

**Oral History Interview of
Rex Preis**

**Interviewed by: Fred Carpenter
January 13, 1971
San Antonio, Texas**

**Part of the:
*Legacy Oral Histories of the Southwest Collection***

© Southwest Collection/
Special Collections Library



TEXAS TECH UNIVERSITY

**Southwest Collection/
Special Collections Library**

15th and Detroit | 806.742.3749 | <http://swco.ttu.edu>

Copyright and Usage Information:

A family member signed a next-of-kin oral history release form September 2020, allowing the interview transcript to be placed online. This transfers all rights of this interview to the Southwest Collection/Special Collections Library, Texas Tech University.

This oral history transcript is protected by U.S. copyright law. By viewing this document, the researcher agrees to abide by the fair use standards of U.S. Copyright Law (1976) and its amendments. This interview may be used for educational and other non-commercial purposes only. Any reproduction or transmission of this protected item beyond fair use requires the written and explicit permission of the Southwest Collection. Please contact Southwest Collection Reference staff for further information.

Preferred Citation for this Document:

Preis, Rex Oral History Interview, January 13, 1971. Interview by Fred Carpenter, Online Transcription, Southwest Collection/Special Collections Library. URL of PDF, date accessed.

The Southwest Collection/Special Collections Library houses over 6,300 oral history interviews dating back to the late 1940s. The historians who conduct these interviews seek to uncover the personal narratives of individuals living on the South Plains and beyond. These interviews should be considered a primary source document that does not implicate the final verified narrative of any event. These are recollections dependent upon an individual's memory and experiences. The views expressed in these interviews are those only of the people speaking and do not reflect the views of the Southwest Collection or Texas Tech University.

The transcribers and editors of this document strove to create an accurate and faithful transcription of this oral history interview. However, this document may still contain mistakes. Spellings of proper nouns and places were researched thoroughly, but readers may still find inaccuracies, inaudible passages, homophones, and possible malapropisms. Any words followed by "[?]" notates our staff's best faith efforts. We encourage researchers to compare the transcript to the original recording if there are any questions. Please contact the SWC/SCL Reference department for access information. Any corrections or further clarifications may be sent to the A/V Unit Manager.

Technical Processing Information:

The Audio/Visual Department of the Southwest Collection curates the ever-growing oral history collection. Abbreviated abstracts of interviews can be found on our website, and we are continually transcribing and adding information for each interview. Audio recordings of these interviews can be listened to in the Reading Room of the Southwest Collection. Please contact our Reference Staff for policies and procedures. Family members may request digitized copies directly from Reference Staff. Consult the Southwest Collection website for more information.

<http://swco.ttu.edu/Reference/policies.php>

Recording Notes:

Original Format: open reel magnetic audio tape

Digitization Details: originally digitized April 2018

Audio Metadata: 44.1kHz/ 16bit WAV file

Further Access Restrictions: N/A

Related Interviews: Rex Preis was also interviewed on February 25, 1970.

Transcription Notes:

Interviewer: Fred Carpenter

Audio Editor: N/A

Transcription: Jon Holmes

Editor(s): Kayci Rush, Bill Corrigan

Final Editor: Elissa Stroman

Interview Series Background:

In the process of conservation and digitization, our Audio/Visual department transcribes existing interviews in the Southwest Collection's holdings for a new generation of listeners to rediscover. Such interviews frequently cover topics relating to the founding of Texas Tech and the settlement of Lubbock but can also encompass a wide range of subjects.

Transcript Overview:

This interview features Rex Preis as he describes big band orchestras in the 1920s and 1930s. In this interview, Preis and Fred Carpenter listen to four big band orchestra pieces that Preis played in during the early 1900s. They then move on to discuss big band orchestra and Preis's job as band director for KTSA in San Antonio.

Length of Interview: 00:48:40

Subject	Time Stamp	Transcript Page
Introduction, Herman Waldman and his orchestra		5 00:00:00
1931 recording of "Lazy River"		6 00:03:13
"Got No Honey"		6 00:07:15
"Milenburg Joys"		6 00:12:34
"Mama Will be Gone"		7 00:17:06
Life of a musician in the 1920s and 1930s		7 00:20:42
KTSA San Antonio band		12 00:31:31
Most loved songs		15 00:43:38

Keywords

Great Depression, Texas Music, Big Band Orchestras, Musicians

Fred Carpenter (FC):

This is Fred Carpenter. I am in the home of Rex Preis in San Antonio, Texas. And on this tape now, first we're going to put a copy of Brunswick record number 6181, Herman Waldman and his Orchestra, 1931. On the front side will be "Lazy River" and on the flip side will be "Got No Money."

