

Old Time Radio **DIGEST**

The third issue

May-June \$2.50

**The LUX
Radio
Theater**

Cecil B. DeMille



The Quiz Kids

Old Time Radio DIGEST

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Cover Art: Portraits by the Dave Warren.
Other covers by Bob Burchett.

Publisher's note

Ever wonder about the guy who does our covers? . . . Which I might add are some of the best done for any publication!

His name is Dave Warren. Dave lives with his wife Lois and son Jake in the Western part of Cincinnati. I met Dave through Bob Burchett — and Dave and I became close friends since we had a lot in common. Dave is a Commercial Art teacher at Northern Kentucky Vocational School and does freelance art on his own. One of his latest works was done for United States Playing Card Company in Cincinnati. Dave designed the cover for the new olympic series playing cards featuring olympic athletics. Dave did most of the cover art for the *Collector's Corner* series and we are proud to have him continue with the *Digest*. I might add. . . Dave donates his time to produce this cover art for our pleasure and yours. Dave has had his work shown at the Society of Illustrator's Showing in New York City.

It's a real pleasure to be associated with such a likeable guy. Thanks for those great covers Dave—We all love ya!!

Herb Brandenburg



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Agfa-Gevart professional recording tape #612/812 loaded in our five screw white shell. Extremely low noise, high output, exceptional high end response. Excellent for music mastering or excellent sounding Radio Shows. If you want the best, this is the tape. Boxes and labels extra.

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100 up	.75	.80	.85	1.00	

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DUPLICATOR	C-31	C-46	C-62	C-92	C-122*
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CINCINNATI, OHIO 45212

The LUX Radio Theater

by Jim Snyder.

I never heard Lux when it was on the air, and yet I have become a Lux fanatic. I have tried to think back on how this happened. When I started trading old radio shows, the first Lux I picked up were "Two Years Before the Mast," "Dark Victory," and "Broken Arrow." I didn't care for any of them and had very little interest in the series. Then I picked up a copy of "Miracle of the Bells" with Fred MacMurray and Frank Sinatra. It really struck me. For some reason, that I have never really understood, I really loved that particular show, and I still consider it a favorite. It not only caused me to develop an interest in Lux, but it rekindled an interest in collecting OTR. I then picked up Robert Young in "The Physician in Spite of Himself," by Moliere. Now, since college days I have had a real weakness for Moliere who wrote 300 years ago. This is the one only place I have found a Moliere play to listen to. I was hooked on Lux. Certainly I don't like all the shows, but there is no series where I like everything. But Lux was an extremely polished presentation and for the most part what they did, was done well, whether I liked the particular show or not.

The writers of books on the history of radio pretty much ignore the Lux Radio Theater. I have one book that claims to be "the definitive history of radio." It mentions Lux only once, and that is a one sentence statement in talking about Fibber McGee and Molly. They state that at one point Fibber was playing opposite Lux and so his ratings were very low, but by the end of the year Fibber had gained a little. The author then goes on for a number of pages discussing the importance of the Fibber McGee and Molly program, without again mentioning the show that was more popular. Now I enjoy Fibber and Molly, but essentially when you have heard one program, you have heard them all since the

same basic format is followed week in and week out. Lux, on the other hand, was truly creative, but the author of that "definitive history" found Jim and Marian Jordan's show to be far more important. It can be argued that this author was thinking of personalities in radio when he devoted all this time to one show instead of the other, but Jim and Marian really weren't very creative. If something worked, like the closet for example, they milked it to death, over and over again, ad nauseam. Lux did, however, have a truly creative personality in the person of Cecil B. DeMille, and some of the innovation that he started, with Lux, is still being copied in present day television.

The series began in late 1934 with Vernon Radcliffe as producer. It really wasn't a great success with a regular audience of only around 13 million. DeMille later was to raise it to 30 million. After seven and a half months on the air, from New York, NBC replaced Lux with the Radio Guild, and Lux moved to CBS and Hollywood, which was closer to the name movie stars. It also moved from 2:30 Sunday afternoon to its permanent slot of 9:00 Monday evenings. It stayed with CBS until its last year when it went back to NBC to die. Now every single written account I have read of the show states that DeMille moved the show to Hollywood. That is simply not true. He took over on the first of June 1936, ten months after the show moved to Hollywood. To listen to the tape of the first show under DeMille, is to become aware of their great nervousness. There seem to me to be more fluffs in that first show than in any other. There are several dropped lines by the actors, Demille himself dropped a couple cues, and there were a couple of sound effects slips, but all this was to be expected when something was being broadcast live. This first show provided us with "a glimpse

behind the scenes in Hollywood," which was the dramatized Lux commercial that was to become a standard, and then there was DeMille doing an interview with a casting director, who also got in a Lux recommendation.

