

YOUR
LOCAL WEEKLY
GUIDE

TWO BIG MAGAZINES IN ONE

TV-RADIO LIFE

10
cents

LOGS—JUNE 8-14



SPADE COOLEY

DEALS ACES . . . Page 35

↓ **TOURING THE COUNTRY** with Phil Regan's "Armed Services Show," announcer Armand LaPointe, former disc jockey, is doing his first coast-to-coast chores on the NBC Sunday afternoon programs which air from military bases and defense plants.



▲ **PHIL HARRIS WAS PRESENTED WITH A "MICKEY"** for the "best performance given by an actor on a Brown Derby telephone," during Hollywood Correspondents award affair, staged at a local beanery. Comedians Dean Martin and Jerry Lewis were among stars presenting the "mickeys" to filmtown people who made "unusual" contributions to the industry during 1950. (Hoff photo.)

SEEN ON THE RADIO SCENE



This is the male half of a popular TV team. But you can see his thoughts are far from television. When shortcake's on your mind—the thing to do is to **make** a tender shortcake and enjoy it! Use "All-Purpose" Fisher's Biskit Mix, the mix that contains cake flour. For the name of the hungry man—look in next column. For "the **quickest** mix of all"—buy Fisher's Biskit Mix. (Perkins photo.) *Advertisement*

(Dick Garton, "Handy Hints," KTLA)

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KTLA

ENTERTAINS THE WHOLE FAMILY



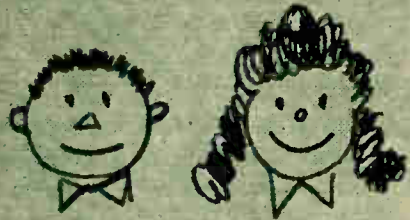
not just Men--

Altho 7 of the 'Top 10 Men's Shows' ★
are on **KTLA**



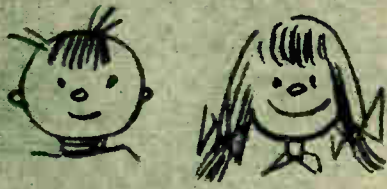
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Altho 6 of the 'Top 10 Teenagers' Shows' ★
are on **KTLA**



not just Children--

Altho 4 of the 'Top 10 Children's Shows' ★
are on **KTLA**

★ Tele-Que, February 1951

IN LOS ANGELES

ENTERTAINS THE WHOLE FAMILY — OR ANY PART OF IT!



CHANNEL
5



KEY STATION OF THE PARAMOUNT TELEVISION NETWORK



▲ **"PULITZER PRIZE PLAYHOUSE" ADAPTATION** of Maxwell Anderson's "Valley Forge" required Colonial costumes. Here Ann D'Autremont is disguised as a soldier, coming from General Howe's headquarters to persuade George Washington (Albert Dekker) to abandon the fight for freedom.



▲ **ANOTHER ERA'S DRESS** had to be employed in adapting "The Royal Family" in which actress Florence Reed, playing "Fanny Cavendish," here greets three generations of Cavendishes.

▼ **FRILLS FOR PATRICIA MORISON**, playing the role of "Irene Livingston" in TV version of the Broadway success, "Light Up the Sky." Lee Tracy, left, and Gene Blakely watch Miss Morison.



King-Sized

*You Think You Worry About
Read About Audre
lion Outfit.*

Friday, 9:00 p.m.
KEGA-TV, Channel 7

THE GIRL before the cameras on "Pulitzer Prize Playhouse" looked very sophisticated and exceedingly glamorous as she stood in her ultra evening gown and spoke lines befitting her society-girl role. What lookers didn't know was that underneath the taffeta and lace of her dress, the gal was wearing a pair of riding breeches!

This was planned so that the actress would lose no time changing between short scenes. Audre, in charge of the telecast's costuming, calls it "undressing" when an actor or actress whisks from an outer layer of tuxedo to pajamas underneath in two seconds.

From her headquarters in Eaves Costume Company, Audre chooses each week's clothes from more than two million garments. Even these are not always ample, especially when

an original has to be designed to fit specific needs.

"As soon as the script for the latest 'Pulitzer Prize Playhouse' drama is completed," explained Audre, "I study it carefully and note the number and types of costumes that will be needed, what period they must represent, and — very important — how quickly changes will have to be made.

"When Hume Cronyn played Charles Ponzi on 'Pulitzer' in 'The Ponzi Story,' he had to change from ordinary street garb to a prison uniform in five seconds," explained Audre. "For this, he wore an overcoat, collar turned up. Then, while racing across the set, he tore off the overcoat to reveal the prison uniform underneath.