Rex Preis (RP):

"Got No Honey."

FC:

"Got No Honey." Excuse me. Couldn't read it on there.

[Pause in recording]

FC:

Tell us a little bit about this orchestra right on here.

RP:

Well, of course that was the Waldman band back then in 1931. [Coughs] Excuse me. The vocalist on "Lazy River" was Red Mills, and then on the second vocal chorus was the trio behind Red, which was Bob Harris, and Ken Sweitzer, and yours truly, Rex Preis. Schweitzer was second trumpet on the band. I was playing first trumpet. Harris played third sax and Jimmy Segars was first sax, and Tink Nauratal was on tenor, the second sax. The trombone player on these was Bill Clemens, and on the piano was Tommy Blake, Barney Dodd on bass, of course Red Mills played guitar and was the vocalist. And, of course, Waldman was the leader and played sax and violin. The flip side, "Got No Honey," was written by Tink Nauratal. Tink came from Brenham, Texas. He was with Waldman for quite a few years, I think he left Waldman's band around 1935, something like that and he lived in Dallas until his death just about a year or so ago. Tink wrote this number, "Got No Honey," and Waldman recorded it as the flip side on "Lazy River." Ken Sweitzer did the vocals on it. So we'll start off with "Lazy River" now, huh? Go ahead.

["Lazy River" plays from 00:03:13 until 00:06:46]

RP:

Yeah, the flip side, okay, "Got No Honey." Okay?

[trouble beginning the playback]

RP:

That wasn't a good start.

FC:

I'm sorry, I must've—

[“Got No Honey” plays from 00:07:05 to 00:10:39. Inaudible dialogue between FC and RP while listening to the record]

RP:

This is an Okeh record, recorded in 1925 by the old Jimmy Joy and His Band, which of course Jimmy [James Monte] Maloney was his real name, he was from up in Commerce, Texas, and the band started down at the university down in Austin in the early twenties. And on this recording Jimmy played clarinet, Collis Bradt was on tenor sax, on bass was John Cole, on piano was Lynn Harrell—Son Harrell, who is up in Dallas now. And on trombone was Jack Brown, Dick Hammell was on drums, and yours truly, Rex Preis, was on cornet, as we called them in those days, even though it was a trumpet.

FC:

Did you sing with Jimmy Joy's?

RP:

No, there was no vocals on either one of these numbers. They were strictly instrumental. “Milenburg Joys” is an old New Orleans jazz tune, it's been recorded by some of the greats. In fact, we used to copy some of the New Orleans records of the old New Orleans Rhythm Kings on—oh, what was the name of that recording company? Anyhow, we used to copy some of their stuff. And this is “Milenburg Joys.” Milenburg is a little town across the river from New Orleans.

[“Milenburg Joys” plays from 00:12:34 to 00:15:54, turntable continues spinning, scratching noise in background as discussion continues]

RP:

And that was “Milenburg Joys.” Back in those days, as I was just telling Fred that those were recorded—that was before electrical recording, and we played into an inverted microphone—I mean, what do you call it—megaphone. And they were always so good at picking up the brass [instruments], the brass would be too heavy, that they put the brass way back, and they put the reed and the sax right up into the big end of the megaphone. And as a consequence, the poor brass got buried and the sax just took over. I forgot to mention too, on the banjo on there was Clyde Austin. I think he's still living today. You may know him as Stewie [? 00:16:37] Austin.

He's a very fine old Virginian. And he's also on this flip side, which is "Mama Will Be Gone." And we'll turn that over in just a minute.

[“Mama Will Be Gone” plays from 00:17:06 to 00:20:35, break in recording]

FC:

Now Rex is going to tell us a little bit about how things really were with the orchestra people back in the twenties and the thirties, and we might let Evelyn put a little addendum on it down here, later on.

Evelyn Preis [EP]:

About the olden days.

