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Correspondence thru

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NINA CULLINAN PAPERS

Filed by the Archives of American Art,
Smithsonian Institution. Lent for filming
by Miss Nina Cullinan, Houston, Texas in
March, 1979.

NINA CULLINAN PAPERS

Contents in order of filming:

1. Correspondence
2. Scrapbook and Clippings
3. Photographs

Correspondence

n.d.

Miss Nina

I really did enjoy
The works of your work
You are just wonderful
I am so happy I had
a chance to see all *more*

THE MUSEUM OF FINE ARTS

Dear Mrs Cullinan

Laura and I were very happy
you could join us last evening. - A lot of
giddy chatter perhaps, but I hope we will
be able to get together soon again

All our best

Sincerely



ONE TWENTY EAST END AVENUE

New York 28 N.Y.

Dear Miss Cullinan

You were very kind to have
gone to all the trouble you did to welcome me
officially to Houston. I deeply appreciated
it. What a crowd of people you took on for
me! And how effectively you handled it.

I was most happy to meet you — first
in Fort Worth and then in your own home. —
We did not have enough chance to talk,
but I was very encouraged. And the reassurance
and you gave me was invaluable.

As soon as I get back to Houston
I hope I may call and talk quietly with
you of Houston, of His and all.

Again my warm thanks and Mrs
Sweeney's and my kind regards

Richard



February fifth

ONE TWENTY EAST END AVENUE

New York 28 N.Y.

Dear Miss Cullinan,

I deeply appreciate your letter of welcome to Houston. It was most kind of you. I look eagerly to my arrival there.

It will be a pleasure to meet you.

Again my thanks to you for your welcoming word.

Sincerely,


Saturday, sixteenth.

LEE MALONE

Dear Mima

For the tribute
for your scrap book

Lee

Music Newsletter

Texans' Singing Wins Approval From Italians

BY E. CLYDE WHITLOCK.

About people, many of whom we know:

A report in a national maga-

zine of the production in the Teatro della Pergola in Florence in Puccini's "La Boheme" by the group of young Americans sent to Italy this summer by American Operatic Productions of Cincinnati said: "The most popular Americans were Texas Soprano Sara Rhodes Hageman, 25, whose Mimi Italians found 'delicious,' and Marjorie Smith, who was in 'Most Happy Fella.' Mrs. Hageman is a Fort Worth girl, daughter of Mrs. Marshall Webb, 2209 Hillcrest.



E. CLYDE WHITLOCK.

The three-week season of American Ballet Theater at the Metropolitan Opera House in New York brought together Sallie Wilson and Catherine Horn, Fort Worth dancers of long professional experience. This would seem natural enough, but the fact is that, though they have danced with the same companies, but at different times, they have not danced together since both were 5 in kindergarten in Fort Worth.

Miss Wilson, soloist with American Ballet Theater, daughter of Mr. and Mrs. Edward L. Wilson, 401 N. Bailey, has just returned from a four-month tour with the company in Europe, where she won critical praise behind the Iron Curtain.

Miss Horn, daughter of Mrs. Will S. Horn and the late Dr. Horn, 2217 Winton Ter. W., has returned to the company this season to dance in "The Judgment of Paris."

All news of Van Cliburn continues to be in superlatives. For his appearance at the Lewisohn Stadium with the New York Philharmonic he drew the largest gross receipts in the 41-year history of those concerts. At Grant Park in Chicago his audience was estimated at 70,000 for two programs with the orchestra under the direction of Howard Mitchell.

TENOR APPEARS.

William Lewis, tenor graduate from TCU who appeared with the Metropolitan Opera last season after winning the Metropolitan Auditions of the Air, was the featured singer for the summer with the Sid Caesar Show on BBC television in London.

Thursday night Zvi Zeitlin, violinist, will appear on the Arlington Community Concert Association course. He played 60 concerts in the United States and Canada last season, and during the summer visited Latin America.

During the Lewisohn Stadium series a performance of Beethoven's "Ninth Symphony" was led by Josef Krips. The interesting feature for us is that three of the four vocal soloists have appeared with the Fort Worth Opera Association. They were Nell Rankin ("Il Trovatore" and "Carmen"), Irene Jordan ("Cavalleria Rusticana") and Norman Treigle ("Carmen," "Figaro" and "Barber of Seville").