There are a number of reasons given for why this show was a failure before Demille took over. I find most of them faulty. The first is that the show, before Demille, was based on stage plays and musicals that were not widely known. There were 82 shows in this period of time, and an analysis shows that 27 of them were based on plays or musicals, but that is only about a third of them. One was based on a script heard earlier on another radio show, 12 were based on silent movies, and 42 (more than half) from sound movies, just as they were under DeMille. I don't really know how you take a visual story, such as a silent film, and adapt it to a sound medium, such as radio, but they did. The interesting thing is that this didn't change all that much under DeMille, at least at the start. In his first seven weeks DeMille also used three silent movies and one stage play. During his tenure he had four shows based on books. One was Bob Hope's "I Never Left Home." There never was a movie made on this story. The other three were "Dark Victory," "How Green Was My Valley," and "This Above All." While all of these were made into movies, they appeared on Lux before they came out on the screen. The second reason given for the improvement in audience acceptance is that DeMille brought in name stars for the show, something that didn't happen before his reign. While it is true he was responsible for bringing in names that refused to appear on radio before this, the names were there before DeMille: Helen Hayes, Walter Huston, Ethel Barrymore, Tallulah Bankhead, James Cagney, John Boles, Claude Rains, Paul Muni, Wallace Beery, Claudette Colbert, Irene Dunne, Gary Cooper, Lillian Gish, Cary Grant, Robert Montgomery, Loretta Young, Joe E. Brown, Joan Crawford, Joan Bennett, Clark Gable,

Edward G. Robinson, Lionel Barrymore, Douglas Fairbanks Jr., Bette Davis, George M. Cohan, Irene Dunne; all of these stars appeared on Lux before DeMille, and there are others. Even the script writer on Lux, George Wells, was the same before and not after DeMille.

The truth is that I am not really sure just exactly what the difference was when DeMille took over, since I have not heard any of the 82 shows prior to his tenure. I suspect, though, that the big difference was DeMille himself. He was a big name in Hollywood. On his first show you can sense the electricity of his personality in the reactions of others. He did seem to be the perfect liaison between the movie and radio industries since he had a background in both. There is no question that he was able to get stars that had previously refused to do radio. He apparently did lay out the format of the shows. He insisted on a live studio audience. His predecessor had felt that this would interfere with the actor's performance. Instead it seems to have pushed up their adreniline. There seems to be little question that it was DeMille himself who pushed the show to its achievement level. It obviously didn't reach these levels before him, and I personally feel that it never reached those levels for the ten years that it was on the air after he left.

Oct. 14, 34 — First show
July 29, 35 — Hollywood move
June 1, 36 — First DeMille
Jan. 22, 45 — Last DeMille
Dec. 3, 45 — First Keighley
June 7, 55 — Last show

The show's plays were of all kinds with no concession made to what might be thought of as most popular at the time. The most popular plays, however, were those which were supposed to appeal more directly to women: namely "Dark Victory," "The Constant Nymph" and "Wuthering Heights."

Actually, while each show was 60 minutes in length, the story itself only ran about 40 to 45 minutes, the rest being taken up by the introduction (on one show this ran 11½ minutes), closing, commercials, station break, interview with the stars, and interviews with other interesting people. But it did give a chance to do a fuller presentation of the movie than the usual 30 minute format did. It also gave a chance to tighten up the movie version. The "African Queen" movie was an award winner, but I have always felt that it was much stronger on Lux. Some of the special effects photography in the film was simply terrible, and your imagination on the radio show was much more effective. Also you didn't have to look at Bogart, all you had to do was listen to him. To my way of thinking that was a vast improvement.

Before the DeMille era Joan Fontaine received \$250 and Alan Ladd received \$100 for their appearances on Lux. Under DeMille the top price for a star was \$5,000. One star, however, was paid "higher than scale." That was Clark Gable who was paid \$5,001, just so he could say that he was the highest priced star. DeMille himself initially received \$1,500 per show. This was later raised to \$2,000. It is interesting to compare the costs of Lux with some of the other shows of the period. In 1938 Lux cost \$32,300 per week. At the same time the Chase and Sanborn Hour (the Edgar Bergen/Charlie McCarthy show) cost \$3,600 more than Lux and Major Bowes Amateur Hour cost a full \$12,800 more than Lux to put on each week.