RP:

Well of course back in the twenties, you had—as I say everybody seems to think, because they think of 1929 that the twenties were terrible, but until you go back and you start talking about the good old “Roaring Twenties,” and back in the Roaring Twenties there was an awful lot of fun going on. As I said earlier, there was a little girl by the name of Ginger Rogers that was winning Charleston contests, and she's still around today and has done pretty well for a little kid from Texas who didn't know anything better but to Charleston. And of course like we talk about the dances today being so horrible and that sort of deal, and as I said we had the Charleston and then we had the Black Bottom and the Big Apple. Oh well, anyway, things were good during the twenties up until, as usual, everything was built on a false foundation, and it all came crumbling, tumbling down in 1929, 1930. And that's when, 1930, '31 and the early thirties in there, when the Great Depression as it was known came in. And fortunately, we went through it in very good shape. Because of course a lot of guys were, you know, “Brother, can you spare a dime?” And they were selling apples on the corners. And musicians, as a whole, didn't do too badly during the early thirties. You didn't make money, you didn't get rich, but if you were with a band and fortunately, I was with Waldman during those days. And certainly Hymie kept the band working. We always had nice jobs, we usually worked hotels most of the time. [clock chimes] We usually lived in the hotels and we always had good—in other words we really didn't want for anything.

FC:

You probably were doing better than nine-tenths of the people in the country.

RP:

Well as far as, now I—

EP:

[crosstalk] —you'd have to borrow money to get the next job.

RP:

Well particularly, of course, I'm speaking mainly from my band's standpoint, because I didn't know what—we used to call, well we used have a term of "I'll work for cakes." We used to call those more or less the rat musicians, the ones that never stayed with a band, that moved around. Oh, they were the ones that, like these days and times, they smoked pot. Now, they were the ones that we thought really weren't quite in our league. Not that we were egotistical or anything like that, but just like in anything else. In any business you've got some people that you looked up to and some people that you thought were good. And then you knew others that, just the same way it is today, that the musicians in those days—there were great ones, and there were good ones, and then there were the passable ones, and there were the ones that were good but at the same time were, as far as their living was concerned, you just didn't particularly like them. As far as I know, I never worked with a band that had any what you'd call really pot-smokers. We just didn't go in for that. We did a lot of drinking. In fact, my goodness, I've always said that probably one of the best reasons in the world I've had a good stomach all of my life is because by the time that legal whiskey came back, I'd had so much rotgut corn that the stuff that we drink now is very, very mild. But we always had fun. And of course when I was single, naturally you dated, and you had—a lot of gals liked musicians.

EP:

Can you remember that long ago?

RP:

There was a certain glamour about them.

EP:

Is that so?

RP:

Well, musicians, pugilists, football players, actors, head waiters, they're all [laughs]—the girls sort of liked them, really.

FC:

Because you didn't have any problems having a good time.

RP:

Right. And actually on the band itself, then when you were single it was great, and when you got married it was great. Because just the two of you, we really had a ball. We had a bunch of nice gals on the Waldman band. We had, well, Ruth Waldman, Hymie's wife. And still his wife, like Evelyn Preis is still my wife.

FC:

All right now, tell us who Ruth was before she was Ruth Waldman.

RP:

Well Ruth was a San Antonio girl, Ruth Karotkin, the Karotkin furniture people here. And she's just a very, very nice person. In fact, we are still the closest of friends, the two couples of us, even though I left Waldman's band in 1938.

FC:

And Evelyn was who?

RP:

Evelyn was Evelyn Phillips of the Phillips family on Encino Street in Alamo Heights. In fact, she was Queen of Alamo Heights High School in 1928. And she always says, "Do you have to mention the year?" But since this is for posterity, who's going to know it.

FC:

All right, now who were some of the other girls that sang with the orchestra during this period of time that you were with them, and then in this era?

RP:

Now, Evelyn never sang with the orchestra.

FC:

I know that. But I'm talking about some of the girls that did.

RP:

Some of the girls that sang with the orchestra? Well, the first one with Waldman's band was Doris Becker, otherwise known as Blossom. I don't know where that came from, but Doris was—every time I hear "Paradise" or oh, there was another number that she used to—but she always sang "Paradise." I remember that one. "More than You Know," that was another one that every time I hear that I think of Doris, old Blossom. She was a very statuesque-looking girl. She wasn't beautiful or anything, but very nice-looking and a real nice gal. I think last I heard of her she was living in Fort Worth, married and had some kids. Then the next girl we had with the band was a girl from Dallas, whose name was Evelyn Jones, but she went under the name of Evelyn Wood. Isn't that right Evelyn?

EP:

What?

RP:

What was Evelyn's name?

EP:

Conroy.

RP:

Huh?

EP:

You mean Evelyn Wood?

RP:

Yeah.

EP:

Her name was Evelyn Conroy.

RP:

I thought it was Evelyn Jones.

FC:

Conroy.