Ralph Herbert, Jean Fenn and William Shriner appeared in "Rosolinda" at the St. Louis Municipal Opera (Forest Park). Herbert, popular in Fort Worth, sang here in "The Merry Widow," "The Bat," "Figaro" and "Barber." Shriner sang here in "Figaro." Miss Fenn, now of the Metropolitan, was much liked here in "The Merry Widow" and "The Desert Song."

In "Rose Marie" at St. Louis Elaine Malbin was featured. She sang here in "Traviata," and will be one of the attractions on Civic Music this season. In the same performance in St. Louis Sara Dillon was praised as the ingenue. She is a Fort Worth girl whom we last saw here in "Oklahoma!"

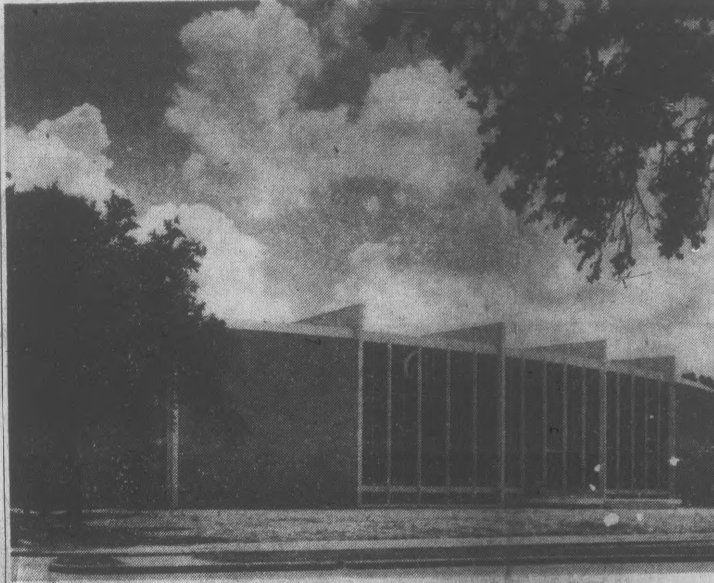
FAVORITE HERE.

Walter Cassel, who was in the premiere of "The Ballad of Baby Doe," sang the part again at New York City Center and Cleveland. He was a favorite singer with us in "Tosca" and "Salome." Mildred Miller sang at Red Rocks at Denver in July. In Fort Worth she was a Carmen. This lengthy citation is to show that the Fort Worth Opera has been enterprising in choosing singers who are recognized and active.

In Los Angeles in September I discovered, quite by accident, among a few paintings in the rotunda of the Municipal Building, a work called "Paisaje de Chamula" by Luis Nishizawa. On the identifying card appeared "Gift of Joscha Heifetz."

A recent issue of a national magazine gave Fort Worth an interesting priority. It was stated that John A. Lomax, eminent folklorist, first heard from a gypsy woman in Fort Worth the now universally known cowboy song: "Whopie ti vi yo. Gift along little dories, It's your misfortune And none of my own."

Mrs. Lily Andujar Rogers has been appointed organist and director at St. Gabriel's Episcopal



Maurice Melled Photo.

DEDICATED—Cullinan Hall, the \$625,000 addition to the Museum of Fine Arts of Houston given by Miss Nina Cullinan in memory of her parents, the late Joseph Stephen and Lucie Halm Cullinan, was opened to the public at 4 p. m. Friday. The building was designed by Ludwig Mies van der Rohe of Chicago, renowned architect.

Community Spirit

Hursi's New Sonata Club Presents First Program

A triple-feature event happened in Hurst Friday night which can happen only once in the history of a city.

The newly organized Sonata Club, the city's first music club, put on its first public presentation, which was the first program of chamber music ever heard in the city.

The concert was presented in the auditorium of an elementary school and was provided by a grant from the Trust Fund of the Recording Industries through Fort Worth Local 72 of the American Federation of Musicians.