All together there were 927 presentations of the Lux Radio Theater. There were no reruns in the present day sense of the term. A number of shows were presented more than once, but always as a live presentation, so there are differences in the script, however slight, and certainly a difference in presentation, particularly since the actors were often different. While most shows appeared only once, quite a few ran two or three different times. Only one show,

"Seventh Heaven," was put on four times, and it had different stars each time. It was also the first show ever presented on Lux.

Since he was a movie director, many are under the impression that DeMille directed the Lux Radio Theater. Although there were a few individual shows that he did direct, these were the exception and he can't by any stretch be considered the director. He was listed as the producer, but in the strict definition of the word, he didn't produce. Many have written that he was nothing more than an announcer. That is absolutely not true. He truly shaped the format of the show, as no announcer would be permitted to do. He was personally responsible for obtaining many of the name stars, who had simply refused to do radio. He even took an acting part in at least one show I can think of: "The Seven Keys to Baldpate," with Jack Benny. Frankly, I found him to be the best actor in that particular show. He's the only one who didn't "overact."

DeMille thought big. Remember his production of the Ten Commandments. Often the Lux theater stage couldn't hold all the people required for a particular show. There were often more than 50 people on the stage for a performance.

TONIGHT

LUX RADIO THEATRE

9 P. M. EASTERN STANDARD TIME **WIBX**
and Coast-to-Coast Columbia Network

"The Plutocrat"

All-Star Cast

- ★ WALLACE BEERY
- ★ CECILIA PARKER
- ★ CLARA KIMBALL YOUNG
- ★ MARJORIE RAMBEAU
- ★ ERIC LINDEN

Under the direction of Hollywood's foremost producer

CECIL B. DE MILLE

Don't miss Booth Tarkington's absorbing story of the adventures of a real American in Europe. An all-star cast—a full hour of exciting entertainment!

TUNE IN TONIGHT!



A DeMille touch was the interviewing of interesting people related to the movies or related to the subject of the evening's show. We have the only interview I have ever heard with D. W. Griffiths, one with a real butler (on *Ruggles of Red Gap*), and on the program of *Kid Galahad* he interviewed both Jack Dempsey and Gene Tunney. In movie related fields he had interviews on costumes, writing for the movies, and how to get into the movies, among other things. I found these interviews often more interesting than the show itself, but they faded out before he was through with the show. Apparently he ran out of ideas for them.

DeMille said that his philosophy for the show was to present the "cream of Hollywood's crop of screen productions, neatly packaged and cased for delivery on the air." Generally speaking the show did not use original scripts, but adaptations of movies. When asked why, DeMille responded, "When you are giving a show for 30 million people, you don't dare be original. You have to know what you are showing is liked. It could only be your own opinion that an untried show was good." But he ran into difficulties from time to time. When he wanted to adapt the film "The Song of Bernadette" for Lux, the sponsor, Lever Brothers was very reluctant. Finally they agreed and said it could be done, "Providing all religious implications were cut." Obviously this was impossible, so he scrapped the idea. It was presented twice later on, after William Keighley had the show, but I have never heard either production to find out how it was handled. Keighley's philosophy, by the way, was that the show must be "good, solid, clean entertainment in which nothing is ever used to offend." That's a big order.

Each show had four rehearsals before the actual on-the-air broadcast. DeMille did not work through the first three of these rehearsals. The show was put on each Monday, and he would look over the script on Wednesdays. He would not make an

appearance until the full dress rehearsal on Sunday. According to Carroll Carroll, one of his writers, he would show up for that rehearsal wearing director type puttees splattered with mud and other stable litter. Once DeMille was snowbound on his ranch a couple of hours before he was due for the on-the-air performance. He borrowed a mule to take him to a place where he could rent a car, and made it to the studio on time. On one occasion (January 9, 1939) he had to be brought to the studio in an ambulance, since he had just had an operation and the doctors restricted him to bed. He spoke his lines from a cot.

Since many people couldn't get into the theater each week, CBS tried to make up to those turned away by distributing little brochures on the stars "mike mannerisms." These pamphlets tell us that Bing Crosby always rehearsed with his pipe clenched between his teeth, even when singing. Robert Cummings read his lines from a semi-crouch, like a boxer. Joan Crawford was a microphone-clutcher, Barbara Stanwyck was a shoe-taker-offer and Don Ameche drank a pint of milk before every performance.