EP:

Her name was Evelyn Conroy.

RP:

I'm talking about the singer.

EP:

The singer?

RP:

On Waldman's band at the Peabody.

EP:

Oh, Evelyn Oakes?

RP:

Evelyn Oakes. Yes, Evelyn Woods was Chuck Woods' wife, pardon me I got confused.

FC:

Now tell me a little bit and then— [crosstalk]

RP:

Evelyn Oakes was Evelyn Jones, but she went under the name of Evelyn Oakes. She sang with the band for a couple of years, in fact.

FC:

And she was Chuck Woods' wife.

RP:

No, no, no, no—that's—I got confused. I said Evelyn Woods, and I did get confused. Evelyn Woods was Chuck Woods' wife.

EP:

It was confusing, there were three—two wives named Evelyn.

FC:

I was just getting ready to say, there were three—two wives and a singer.

RP:

That's right, Evelyn Oakes was the singer, Evelyn Preis, my wife, and then Chick Robinson's wife was named Evelyn. And, in fact, I always remember, in 1930—

EP:

Three wives and a girl singer were named Evelyn.

RP:

Who else—no, not three?

FC:

Yeah, Wood.

EP:

Evelyn Wood.

RP:

Yeah, but Evelyn Wood wasn't on—they weren't all on the same time.

EP:

Yes she was, at one time that's the truth.

RP:

Was it? Well, you ought to know. You were there, dear. I always remember the time on the roof at the Washington Youree. I was talking with a friend of mine and with his wife at lunch and at intermission went over and sat down. And Dick said, "Well, how are you doing?" I said, "Oh, I'm telling you the truth about it about it, I don't feel too good. After the dance last night, after we got through, we went out with some friends and went to this nightclub and we didn't get to bed until about four." And I'd had a snootful, and I woke up and, honestly, the room was going around. I just turned to Evelyn and said—I just sat up in the bed and told Evelyn, I said, "Honey, I've just got to turn on the light. This room's going around too fast." And I could see that his wife looked at him as though to say, "Evelyn, the girl singer and the first trumpet player are sleeping together." And he caught it and looked at me and kind of grinned and he turned said, "Did it ever occur to you that Evelyn might be Evelyn Preis, Rex Preis's wife might be named Evelyn?" And I said, "Yes, it really is, you know." And she was very relieved, see. [EP laughs] But that's really true, that was a true story.

FC:

Well tell us a little bit, since they'd asked a specific question about Chuck Woods.

RP:

Chuck died two years ago, last October here. He was from up in Central Texas, up around McGregor and Waco. I first knew him here in around 1930, I guess, '29 or '30. He was a fine musician, played very fine clarinet and particularly fine tenor. He was on Waldman's band in, say, '36. I think he took the place of—I believe when Bob McCracken left the band, was only with the band a short time, '35. And Chuck came on around in '36, and he came back here when their daughter was born the same time Patsy was born. They're just a few months apart. And he left the band about a year before I did and came back here to San Antonio in about '37. And when I came back in '38 and took the staff band at KTSA and left Hymie, I got Chuck as my first sax man. He played with me for, oh, about three years.

FC:

Well, this is a good time then to tell us who was in your band, in this KTSA band.

[Pause in recording, end of side one]

FC:

Sounds like you have a new deal.

EV:

Let me go call him.

RP:

You ready?

FC:

Uh-huh.

RP:

Well, let me see. You asked who was in my band then in 1938?

FC:

Right, this is a good time to tell us about that.

RP:

Well, actually, George Johnson was general manager of KTSA in those days, and George was an old friend of mine from back in university days. That was a time when the great Caesar Petrillo had put in the edict to network stations that they had to have a [mic distortion, inaudible]. So, George had called Evelyn's mother's house and left word, wanted to find out where I was. They told him that we were going to be playing—we were doing some one-nighters and were playing down at Aggie land for a couple of dances but would be in after the weekend. And in fact I think we were going to have about a week off, if I recollect. So he asked her to have me call him, so I went down to see George, and he told me the story, that at that time KTSA was in the Gunter Hotel, and that while he couldn't offer a lot of money from the station's standpoint, but that he had already discussed it with the hotel, who I knew anyhow through playing there earlier with the Waldman band, that I could get quite a lot of the—I could would work there as the hotel band and also get a lot of dance work, club work through the hotel, too. So, it looked promising. In the meantime, Patsy was a little girl of two years, almost two years, a year and a half. As I said earlier, being single on a band traveling was great, or being just you and your wife it's great. But when the kiddos come along, it ain't too good. So we decided we wanted to come back and stay, and I made up my mind I was going to leave the band and stay in San Antonio. You know, the Lord takes care of fools and drunks. I guess I must've had a half of each. And as a result, I took the job at KTSA, which worked out beautifully. Let's see, on the band I had Alton Young on sax, on second—no, on third sax, alto. And young Don Krebbs, "Junior," we used to call him. He was the youngest guy on the band, on tenor. And Chuck played first sax. So we had two altos and a tenor, which was normal in those days, and then also used three tenors, because it gave a little