A string quartet composed of Kenneth Pitts and George Studard, violins, LeRoy Thomas, viola, and Monte Knutson, cello, played "Quartet in A Minor" by Brahms and "Quartet in G Major" by Haydn. The group, which has been in rehearsal through the summer, also was playing its first public concert.

Formed of players of ample technical resources and large playing experience, all members of the Fort Worth Symphony and the Fort Worth Opera orchestra, the quartet gave a fresh and authoritative accounting of the

treasurer. The club now has 25 members, and it wisely immediately affiliated with the Texas Federation of Music Clubs.

In true community spirit provision is made for membership by men, who are accommodated through one night meeting each month. There are also two day-time meetings a month. There is now a chorus, which meets each week with Mrs. Spears as director, and for the men and members who have day work there is one night meeting each month.

The president and vice president of the club are twin sisters and are members of the Fort Worth Opera chorus.

Immediately recognizing a community obligation, the club will sponsor a contest next spring to award a \$100-student scholarship.

Although a chamber music program, supposed to be the hardest to absorb of any form of musical performance, was the first offering of the club, it was observed how attentive and responsive the audience was. The city is new, but there is cultural awareness.—E. C. W.

CLIBURN TICKETS ABOUT SOLD OUT

Although the Fort Worth appearance of Van Cliburn with the Dallas Symphony Orchestra is seven weeks away, Nov. 30 at Will Rogers Memorial Auditorium, the management says only a "handful" of tickets remain.

Orders have been received from New Mexico, Oklahoma, Kansas, Arkansas and Louisiana.

Reservations are to be made on the mezzanine at Washer Bros.

NEWS ON THE TURNTABLE

RESPIGHI: "The Pines of Rome" and "The Fountains of Rome," Philadelphia Orchestra, Eugene Ormandy, conductor, Columbia.

These works, composed respectively in 1924 and 1917, have enjoyed long popularity on the concert stage. If they are a little faded now, because of their definite romantic content and style, they still are remarkable effective pictorial orchestral writing.

The movements of the former are "The Pines of Villa Borghese," "The Pines near a Catacomb," "The Pines of the Janiculum," "The Pines of the

New Houston Art Hall Masterpiece in Itself

BY LLOYD STEWART.

HOUSTON, Oct. 11.—There was no cutting of a symbolic pink satin ribbon at the dedication of the new Cullinan Hall of the Museum of Fine Arts of Houston.

That was good. Satin ribbons, no matter what their color, are incongruous with the magnificent sweep to this new hall, with its 10,000 square feet of exhibition space and 30-foot ceilings.

Cullinan Hall, a \$625,000 gift from Miss Nina Cullinan in memory of her parents, was opened Friday afternoon with an informal little ceremony which might have been a "members Monday night" of the Fort Worth Art Association.

There was a brief prayer, an introduction of the officers of the board of trustees—including Theodore E. Swigart, president of the board, Lee Malone, director of the Houston museum, made a few remarks.

Mies van der Rohe, the internationally famous architect who designed the hall and came from Chicago for its dedication, in his old-world accent thanked those who have worked with him on the project, and with old-world charm presented a gold key to Cullinan Hall to Miss Cullinan herself.

It took about 30 minutes. Then everyone was served refreshments.

The informal dedication was not an indication that the addition of this great hall was taken lightly. But Cullinan Hall speaks more eloquently for itself than any prepared script possibly could.

MAXIMUM FLEXIBILITY.

North light streams into the hall through gray tinted plate glass—which forms the entire north wall of the hall. The floors are of green venetian terrazzo, and the walls of white plaster and buff colored brick.

Construction of the hall has made it completely column free. Paintings are hung on L-shaped white wooden screens, and sculpture is exhibited on brown walnut "boxes." There are no tracts for either the screens or the boxes in the terrazzo floor—so they may be moved anywhere.

"We have no idea where art is going in the next 100 years," David Haid of Chicago, Van Der Rohe's assistant explained, "so we designed Cullinan Hall for maximum flexibility. We could build a house in here if it were necessary to build a house to show some phase of art."

Fort Worth residents will be a little smug to find much of the flexibility achieved here already has been built into the Fort Worth Art Center, on a smaller scale.