In its early days some stars wouldn't appear because they couldn't be bothered with radio, or they were afraid of the huge audience they couldn't see. DeMille had his greatest influence in getting people to appear such as Ronald Colman and Shirley Temple. He stated that the only Hollywood stars of importance that had not appeared on Lux were Chaplin and Garbo. Those who were most popular, of course appeared most often. Don Ameche appeared the most, 18 times. Fred MacMurray had 17 appearances. Tops among the women was Barbara Stanwyck at 15. Claudette Colbert and Loretta Young each had 14 appearances. The more popular the star, the longer the lines to get into the show and to get autographs. The longest line was for Roddy McDowall when he appeared in "My Friend Flicka."

There was one occasion when a bee stung

a performer as she was entering the theater. She refused to go on until the bee was removed from the theater. The wife of a famous star, in her first radio performance, dropped her script and spent several seconds bewailing the fact before someone thought to turn off the mike.

Lever Brothers sponsored the show throughout its 21 year run. Their commercials were the usual ones heard at the time, including the singing ones. There were mini-dramas on how the poor girl couldn't get the boy of her dreams because she hadn't discovered how Lux toilet soap would help her maintain her feminine daintiness. There were also the endorsements of stars including an occasional rare one where an actor such as Edward G. Robinson would claim that he always used Lux flakes to wash out his undies.

DeMille was the host from the first of June 1936 to January 22, 1945. It is frequently reported that he was forced off the show because he refused to join the American Federation of Radio Artists (AFRA), the radio actors union. This is not true; he was a member. It was a dispute with this union, however that did force him out. In August of 1944 AFRA levied a one time, one-dollar assessment on all its members to fight a proposed "open-shop" law in California. Since he didn't believe in the proposed campaign DeMille refused to pay this fee, and he refused to let anyone else pay it for him, so the union suspended him, making it impossible for him to appear on radio. He obtained a temporary injunction permitting him to continue while it went through the courts and they all ruled against him. When the U.S. Supreme Court refused to hear the case he had to leave the show. January 22, 1945 was his last appearance, although no mention of that fact was made during that program. This is truly standing up for your beliefs when you give up a hundred thousand dollar a year job, because you won't pay one dollar. It is interesting to note, by the way, that the Supreme Court has recently upheld his position. Lionell

Barrymore was the first of a series of guest producers that carried the show for almost a year, then William Keighley took over and carried it to the end of the series on June 7, 1955. While the show maintained its high level of quality under both men, it somehow seems to me that it was rather flat by comparison, under Keighley. It just didn't seem to sparkle any longer. During this final ten years, I find the program to simply be another good dramatic program, with occasional high points.

Following each broadcast, the stars and DeMille were each given "presentation discs" of the show. There were six records in each of these sets, and this is what we are getting most of our copies of Lux from. The original 16 inch transcription sets seem to be most likely in the hands of the Pacific Pioneer Broadcasters, and they don't make anything available. Many of you have copies of the program "13 Rue Madeline" but your copy has act two missing from this show. Don Aston obtained Marsha Hunt's presentation set for this show, and she had only four instead of the usual six discs, but they were numbered consecutively with that middle act missing. The person who made up these sets, for some reason or other, left act two out, so it is doubtful that we will ever get the full program unless someone can shake loose the copy owned by the Pacific Pioneer broadcasters.

There were several reasons why the Lux Radio Theater went off the air. It pretty well retained its audience, but production costs and actors salaries made a spectacular rise. The size of the audience was no longer large enough to make it financially viable. Then of course, there was television. Lever Brothers started sponsoring the Lux Video Theater at a cost of \$5.5 million a year, and thus they no longer had the money to spend on the radio version. The movie industry itself was being severely hurt by TV and the quality of movies dropped dramatically. Thus Lux Radio Theater found itself producing such current trash as "The War of the Worlds." Certainly not the sort of fare that would inspire listeners.

Lux was copied overseas. South African radio also had a Lux Radio Theater, based on the same format and with the same sponsor as the American version. Quite a number of their shows are circulating through trading circles (often mistitled as the English version of Lux), but they are really terrible. I don't think I have ever heard one all the way through as they seem to put me to sleep.