more depth. We only had an eight-piece band for the studio band, which was pretty hard to get much depth out of. So we had Otho “Buck” Carr on drums, Joe Morin on piano. Joe, of course, is still a very fine, active piano player here. In fact, has had for years, had the little music—the string ensemble down in the lobby of the St. Anthony Hotel.

FC:

Still there.

RP:

No, they just took that out, just this last year. For the first time in all these years that they stopped it. But let's see, Joe was on piano. A chap by the name of Emmett Geffen, who played second cornet, and Hugh Ashford on trombone, and I played first horn and directed, if you want to call it directing. But, anyhow, what I mean is I had all the onus. [Coughs] But we had a real good-sounding eight-piece group. Then, of course, for dances well we'd augment and add, maybe add another trumpet man, so I could front the band more and not have to—being lazy, not have to work quite so hard. I always remember out on the Gunter roof, for example, that one summer when Beemer and Joe's sister, who was also is a very fine pianist, and I used to feature them, particularly during like the seven to nine deal for dinner music, to have Bea and Joe play “Malagueña,” and it was beautiful. Not only just beautiful from the number itself, but I mean their rendition, as a brother and sister who had played together for years, of course, was really something. They were fine musicians. In fact the old man, Joe and Bea's father, Mr. Morin was a very fine pianist in his own right. But that was my band. And of course then, naturally, changes came along. Chuck quit playing, oh, in the early forties, and I had Jerome Zeller then, playing first sax. He played very fine. Some other people, just to give names, this is up in the early forties now, like Jimmy Pershing on saxophone, Pat Arthur, who is now secretary of the local air [? 00:39:40], played saxophone for me. At that time he was a band director at Alamo Heights High School. And Otto Glazer played second horn for me. Really to try to go through it without just taking a little thought on it, it's kind of hard to remember all of them. I had people, well little Henry Tolliver¹ was a great, a fine little guy. Wasn't the world's greatest piano player, but he was always—Henry was the kind of a guy if you said be there at nine he was there at five minutes to nine. You could always depend on him. He was what you'd call, pretty much, run of the mill piano player and a fairly good arranger, but he was one of the nicest little guys I ever had work for me. I always had a lot of fun out of him. And I always remember that—I always used this to show people how you have to know, in handling people sometimes, if it works pretty good. Because I used to always get on Henry on the bandstand. I used to have a lot of fun kidding him and that sort of thing. I used to say, “Henry Tolliver, the only piano player in the world that can play a piano out of tune.” Or say, “Henry, I told you, when you work on a medley, go to G, not to A-flat.” And Henry, he was my whipping boy, but Henry loved it, see?

¹ The way the name is pronounced, as well as a search of San Antonio newspapers of the period suggest “Tolliver” as the correct spelling, although Rex Preis contradicts this as being “Talifero.”

FC:

Was this T-O-L-I-V-A-R, or did he spell it Talifero?

RP:

No, Talifero, T-A-L-I-F-E-R-O.

FC:

Okay, fine.

RP:

I always remember one night I was at the Elks Club, I was just not feeling really peppy or anything, a little down or something. So we played a couple of sets, and I hadn't said a word to Henry, hadn't been on him or anything all night. And about the second intermission he came over and he says, "Hey, Pops, are you mad at me?" I said, "No, Henry, why?" He said, "You haven't been on me all night long, and I thought maybe I'd done something and you were mad at me." You know, that's really a true deal. Well, that ought to take us up to about '45.

FC:

Yeah that's real good. Now tell me a little about Tink Nauratal.

RP:

Well Tink was a fraternity brother of mine down at the university in 1923 or '4, along in there. And he was from Brenham, Texas. His family owned a music store there. He had several, I think two or three, brothers. I never knew the family real well, but his father, I know, was a very good musician of the old school. Tink, after Austin, I didn't see him for several years until I met him when Waldman came down here from Dallas, and Tink came down then. And I really can't tell you too much about Tink. I've just seen him through the years. He was married I think about three times. I believe, when he passed away, this was his third wife. Well I'm afraid that's about the score for tonight, because I'm afraid we've got to run.