The lower level of Cullinan Hall provides four new classrooms, offices, a research library stor-

age room and wide curving corridors for exhibition of paintings.

The most remarkable single feature of Cullinan Hall is its integration and assimilation with the older museum.

The Houston Museum of Fine Arts was a traditional building—designed with a large, wide foyer flanked by two wings for exhibition rooms. Mentally it is almost impossible to merge that type of museum with the glass-faced flexibility of Van Der Rohe.

Yet one walks from the entrance of the older museum into Cullinan Hall with the confident feeling that this was how the museum as a whole was intended architecturally.

MANY ATTEND.

The glass front of Cullinan Hall now becomes the front door of the Houston Museum. That, too, is flexible.

Future plans by Van Der Rohe call for the erection of a two-story glass building which will open into Cullinan Hall of both levels without any wall to interrupt the overall flow of space. This will make Cullinan Hall into an indoor court—a vast covered area to be used for temporary, changing exhibitions in the heart of the museum.

Here for the dedication were George L. Stout, director of the Isabella Stewart Gardner Museum at Boston; Jerry Bywaters, director of the Dallas Museum of Fine Arts; Milton Samuels of French & Company, N. Y.; Perry T. Rathbone, director of the Boston Museum of Fine Arts; Thomas C. Howe, director of the California Palace of Legion of Honor at San Francisco; Russell A. Plimton, director of the Society of Four Arts, Palm Beach, Fla.; Ross Newhouse of Newhouse Galleries, N. Y.; Dr. Donald L. Weismann, chairman of the department of Fine Arts, University of Texas; E. Coe Kerr Jr., president and Harry Brooks, both of M. Knoedler & Company, New York.

Cullinan Hall is the first museum designed by Van Der Rohe, although his designs for exhibition halls have been famous. Museums long have fascinated the architect, however. In 1943 he wrote, "The first problem is to establish the museum as a center for enjoyment, not the internment of art."

He went on to say that the ideal museum is one large area, allowing complete flexibility."

Pianist Will Give Recital at TWC

The first recital of the season from the music faculty of Texas Wesleyan College will be presented at 8:15 p. m. Friday by Myra Safley, pianist.



MYRA SAFLEY.

Miss Safley's program is "Three Intermezzi, Op. 117" (in E-flat major, B-flat minor and C-sharp minor; by Brahms; "Carnaval, Op. 9" (Schumann) and "Mazurka in A Minor," "Mazurka in C-sharp Minor," "Nocturne in C Minor" and "Scherzo in C-sharp Minor" (Chopin).

Miss Safley holds the bachelor of music degree in piano from Mississippi State College for Women and master of music from Indiana University.

Cellist Scheduled For Recital Today

Don Moline, cellist, will be presented in recital by Miss Marylouise Baker at 3 p. m. Sunday in Hickman Hall at First Presbyterian Church.

Moline was graduated in June from North Side High School, and is a freshman at TCU. He is the son of Mr. and Mrs. Paul R. Moline of 1419 Harrington. He has played with the TCU and TWC orchestras, and is a member of the choir at First Presbyterian Church.

U. S. Songs in Britain

LONDON, Oct. 11 (AP)—British tunesmiths complain disk jockeys here are putting an undue accent on "unwholesome, often critically angled, American rubbish." A check by the Song Writers' Guild showed BBC's song broadcasts assayed only 33 per cent British early this year. "They (BBC) ought to be ashamed," its bulletin said.

Architectural space achieved in such a museum becomes a defining rather than a confining space," Van Der Rohe asserted. At Houston Cullinan Hall has proved Van Der Rohe is no hot-air theorist.

C & S

SCHOOL of MUSIC

INSTRUCTION IN

from TCU who appeared with the Metropolitan Opera last season after winning the Metropolitan Auditions of the Air, was the featured singer for the summer with the Sid Caesar Show on BBC television in London.

Lecture Series Due on Artists

A series of six lectures, illustrated by slides, will be given by Bror Utter from 5:15 to 6:30 p. m. Thursdays at the Fort Worth Art Center, beginning Oct. 15.