Of the 927 shows on Lux, I have about 450, which is I believe, about all that are currently circulating, although new ones keep cropping up from time to time. Every year I run across a few new ones, and there has been a bonanza of new ones in the past year.



Jim Snyder

Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206

**I LOVE
OLD TIME
RADIO!**

LOVE TO
HAVE ONE
OF THESE
BADGES?
SEND \$1.50

**I LOVE
OLD TIME
RADIO!**

OR ONE
OF THESE
KEY CHAINS?
SEND \$2.00

**I LOVE
OLD TIME
RADIO!**

LADIES!
LOVE TO
HAVE ONE
OF THESE
MIRRORS?
SEND \$2.00

**USE YOUR VISA
or MASTER CARD
WHEN YOU BUY**



Old time radio on cassettes.

Radio Book Collecting

by Edward Carr

Al Jolson. You Ain't Heard Nothin' Yet! by Robert Oberfirst, A.S. Barnes and Co., Inc. 1st Paper Edition, 1982. Originally priced \$8.95. My copy is 341 pages long, it's softbound.

I am not a real ardent fan of Al Jolson. I don't belong to any fan clubs or such, but liking radio as I do you come across Al quite a few times being a guest on this shop or hearing him on one of his own. One thing leads to another and you find yourself wanting to read more about him. You go out and start looking for books on him and how many do you find? Not many. Articles, yes. Walt Mitchell and Herman Lindemann Jr. wrote about him back in 1977 in *World of Yesterday*. In fact the one heading happens to be *You Ain't Heard Nothin' Yet!* So what do you do? Well really there isn't to much you can do unless you can find one of the earliest books written and that's back in 1972 called *Al Jolson* by Michael Freedland, Stein and Day. (There surely is an earlier book and if so I would appreciate knowing about it.) So you keep looking and by chance you happen across the latest book on old Jollie and you sit down and enjoy the story of Al Jolson, the World's Greatest Entertainer.

This book is broken up in 5 seperate sections. Section one called *Early Years 1886 to 1900*. Section two, *Vaudeville, Burlesque, Minstrel Years 1900 to 1911*, section three *Broadway Years 1911 to 1927*, section four *Hollywood Years 1927 to 1942* and finally section five *War Years 1942 to 1950*. But that's not all folks! Mr. Oberfirst has included another section with a *Discography*, a *Stageography*, a *Sreenography*, and a *Radiography*.

The book to me is a winner. Excellent reading, a well thought out book. Of course

I haven't anything to compare it to to give me that impression, but really who wants to compare to say this fellow writes better than another. What we face today in 1983 is very few books written on Radio and the stars. So we must appreciate what is written and if we find a few mistakes we keep them low key. I did find one ommission and that's in the *Radiography* section and the only reason I found that is I happen to have a recording of it, called *Ascap on Parade*. Al does a song in it.

As I said in the beginning I am not a die hard fan of Al's and really wasn't familiar with his life until I read this book. Now more than ever I would like to find others. Sorry no doubles on this one.