FC:

Right. Just one more question.

RP:

All right.

FC:

Tell me what were the songs that you sang that you liked the best?

RP:

Well that's—really, no fooling, I like to sing anything. I still do.

FC:

Well what were some of them that you sang mostly, and what were a few of them that Red Mills sang along about the same time?

RP:

Well I remember now of course back to Red Mills, I can always think of when I spoke earlier about the Depression deal, about how he loved to sing “Brother, Can You Spare a Dime,” Oh, he could really emote on that one. And of course, “Lazy River,” was really more or less like you say, everybody thought it was Waldman's theme song, though his theme song was “Chinese Lullaby,” actually. Another one that Red loved to sing was “Old Man River.” And he did a very passable—not the operatic should we say, or even the semi-classical on it, but just plain belting it out, he did a really good job on it. And of course now with me back in those days, well I remember I guess one of the first songs I ever sang on the band was “Under a Blanket of Blue.” And—

EP:

I didn't think it was your type.

RP:

No, Evelyn never thought that I sang that, except—I you know, sang that good, except that she liked “Beside a Babbling Brook.” Now see that was different because that was her favorite number. What was the name of that, Evelyn?

EP:

I don't know.

RP:

I can't remember the name of it either.

EP

“It Must Be True.”

RP:

“It Must Be True,” sure.

EP:

Come on.

RP:

Yeah, that's right. Well I couldn't think of—all I could think of was—

FC:

[crosstalk]

RP:

All I could think of was beside the babbling brook, shady nook.

FC:

Right.

RP:

Oh I don't know, through the years of course, as I still say, I just still like to sing. But "Nevertheless" was a favorite of mine, and "As Time Goes By."

EP:

"Sunny Side of the Street."

RP:

"Pardon my southern accent, pardon my southern drawl. It may sound funny, oh but, honey, I love y'all."

EP:

He did a lot of—

RP:

Oh yeah I did a lot of it.

EP:

With the girl singer.

RP:

Oh, yeah, we used to duet. Well particularly, we used to write little parodies and that sort of thing, like, "I Never Slept a Wink Last Night." And I'm trying to think of some of those things. And then I wrote quite a—well a lot of—

FC:

You'd sing one and then one would sing another one?

RP:

Yeah, yeah. You know switch lines to each other and, you know, and like “Us on a Bus.” I remember that that that was one. And then of course we used to—as I say, I wrote several, quite a few.

EP:

You did them with the boys, too, “Old Cow Hand.”

RP:

Oh yeah, “I’m an Old Cow Hand,” that was always a good one. And of course, we had on the Waldman band too, we had an illustrious little gal back in about 1937 who’s done pretty well for herself. She married, you know, one of these cowboy singers. What was that girl’s name, Evelyn?

EP:

Dale Evans.

RP:

[All laugh] Yeah, Dale Evans. Yeah, Dale was singing with us back—

EP:

You did doubles with Dale.

RP:

Oh yeah, I did, Dale and I did doubles together, and—

FC:

I’ll have to go out to Italy [Texas] some day when Dale is there and talk to her.

RP:

I don’t think—no, she was—

FC:

She went back there this year.

RP

Was she back there this year?

FC:
Yeah.

RP:
Was she? They were down here, you know, when they were at the stock show here. And that was, oh, about five—no, it was six or seven years ago. And that's the last time I've seen her.

FC:
Well, I had a write-up somewhere and they were in Italy this year. Italy, Texas.

RP:
Yeah, well she's a real interesting person, and I got to know her well.

FC:
I sure do thank you and really appreciate it.

RP:
All righty, we're glad you came. Come back and we'll do some more some other time.

EP:
You better come back.

FC:
I sure will.

RP:
And Evelyn said we got to go on record—if you don't get that book back, you're dead.

FC:
All right so you heard that. When I come to Lubbock one day I'm going to raise all kinds of heck if you aren't through with Rex's scrapbook. Rex doesn't care if we keep it forever, but I think Evelyn really wants it back. So—

RP:
Well, no I wouldn't care mainly because so many of things are naturally you would never be able to give back.

FC:
Maybe we'd better consider letting him have it back.

EP:
Okay.

RP:
I think so. [Laughs]

End of Recording



© Southwest Collection/
Special Collections Library