECIDED TO HELP HIM. AIN'T THAT THE SADDEST THING?

LUM: Well Mose what's so sad about that?

MOSE: TO GET HIM BACK ON HIS FEET, HE GOT HIM A JOB AS A FLOORWALKER.

ABNER: Well he could walk on his hands and wear a carnation in his cuff.

MOSE: WILBUR'S FAMILY BOUGHT HIM A PAIR OF CRUTCHES AND A GIFT CERTIFICATE TO ARTHUR MURRAY'S.... Now ain't that the saddest thing?

LUM: Yes Mose, now will you please git? Grannies, how am I ever goin' to git my song wrote? I ain't got but two lines so fer.

ABNER: Wait a minute, Lum. I got a idy how you can git them lyrics all wrote in no time... Here — just use this book.

LUM: But Abner, how's this gonna help? This is just a dictionary.

ABNER: Well, all the words is in there. Now all you have to do is put 'em together!

MUSIC: PLAYOFF

(APPLAUSE)

LUM: Grannies, Abner, I desarve all the money I'm goin' to make outa this song. I never worked this hard in my life.

ABNER: Well, knowin' you, Lum, that still ain't settin' no record.

LUM: But this is brain work. It's got me wore to a frazzle — wore to a frazz-ell.

ABNER: You know Lum, the trouble with popular songs is that they don't git pop'lar till everybody's sick o' hearin' 'em.

LUM: Well, mine is different. My song has got sump'n that'll make it last forever — that is, when I git it wrote.

ABNER: Oh, oh. Here comes Windy Niles. Maybe he can help you.

SOUND: DOOR

NILES: Hello, boys.

ABNER: Howdy, Mr. Niles.

LUM: Mr. Niles, I'm tryin' to git a song wrote, but the words is comin' a little slow.

NILES: Well, once you pick out the proper subject Lum, the words would come easy. For instance, if I were writing a song about Frigidaire, I'd have no trouble at all. I'd just say:

MIDDLE COMMERCIAL

NILES: Is your refrigerator cold enough from top to bottom? Check it tonight with your own thermometer — you can't afford to take chances with the safety of food in the heat of summer! Better still — visit your Frigidaire dealer tomorrow and ask for proof that any Frigidaire refrigerator gives you safe cold from top to bottom! Yes — Frigidaire gives you the proper food-keeping temperature in every part of every storage area! For example, if you're selecting a new refrigerator with a full-width freezer across the top, make sure you get the extra protection of an extra cooling system! Frigidaire deluxe models have an extra cooling coil which carries refrigeration right to the bottom of the cabinet — maintains constant super-moist cold in the big hydrator! As in all Frigidaire refrigerators for the home, oceans of safe cold are produced on a trickle of current by the famous Meter-miser — simplest refrigerating mechanism ever built! Only Frigidaire has it! And all Frigidaire models have automatic cold-control — another Frigidaire invention! There are fourteen models of America's number one refrigerator, Frigidaire — one that's exactly right for you in size, in price. Remember — for as little as \$189.75 you can get a six cubic foot, full family-size Frigidaire Master Refrigerator. When you buy on proof of safe cold from top to bottom, you'll buy Frigidaire.

ABNER: Well! Them's good words all right, but I bound you it would be tough writin' a tune to fit 'em!

MUSIC: PLAYOFF

LUM: Well Abner, I orta be hearin' from that publishin' company pretty quick now. I sent 'em my lyricks moren' a week ago. It ort'nt to take 'em this long to write a tune.

ABNER: Maybe they're writin' a unfinished sympony.

LUM: Well, they better finish it. I ain't spendin' no fifteen dollars fer a song that ain't all done.

ABNER: Oh oh. Here comes Opie Cates with that clarinet o' his'n, Lum. I'm s'prised he's back. I throwed him outa here three days ago.

SOUND: DOOR

OPIE: Hello fellers.

ABNER: Howdy, Opie.

LUM: Now Opie if you come in here to play that clarinet —

OPIE: Wait a minute, Lum, before you start throwin' me out again, I got a letter here fer you.

LUM: Well! It's from the publisher. The music fer my lyricks!

OPIE: I picked it up down at the Post Office.

LUM: Well thanks, Opie. I been waitin' fer this letter all week.

OPIE: I wanted to give it to you three days ago, but you threw me out.

LUM: Oh, fine.