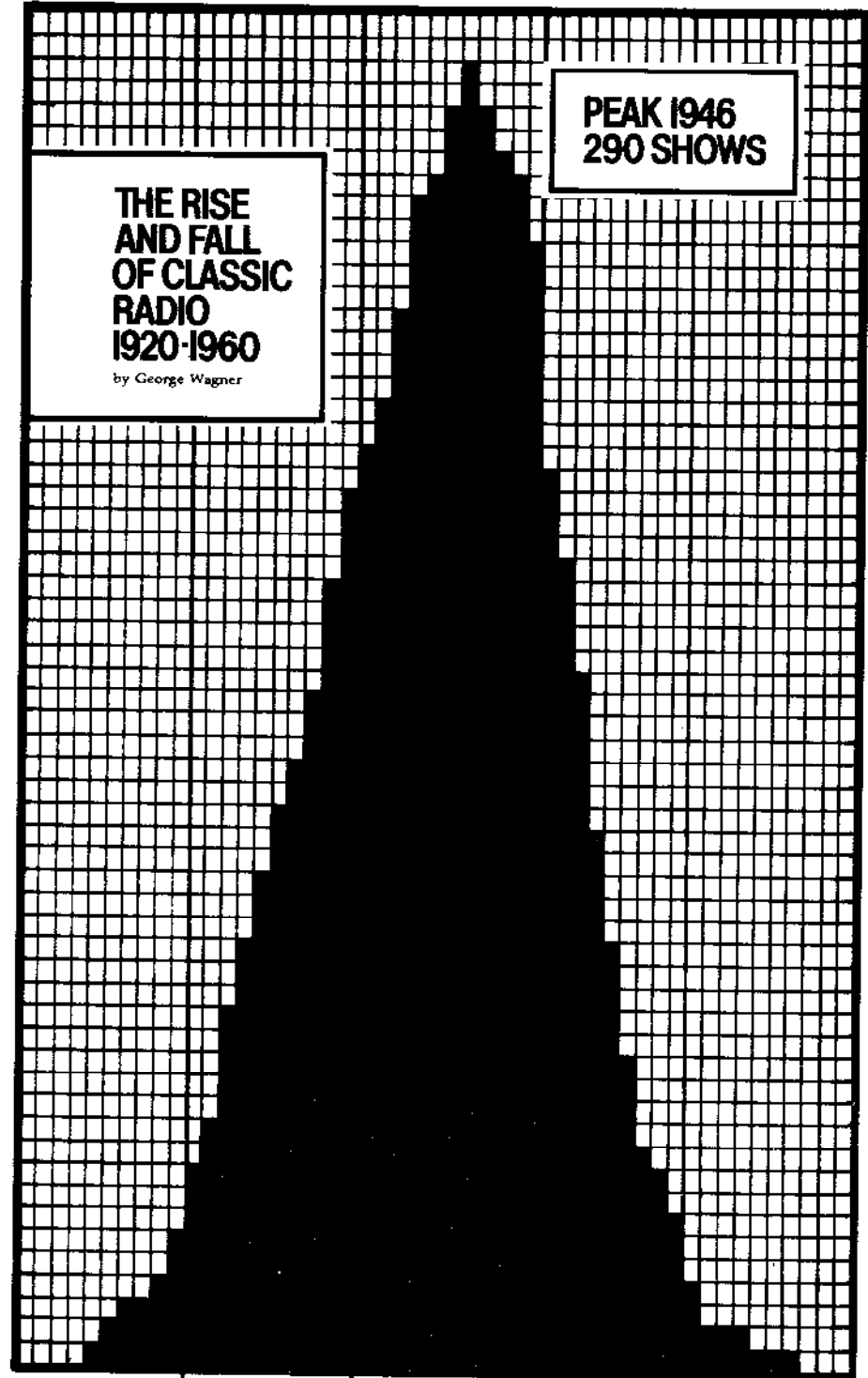
Till next time,
Happy Reading.
And keep your book markers in place.



THE RISE AND FALL OF CLASSIC RADIO 1920-1960

by George Wagner

PEAK 1946
290 SHOWS



Growing up Gifted

by Ruth Duskin Feldman

*"Would you rather be told you're beautiful or smart?"
the reporter at the next typewriter asked me.
Without hesitating, I replied, "Beautiful—I know I'm smart."*

The year was 1950, and my questioner was a fellow-toiler on the *Daily Northwestern*. Only a few months before, I had finished a nine-year stint of more than 150 radio and television appearances as a Quiz Kid panelist, answering questions to the amazement and entertainment of some 20 million fans. I had even, at age 12, written and published a children's book. My name was a household word, synonymous with "bright little girl." Now, as a 16-year-old college freshman, I was determined to prove there was life after "Quiz Kids."

Admitting I was smart wasn't always easy. In my growing-up years, wise girls played dumb. Brains did not go with a petticoat personality, and being *labelled* a "brain" made things doubly difficult. From age seven on, I was constantly dodging the Quiz Kid brand. In a culture that prized conformity, I stuck out.

Having learned to read on my own by the time I was four, I leapfrogged over the first two years of school in a matter of months. To my embarrassment, the principal would call me out of class to show off my proficiency to visitors, until I got my mother to put a stop to that. At recess, kids would crowd around,

backing me into the fence and pressing me for help with their schoolwork.

When, at ten, I won a scholarship to the University of Chicago Laboratory School, my new seventh-grade classmates greeted me with autograph books. If I signed, I was called "stuck-up"; if not, "stand-offish." One of the popular girls took me aside and warned, "Don't raise your hand so much in class — boys don't like it." Yet all through school, my irrepressible arm shot up. My husband, whom I met at Northwestern, tells me, "You were the Chicago — a decision I have, at times, regretted.