"Some stars develop a great fondness for the clothes that are selected for them to wear for their television

June 8, 1951

HOOPED SKIRTS OF THE Civil War period were featured on telecast of "Blockade." Here Audre, costumer for "Pulitzer Prize Playhouse," checks a sketch with actress Vanessa Brown.

"PORTRAIT OF A PRESIDENT" required clothes of the Andrew Jackson era. Here Walter Hampden is garbed as Jackson, Fay Bainter as Mrs. Jackson.

GAY AND QUAINT WERE the costumes for "Knickerbocker Holiday." Here Dennis King, as Peter Stuyvesant, sings "September Song" to Doretta Morrow.



Clothes Problems

*What to Wear But You Should
Who Has to Choose From Two Mil-
When Planning Garb for One TV Program*

performances—like Barbara Bel Geddes, who starred in 'Bethel Merriday' on 'Pulitzer.' In a summer-theater sequence she wore a pair of well-aged blue jeans. Miss Bel Geddes became so fond of these dungarees that she didn't want to part with them, so now she's presumably wearing them for her leisure lounging.

"The fitting of costumes, the Tuesday before the Friday show," Audre continued, "is quite a hectic—though amusing—affair." The cast must think of the action they'll perform while wearing their outfits. A dancer should try a few steps of her routine to be sure that her costume will allow enough room for movement.

"When the cast of the comedy 'You Can't Take It With You' was here in my office, the discus thrower was flinging his arms around to try out the arm action of his costume, the ballet dancer was doing a few stren-

uous kicks, and the rest of the cast were practicing the proper antics. It looked like an insane-asylum at lunch hour."

Strong Thread

Show morning, costumes must be ready for the final try-on. When more alterations are needed, the wardrobe mistress is adept at quick repairs. Fortunately, the camera doesn't pick up minute details, so if a hem must be taken up in a hurry, the emphasis is on sturdiness rather than delicate stitching.

There are other details the camera does pick up, however. When "Pulitzer" presented "The Canton Story," it was observed at dress rehearsal that the star, Margaret Lindsay, was not wearing a wedding ring for her role as a widow. "So, off to the nearest ten-cent store I rushed," recollected Audre, "to return with three different-sized wedding bands, and

thank goodness, one fitted."

"Special TV problems?" Audre replied to the question. "There's always the problem of using blacks and whites. Neither televises properly, so pastel blue must be used to appear white, and dark blues are used to televise black.

"Materials that reflect light are another difficulty," Audre continued. "If rhinestones or sequins are to be used, they must be sprayed with a special wax to eliminate the glare. Satin must be used judiciously for dresses, because of its strong sheen, and velvet may give a matted effect under the lights. Materials such as dull crepe, jersey, wool, and net are especially photogenic. Felt is also popular, for it's not only dull in finish but won't ravel, so it can be cut without the necessity of finishing with a hem. Taffeta, on an actress standing near the microphones, is taboo, for the delicate mikes will pick up a distracting rustle!

"Shadows from overhead lighting are another headache. When hats are worn, small face-framing ones are usually chosen, for a large hat will throw a shadow on the face."

"The simpler the lines of the costume, generally speaking, the better it will televise. Even subtle details, when photographed, will only make the outfit appear cluttered. The same goes for patterns. Quiet prints don't go on a television camera—bold patterns are the rule."

Fudged a Little

"Another problem," stated Audre, "is that of suiting the dress to the period of the script, and to the wearer as well. Take 1913, or 1927. The styles just didn't flatter women, and the sharp lens of the television cam-

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◀ **HERE IS THE WOODSON FAMILY.**
 With Bill and his wife Ann are Les,
 six and a half, and Ted, eleven.
 (ABC photo.)

*His Trouble Started When the Story
 Went Around That "Pop Has Joined
 The F. B. I." It Piled Up to Make*

Bill's Sad Saga

*Friday, 8:30 p.m.
 ABC-KECA, KFMB*

IN A SYMPATHETIC MOOD? Lend an ear to the sad saga of Bill Woodson, father of two disillusioned sons.

Bill has been quietly playing one of the two star roles on the "This Is Your F.B.I." airshow, narrating the program for three years come last March. When he was signed for the role son Ted, then eight, and Leslie, then three, proudly broadcast the news all over the neighborhood.

Pop had joined the F.B.I. Not a man to delude his offspring, Woodson sternly put the two boys right. He told them the painful truth of the matter. He, Bill, was just an actor, not a hero at all. Their spirits only a trifle dampened by this news, Ted and Leslie didn't bother to set their neighboring friends straight, but

cheerfully permitted the original fantasy to flourish.

For the first two months, says Bill, everything was great. Every kid in the block insisted on the family tuning in on the F.B.I. show. Bill's wife proudly told him that on a Friday night when the show was on the air their street sounded like a subsidiary sound stage at ABC. Every set in the neighborhood blared forth the fearless exploits of J. Edgar Hoover's bold lads.