ABNER: Well, open it up, Lum. Let's see what's in it?

SOUND: PAPER TEARING

LUM: Ther it is — my song. And look at all them copies. It sure makes me proud. (READING) I GRANNIES, I LOVE YOU.... BY LUM EDARDS, AND A. NONNYMIS.

ABNER: A. Nonnymis?

LUM: That's the feller that wrote the music. Grannies. I'd like to hear this... Here comes Mose Moots. Ain't he got a pianner over at his house?

ABNER: Yeah, but he's got it out in the back yard now — keeps wood in it.

SOUND: DOOR

MOSE: Hello, fellers. Say, Lum, I just came over to tell you that an old friend of mine Honeyboy Davis, the big orchestry leader is here in Pine Ridge.

LUM: Honeyboy Davis! Why he's got a importance radio program.

MOSE: Yeah, I was thinkin' it would be a good thing fer your song if you could git Honeyboy to play it.

ABNER: Might not be such a good thing fer Honeyboy, though.

LUM: Mose, I think you got a good idy there.

MOSE: Only thing, Lum. If Honeyboy is goin' to play your tune., the band has got to have a pianner.

LUM: Well, there orta be one somplace that we could use.

ABNER: Oh-oh. Hey Lum, look who's comin' in here.

LUM: The widder Abernathy! Grannies, I don't want to wait on that laughin' hyena now.

ABNER: Hyena? She's more like a laughin' elephant.. Mose, you better push over. Last time you and the widder stood together, the store lit up and said "tilt."

SOUND: DOOR

KITTY: (LAUGHING) Well, hello boys. (LAUGHS)

ABNER: (LAUGHS) Hello widder. (LAUGHS)
LUM: (JOINS IN LAUGHTER) Widder, you know Opie Cates.

KITTY: Yes. (SLIGHT LAUGH)

LUM: And Mose Moots?

KITTY: Oh yes. (MUCH LOUDER LAUGH)

OPIE: Mose, you must be funnier lookin' than I am.

KITTY: (LAUGHS AGAIN)

LUM: Widder Abernathy, I ain't got time to laugh with you right now. Would you mind sayin' what you want and git it over with?

KITTY: Well, I had a roast in the oven, and it burnt to a crisp.

LUM: That's too bad, widder, but we can't do anything about that.

KITTY: Yes, but I need a new pan.

ABNER: We can't do anything about that, either.

LUM: Abner, stop mumblin' and pick out a pan fer the widder.

ABNER: Yes, sir. (OFF) She orta go to one o' them plastic sturgeons.

LUM: Is there anything else you want, widder?

KITTY: (LAUGHING) Well yes, I want a bottle of furniture polish. I want to give my piano a good going over.

LUM: Yes mom. I'll git it right — (SUDDENLY) Did you say your pianner?

KITTY: Well yes, you see —

LUM: (INTERRUPTING) I sure am glad you came in, widder. You know, just the other day, I was sayin' to Abner: "Why don't we see more o' the widder Abernathy?"

ABNER: Lum, I thought you said "Everytime we see the widder Abernathy, there's more of her."

KITTY: (LAUGHING) Well, I've been rather busy (STOPS SUDDENLY) What was that, Abner?

LUM: (QUICKLY) Oh, nuthin' widder. Say, do you think I could come over to your house tonight?

KITTY: (LAUGHS) Well, Lum, this is so sudden. I didn't know you cared....

LUM: ... Er, shall we say, seven o'clock?

KITTY: (COYLY) It's a date. Goodbye now. (LAUGHS HAPPILY) See you at seven. I'll be waiting by the piano...

ABNER: Lum, if she wears a Spanish shawl, you'll never be able to tell 'em apart.

SOUND: DOOR

LUM: There, I got that settled. Hey Mose, do you think you can git Honeyboy and his band over to the widder's house at seven o'clock tonight?

MOSE: Oh sure, Lum. Honeyboy'll do anything I ask him.

ABNER: The widder thinks she's got a date with you, Lum. She's gonna be awful sprised when you show up with fifteen chappersoons.

LUM: Well, I ain't worried about that.. Now the importance thing is to git somebody to sing my song.

MOSE: I could take a crack at it fer you, Lum.

LUM: No thanks, Mose. I need a different kinda voice than yours — sump'n with more timbre and less gravel Wait a minute! Abner! You got a good voice.