As "Miss Bright," I was in a double bind. Not only must I live down my Quiz Kid name — I also felt I had to live up to it. But like many other women of my generation, I was passive about my career decisions. I thought of myself as special and expected great things of my future; yet I drifted through life, assuming (as my childhood experience had led me to do) that some sure hand would pluck me up and find me a place in the sun. I married at 19, finished college, and — unable to settle on a subject I wanted to pursue in graduate school — fell into the path of least

resistance: teaching.

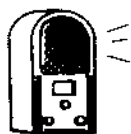
Motherhood at 20 called a quick halt to my career. My whole life, it seemed, had run on fast forward. But for the next two decades, I watched other and younger women pass me by.

At 39, I became a reporter, yet in a way, I was still hiding. While I prided myself on turning in perfect copy, I winced a bit when told not to use "so many big words" in my stories. So it was with some of the old apologetic trepidation that I began telling friends I was working on a book about the Quiz Kids. When I mentioned the project to the female supervisor of a training program I was writing — a sharp executive eight years my junior — she responded immediately and enthusiastically: "If you've got it, you may as well flaunt it."

I'm not going to go that far. But I have learned that if you've got it, you might as well use it. And I'm glad to see a time when women can do that more comfortably than I could as a child. ❀



Ruth Duskin Feldman appeared on the Quiz Kids radio program over 150 times between 1941, when she was seven years old, and her "graduation" from the program at sixteen. Her adult career has been spent as a teacher, writer of educational filmstrips, and a journalist whose work has appeared in national magazines. She also lectures extensively to groups of parents, teachers and gifted students. She can be contacted through Chicago Review Press, 213 West Institute Place, Chicago, Illinois, 60610, phone(312) 337-0747.



**HERE'S YOUR CHANCE TO RE-LIVE THE DAYS OF:
"OLD TIME RADIO"**

In your own living room, again hear the voice of *The Shadow*, *The Lone Ranger*, *Amos 'n Andy*, *Bergen & McCarthy*, *Gunsmoke*, and many others. Hear Al Jolson, Judy Garland, and Bing Crosby.

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Harve Fishman

The red-headed young journalist—an authority, at 13, on both American history and famous battles—also loves a good “scrap” and knows his Army models.

Richard Williams

Literally the “fair-haired boy,” this 14-year-old has appeared more often than any other “Quiz Kid”—but loves athletics as much as geography, history or mathematics.



Joel Kupperman

The black-eyed "Mathemagician"—who also knows a score of Shakespearean dramas inside out—gets as much fun out of toy boats and wagons as any other 7-year-old.

Ruthie Duskin

When not answering every conceivable question on the Bible, opera and drama, the 9-year-old, blue-eyed blonde learns to iron and bake, in preparation for her career—marriage!

BACKSTAGE WITH THE QUIZ KIDS

Reprint from *Tune In Magazine*, July, 1944

To most people, there's something frightening about child prodigies—until they meet the "Quiz Kids." Then they discover that these junior mental giants are courteous, affectionate, fun-loving and almost discouragingly normal. They're popular with their classmates in Chicago public schools, active in sports and clubs, have their own household chores to do—and honestly believe their older brothers and sisters are smarter than themselves.

Richard, who taught himself to read before he was 3, would like to be an engineer, like his father, but is prouder now of being a pitcher on the school team than of being a *Quiz Kid*. Harve, who wants to be a newspaper writer, like his mother, and has already had "bylines" in big dailies, is not only an expert on U.S. history but a devotee of such American institutions as hamburgers, football, fighting—and reading in the bathtub.

Gerard, who has been a life member of the

Chicago Academy of Sciences since he was 8, gets as much kick out of rolling in the snow and splashing through puddles as he does out of collecting nature specimens. Joel, who performs miracles in mathematics, wants to grow up to be a farmer—"and a good husband!" Ruthie, who has had many poems published, also hopes to be happily married but, meanwhile, devotes her energies to salvage campaigns.