The lectures are open to the public. Those planning to attend have been asked to make advance reservations by telephone. Utter will discuss "Van Gogh and Arles" on Oct. 16; "Cezanne and Provence" Oct. 23, and "Collections of the Uffizzi" Oct. 30.

Library to Hang Exhibits Of Local Artists' Work

The art department of the Fort Worth Public Library is sponsoring an exhibition of portraits by local artists to be hung in the Hall Gallery of the Library Oct. 19 through Nov. 9.

A limit of three works from each artist will be accepted. There are no restrictions as to size or media, but paintings, sculpture and graphic renditions must be in portraiture.

Deadline for entries is 9 p. m.

now universally known cowboy song: "Whoopie ti yi yo, Git along little dogies, It's your misfortune And none of my own."

Mrs. Lily Andujar Rogers has been appointed organist and director at St. Gabriel's Episcopal Church at Hollis, N. Y., and will teach music in the Woodhull Schools. She is a postgraduate of the Guilmet Organ School in New York, and was the first dean of the Queens chapter of the American Guild of Organists. She is the sister of Dr. John Andujar, 2851 Benbrook Blvd.

Ivan Davis, winner of the National Federation of Music Clubs Young Artists Award, and now studying on a Fulbright award in Rome, appeared at the first festival in Spoleto, Italy, organized by Gian-Carlo Menotti. He played and mimed a Chopin work for the ballet "with great style in both departments." He did part of his study with Grade Ward Lankford of Fort Worth.

Formed of players of ample technical resources and large playing experience, all members of the Fort Worth Symphony and the Fort Worth Opera orchestra, the quartet gave a fresh and authoritative accounting of the scores, and a communicative performance musically.

Pitts, Thomas and Knutson were joined by Joe Bratcher at the piano for Max Reger's "Quartet in A Minor, Op. 133." This is a work of especially approachable quality from a composer known for his complex and thick scores. It is a fine work in late romantic mode, rich in theme and harmonic treatment. Some difficulty with intonation was due to a piano considerably below pitch, a chronic condition of all school pianos.

Mrs. Loyd B. Spears only last February invited six other ladies to join her in the formation of a music club for their town. The Harmony Club of Fort Worth added in the organization, through its immediate past president, Mrs. Roy Nussbaum.

Officers installed in June are Mrs. Roy Cleveland, president; Mrs. Herby Shook, vice president; Mrs. Tommy Morris, secretary, and Dr. John Parks, secretary.

NOTES ON ART AND ARTISTS

Richard Myrick, Dallas landscape artist, will discuss "Landscaping for the Small House" at the second program

of the Domestic Arts Series scheduled for 10:30 a. m. Friday at the Art Center.



—Morris Photo, Dallas.

RICHARD MYRICK, Dallas landscape artist, will be speaker for the second program of the series on "The Domestic Arts," scheduled for 10:30 a. m. Friday at the Art Center.

The series is open to members of the Fort Worth Art Association and guests.

Paintings by N. C. Wyeth will be up at the center through Oct. 26. He is the famous illustrator, whose paintings are better known to the average person than the average person realizes.

Robert Dupree will speak on "Shakespeare in Spite of the Scholars" at the Members' Monday Evening at 8 p. m. at the Art Center.

Oil paintings by two Fort Worth students at TCU, Mrs. Ann Meredith Magness and Gene O'Rourke, have been selected for a special higher education exhibit at the State Fair in Dallas. The exhibit includes 15 paintings from 10 Texas colleges and universities, selected by Henry B. Caldwell, director of the Fort Worth Art Center.

Work of four members of the TCU School of Fine Arts faculty is included in the 20th annual Texas Painting and Sculpture Exhibition at the State Fair. The four are Dr. Karl Richards, chairman of the art department; James Wozniak, Hylarie Morris and McKie Trotter.

The largest showing ever assembled of original art by Charles Marion Russell — the famous "cowboy artist" — will be Oct. 12 to Nov. 2 at the Smithsonian Institution in Washington.

In conjunction with the exhibit will be a display of the seven-foot statue of Russell, which is scheduled to be permanently installed in Statuary Hall in the U. S. Capitol early next year. The statue is the work of John B. Weaver, curator of the Museum of the Historical Society of Montana, L. S.

sical performance, was the first offering of the club, it was observed how attentive and responsive the audience was. The city is new, but there is cultural awareness.—E. C. W.