ABNER: I have?

LUM: O' course! You won the hog callin' contest three years runnin'.

ABNER: Oh Lum.. I can't sing no song.

LUM: Yes you can, and that's final, understand?

ABNER: Yes sir. But there's just one thing, Lum.

LUM: What's that?

ABNER: When I git done singin', don't blame me if that house is full o' hogs!

MUSIC: BRIDGE

SOUND: FOOTSTEPSKNOCK ON DOOR.... DOOR OPENS

KITTY: (GIGGLY) Well! Lum dear come right into the parlor.

LUM: Yes, mom.... er widder, I didn't want to come over here empty handed...

KITTY: (INTERRUPTING) Oh Lum. You didn't have to buy me a present.

LUM: Well, the stores was all closed. So I brought Abner.

ABNER: It's a wonder you didn't have me wrapped as a gift ... Howdy, widder.

KITTY: (DISAPPOINTED) Lum I was hoping we two could be alone... well come in.

LUM: She sure is pretty, ain't she Abner?
KITTY: (LAUGHING) Lum! You old flatterer!
LUM: I'm talkin' about the pianner, mom.
KITTY: Oh, I'm sorry.
ABNER: Oh, tain't yore fault, widder. You and the pianner's built about the same — ceptin' the pianner's got slimmer laigs.
KITTY: Well, do sit down. (SIGHS) It's such a pleasure to have two gentlemen call on me for a change. It's been so long since there was a man in this house.
ABNER: If you'll wait a few minutes, you'll think you're in the YMCA.

KITTY: Pardon?
LUM: (QUICKLY) Oh, don't pay no 'tention to Abner, I —

SOUND: KNOCK ON DOOR

LUM: I bleave there's some'un at the door.
KITTY: I wonder who that could be... Come in.
SOUND: DOOR OPENS

OPIE: Hello, widder. Hello fellers. Is Honeyboy here —
LUM:(INTERRUPTING) Oh, hello Opie, come on in and set down, and keep quiet....
OPIE: Yes, sir.

KITTY: (ANNOYED) Now just a minute! I was planning on an evening with Lum.

LUM: Widder, I asked Opie to come over here just in case one chapperoon wasn't enough.

KITTY: Oh. Well I —

SOUND: KNOCK ON DOOR

KITTY: There's someone else! (TRAGICALLY) Isn't this awful!

ABNER: Widder, you'd save a lot o' wear and tear on that door if you kept it open.

KITTY: Come in.

SOUND: DOOR OPENS

PITTS: How do you do, I'm Miss Pitts of the County Home Economic Bureau.

KITTY: Who?

PITTS: The county is instituting an educational campaign to instruct people in the proper methods of home canning.

KITTY: (COLDLY) I know how to can at home. I wish the county could tell me how to get a man at home.

PITTS: I know what you mean, kiddo...I've been after them to do that for years!

SOUND: CROWD NOISE OFF

MOSE: Hello fellers, Lum, I want you to meet Honeyboy Davis and his band.

KITTY: Oh, my goodness! No!

GROUP: AD LIB HELLOS

LUM: Honeyboy, I heered you and your band lots of times on the radio but I never expected to see you in person.

ABNER: Neither did the widder. She just fainted.

HONEY: Well, Mose is an old friend of mine, and I hear you're an old friend of his, and any old friend of my old friend is an old friend of mine.

LUM: Thank you, Honeyboy, old pal. I just thought if you played this here old song of mine, you might like it good enough to play it agin on your old radio program and git them old royalties rollin' in before I git too old to enjoy 'em.

HONEY: Oh, I'm always glad to do any old favor for some old friend that's an old friend of an old friend of mine.

LUM: Honeyboy, I want you to meet my old partner, Abner Peabody. He's goin' to sing my old song.

ABNER: Howdy, Old Mr. Davis.

HONEY: Oh, don't call me Mr. Davis. Any old friend of Lum's is an old friend of Mose, and any old friend of Mose — well, you know what I mean.

ABNER: I git the little old drift of it ... Say, Lum.. you better git started with the music before the widder comes to.

PITTS: If anyone is interested in home canning, I'd be glad to give a demonstration.

LUM: Abner, move the widder away from the pianner so the band can set up their instryments.

ABNER: Yes, sir. (GRUNTING) I bound you it'd be easier to let the widder lay here and move the pianner.