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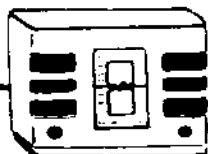
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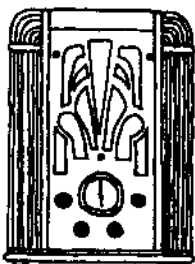
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- 295 08/28/60 For The Birds; 09/04/60 Eat Crow
- 296 09/11/60 Deadline; 09/18/60 Nellie Watson's Boy
- 297 09/25/60 Bringing Up Ollie; 10/02/60 Talika
- 298 10/09/60 Sam Crow; 10/16/60 Stardust
- 299 10/23/60 Hell Knows No Fury; 10/30/60 Oil
- 300 11/06/60 The Odds; 11/13/60 The Map
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- 305 03/02/41 Climb To Taquitz Falls; 03/09/41 Murder At The Racquet Club
- 306 03/16/41 Palm Spring's Prices; 03/23/41 Tobacco Road
- 307 03/30/41 Working In The Garden; 04/06/41 Back From Chicago

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- 309 11/28/40 Paid Escorts; 12/26/40 Jury Murder Trial
- 310 01/02/41 Spotlighting Lesser Known Talent; 01/09/41 Royal Mounted Police
- 311 01/16/41 The Horror Pictures (scratchy); 05/01/41 Barrymore Meets Barrymore
- 312 05/08/41 What's What In Kilowatt; 05/15/41 The Unconservative Conservatory
- 313 05/28/41 Million Dollar Baby; 06/05/41 Traveling Actor's Tent Show (no cl)

THE DANNY KAYE SHOW

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- 316 02/10/45 Danny Sends Valentine To Jack Benny; 02/17/45 Danny's New Dog
- 317 02/24/45 Woman Building Inspector; 03/10/45 Romeo & Juliet - Modernized

RED RYDER

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- 319 03/19/46 Flames Of Hate; 09/06/46 Hysiampa Kid
- 320 02/11/47 Pint-Sized Pinto; 04/20/48 Roar Of The River
- 321 12/23/48 Christmas Story; 1945 Timber Tornado
- 322 #41 Wildcat Wire; #42 Thundering Tumbleweeds
- 323 Tornado On The Trail; Brand Buster

THE RUM RUNNERS (CBC)

- 324 # 1 Case Of The Thoreau Enthusiast; # 2 Case Of The Digby Chicks
- 325 # 3 Case Of The Hard Bitten Rumrunner; # 4 Case Of The New Woman
- 326 # 5 Case Of The Singing Conch Shell; # 6 Case Of The Roving Milkman
- 327 # 7 Case Of The 12 O'Clock Gun; # 8 Case Of The Bashful Organist
- 328 # 9 Case Of Jenny's Well; #10 Case Of The Lighthouse Bard
- 329 #11 Case Of The Lunenburg Charmer; #12 Case Of The Swoosh

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- 332 04/01/45 Death Spins A Web; 04/08/45 Devil Island
- 333 04/15/45 Escape By Death; 04/22/45 Death At Storm House
- 334 04/29/45 The Accusing Corpse; 05/06/45 Stranger In The House
- 335 05/13/45 Out Of The Past; 05/20/45 Welcome Home
- 336 05/27/45 I'll Die Laughing; 06/03/45 Design For Death
- 337 06/10/45 The Ghost Makers; 06/17/45 Broadway Here I Come
- 338 06/24/45 Queen Of The Cats; 07/01/45 Death Rings Down The Curtain
- 339 07/08/45 Till Death Do Us Part; 07/15/45 The Man With The Stolen Face
- 340 07/22/45 My Beloved Must Die; 07/29/45 Beware Of Tomorrow
- 341 08/05/45 Murder Must Be Paid For; 08/12/45 To Have & To Hold

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- 349 07/04/48 Assignment With A Displaced Person; 07/11/48 Hearse On The Highway

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- 360 06/22/36 Dark Angel w/Merie Oberon
- 361 06/29/36 Irene w/Jeanette McDonald
- 362 07/06/36 The Voice Of Bugle Ann w/Lionel Barrymore, Anne Shirley
- 363 07/20/36 The Barker w/Claudette Colbert, Walter Huston
- 364 07/27/36 Chained w/Joan Crawford, Franchot Tone
- 365 08/17/36 The Vagabond King w/John Boles
- 366 08/31/36 Cheating Cheaters w/George Raft
- 367 09/07/36 Is Zat So w/James Cagney
- 368 09/14/36 Quality Street w/Brian Aherne
- 369 09/28/36 The Plutocrat w/Wallace Beery
- 370 10/05/36 Elmer The Great w/Jo E. Brown
- 371 10/12/36 The Curtain Rises w/Ginger Rogers
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- 374 11/09/36 Alias Jimmy Valentine w/Pat O'Brian
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- 389 03/08/37 Madame Butterfly w/Grace Moore, Cary Grant
- 390 03/15/37 Desire w/Marlene Dietrich, Herbert Marshall
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