They still are remarkably effective pictorial orchestral writing. The movements of the former are "The Pines of Villa Borg-hese," "The Pines near a Catacomb," "The Pines of the Janiculum" and "The Pines of the Apian Way." The fountain pieces are "The Fountain of Valle Giulia at Dawn," "The Triton Fountain in the Morning," "The Fountain of Trevi at Midday" and "The Villa Medici Fountain at Sunset." This playing is particularly alive and vivid.

GREGG: "Concerto in A Minor, Op. 16" and RACHMANINOV: "Rhapsody on Theme of Paganini, Op. 43," Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia.

"Two of the most popular works in larger form for piano and orchestra here are played by a gifted French pianist, now only 24. He plays with youthful vitality and sincerity, and is particularly effective in the varying moods of the 24 variations making up the Rachmaninov work.

TCHAIKOVSKY: "Capriccio Italien, Op. 45," BORODIN: "Polovtsian Dances" from "Prince Igor," RIMSKY-KORSAKOV: "Capriccio Espagnol, Op. 34," and MUSSORGSKY: "Dawn on the Moskva River" from "Khovanchina," Cleveland Orchestra, George Szell, conductor. Epic.

This assembling of exciting and brilliant program music brings together a characteristic group of 19th Century Russian works for orchestra. The items from Borodin and Mussorgsky are from operas, left unfinished, and completed by Rimski-Korsakov. The other two are strikingly characteristic musical pictures of foreign lands. The playing is colorful and of virtuoso quality.

VIRTUOSO GUITAR, a set of original material for the instrument, as played by Ray de la Torre. Epic.

The guitar as a solo instrument, highly esteemed by Schubert, Boccherini, Spohr and Paganini, is again coming into prominence. A rich repertoire, as exemplified here, includes works by Giuliani, a contemporary of Haydn and Beethoven, and Spanish Composers Tarrega, Llobet, Falla and Turina. Torre is a Cuban who studied with Llobet in Sabin, and now lives in New York. The playing is a revelation of the artistic potentialities of the instrument.

A fascinating exhibit of choral singing is recorded by Columbia, introducing the Agrupacion Coral de Pamplona de Espana, conducted by Luis Morondo. The Pamplona choir of 16 young people rehearses for three hours five nights a week, and has attained astonishing perfection of technique in a repertory ranging from the 15th Century to the present.—E. C. W.

Ceramic Art Guild Plans Annual Show

The sixth annual Ceramic Show of the Ceramic Art Guild of Fort Worth is scheduled at the Garden Center Oct. 25 and 26.

The show is open to all ceramists. Entries will be accepted at the Garden Center Thursday, Oct. 23, from 8 a. m. to 8 p. m. The show will be open to the public from 10 a. m. to 8 p. m. Oct. 25, and 10 a. m. to 5 p. m. Oct. 26. There will be no admission charge.

a little smug to find much of the flexibility achieved here already has been built into the Fort Worth Art Center, on a smaller scale.

The lower level of Cullinan Hall provides four new classrooms, offices, a research library, stor-

SERIOUS MUSIC ON THE AIR

10:30-11 P. M.—New York Philharmonic Orchestra; Leonard Bernstein conductor; Guionna Noves, Brazilian pianist, soloist; James Fasseti, commentator. KRLD-CBS.
Piano Concerto No. 2 in F minor Chopin.
Comedy Overture in Negro Theme.
Suite No. 2 in E minor Henry Gilbert.
Edward MacDowell.
"Pictures at an Exhibition."
Moussourzsky

8-8:30 P. M.—Voice of Firestone; Philadelphia Symphony Orchestra, Eugene Ormandy, conductor; Hilde Guden, soloist; John Daly, narrator. WFAX-TV (Channel 8).
Overture: "Secrets of Suzanne"
Wolff-Ferrari
Verdi
"Sempre Libero"
"Ride of the Valkyrie"
Wagner
Strauss
"Roumanian Rhapsody"
Enesco



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