LUM: Here's the copies of my honey, Songboy — I mean my song, Honeyboy. I guess I'm a little nervous. You see, I ain't never writ no big hits before. This is my de-butt.

HONEY: All right boys. Here's this old music. Let's start playin' this old song.

PITTS: Isn't anyone interested in this old county canning program?

LUM: Abner, here's your copy, now sing it real good so's I can make a impress on Honeyboy.

ABNER: Yes, sir.

MUSIC: YAMPS INTO INTRODUCTION OF "I GRANNIES, I LOVE YOU"

ABNER: (SINGING) ONCE I HEERED A
LITTLE TUNE
ABOUT A MOTHER, LOVE AND MOON.
I HEERED ANOTHER MELODY
ABOUT A STATE CALLED TENNESSEE.
OTHER THINGS THEY WRIT ABOUT
IS FLOWERS, BIRDS, AND BEES,
BUT NOBODY EVER THUNK
O' WRITIN' WORDS LIKE THESE:
(CHORUS) I GRANNIES, I GRANNIES, I
LOVE YOU
I DOGGIES, I DOGGIES, I DO
YOU CUTE LITTLE VARMINT
IN YORE WEDDIN' GARMENT,
I'LL WALK DOWN THE AISLE WITH YOU
I GRANNIES, I GRANNIES, WE'LL MARRY,
I DOGGIES, I DOGGIES, AND THEN
THERE MIGHT BE ANOTHER,
OR IF YOU WOULD DRUTHER
THERE MIGHT EVEN BE NINE OR TEN
I AIN'T TALKIN' PRIDDLE PRADDLE
I KNEW FROM THE START
YOU COULD MAKE MY BLUES SKEDADDLE
OH, BLESS YOUR HEART
(TALKING) BUH-LESS YOUR LITTLE
HEART!
I GRANNIES, I GRANNIES, I LOVE YOU,
I DOGGIES, I DOGGIES, IT'S TRUE
I GRANNIES, I DOGGIES, I LOVE YOU, I
GRANNIES,
I GRANNIES, I DOGGIES, I DO.

(APPLAUSE)

LUM: Well! That sure was pretty. Honeyboy, old friend, what did you think o' my song?

HONEY: Lum, old pal, ... I'm goin' to make you a little old proposition.

LUM: Oh, I knew you'd like it. You want to play it on your radio program, huh?

HONEY: Oh no, I couldn't play that old song on the radio.

LUM: You couldn't? Then what's your proposition?

HONEY: I want to hire little old Abner here to sing with my little old band!

MUSIC: PLAYOFF

(APPLAUSE)

CLOSING COMMERCIAL

NILES: Lum and Abner will be back in a moment. But first here's an important question. Do you want proof that live-water washing gets clothes really clean automatically? Then see the Frigidaire All-porcelain Automatic Washer demonstrated tomorrow — at your Frigidaire dealer's! See how differently it washes — rinses — damp-dries clothes! Remember, the Frigidaire Automatic Washer does all the work — you just touch a dial!

MUSIC: COMMERCIAL TAG

LUM: Abner, I done learned a lesson. I orta never even tried to write a popular song. I don't know the first thing about it.

ABNER: Lum, that's the first sensible thing you said since I can remember.

LUM: From now on I'm stickin' to the things I know about.

ABNER: Good.

LUM: Besides, I got a better way to git rich and famous.

ABNER: What's that?

LUM: I'm going to do sump'n high class and worth while. I'm goin' to write me a opera!

MUSIC: PLAYOFF

(APPLAUSE)

NILES: The Lum and Abner show is brought to you each week with the best wishes of your Frigidaire Dealer, and Frigidaire Division of General Motors, manufacturers of a complete line of home appliances.. air conditioners.. and commercial refrigeration equipment. Mose Moots was played by Andy Devine, Miss Pitts was played by ZaSu Pitts.. and our music was by Opie Cates. Join us again next Sunday and every Sunday at this same time for the Lum and Abner show. And so until then, this is Wendell Niles saying goodnight for Frigidaire... America's number one refrigerator.

MUSIC: THEME FOR FILL AS NEEDED

NILES: Now stay tuned to the program "Earn Your Vacation" which follows immediately over most of these same stations, and next Sunday tune in for the "Adventures of Sam Spade", which precedes the Lum and Abner show.

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