On Halloween only the Woodson house went unscathed. No boy in the vicinity would dare steal the gate off F.B.I. man Woodson's dwelling. No adolescent scoundrel was so bold as to make as much as a chalk mark on the Woodson front door or intrepid enough to stick a pin in the Woodson bell. Even the trick-and-treat devotees tiptoed when they ap-

proached the Woodson domicile. By this time Bill was living in a fool's paradise and beginning to believe some of the propaganda himself.

Then the inevitable happened. There was a minor difficulty in the grade school Ted was attending. Bikes, lunches and sundry other things were "lost." Ted went straight to the principal and volunteered the help of his old man, mentioning, of course, the F.B.I. Impressed, the principal sent Bill a note.

Denouement

Bill went to school and confessed, as Mr. Anthony puts it, "all." He said he wouldn't have any idea on how to begin to catch a crook, even a pint-sized one.

His boys were inconsolable and bitter about their pop's honesty. But the secret was kept from their pals by mutual compact and Ted spread the tale that Bill was busy tracking down a couple of international jewel thieves.

That Christmas Bill bought a horse for the two lads, a nag named Major, large, spindly-shanked, slightly milk-dewed, but every inch a horse. In the excitement the youngsters forgot about their private shame. Then Major disappeared. The moppets in the neighborhood, who by this time all had had a whack at riding Major, weren't worried. F.B.I. man Woodson would find the errant equine.

No Clues

Bill came home and led a search party for three hours covering twenty square blocks. Not a single trace was turned up. Finally Bill announced to his by now sizable army of junior F.B.I.-ers that he had come to a conclusion: Major was stolen by a desperado. At this point little Leslie rode up at a full trot. This time the Woodson name was publicly in shame.

Final note in this tragedy of disillusionment was sounded recently when the Woodson house was gone through by a petty thief one afternoon when Bill was home. Thief took nothing of import except an alarm clock, an old silver cup Bill won for debating at Hollywood High and a "Sherlock Holmes" kit belonging to Ted. Through the entire theft Bill, it was ignominiously revealed, had peacefully slept some ten feet from where the crime was being committed.

Last week there was a formal re-organization of the Junior F.B.I. men in the Woodson territory. They are now a "Hopalong Cassidy" club. But Bill is now up for a top role in a series of Westerns at Columbia. If he gets it, he says, the kids better be prepared to make a quick shift to the "Time for Beany" fraternity. Bill's not likely to be working with puppets.

Spade Deals Aces

Of Entertainment—a Full House of Laughs, Music

By Mildred Ross

Saturday, 8:30 p.m.
KTLA, Channel 5

THREE SHORT years ago Spade Cooley's associates were begging the local video bigwigs to televise his show from the Santa Monica ballroom. Today, the King of Western Swing has reached the enviable number-one spot on Tele-Que's rating. It was KTLA that successfully gambled on the experiment—they supplied the lines for the first ballroom remote . . . and Spade the entertainment.

There are many component factors constituting Spade's popularity. His disarmingly casual manner and warm, friendly personality provide down-to-earth appeal. His informal visit to your home every Saturday evening is devoid of hilarious aggressiveness nor is it overburdened with dignified importance. Modestly, brushing aside the personality appeal, Spade attributes his popularity to the show's production. He has pride in its long list of "firsts." Many variety acts appearing on Spade's show are new and refreshing, having initial appeal. Spade concentrates on comedy and leaves the nostalgic vein for other shows. His formatting is characteristic of his shrewd showmanship.

Spade proved to be quite a raconteur and held the stage during our interview despite the fact that he was represented by four press agents. Spade is the proud owner of a beautiful sixty-foot yawl having accommodations for eight. He has spent many relaxing hours sailing and fishing on the "Idler." Spade relates an almost catastrophic incident that occurred when he set sail for a few days' rest. Roy Rogers and his wife, Dale Evans, were among the guests aboard. All went well until Spade decided he wanted to take some motion pictures of the "Idler." Stepping into the lifeboat, with his new sixteen-millimeter camera, Spade rowed about 100 yards out to obtain some good footage. Spade was happily shooting away when a sudden change in wind current sent the "Idler" directly towards the lifeboat. Landlubber Roy, who was in charge of the boat's tiller, became petrified.

BREAK-AWAYS and a Stradivarius are familiar to Spade Cooley. He was a violinist before becoming a band leader and emcee. His favorite memento is a violin inscribed with the signatures of many celebrities.



KINGS ALL THREE—ROY ROGERS, "KING OF THE COWBOYS," Spade Cooley, "King of Western Swing," and Bill "Hopalong" Boyd, "King of the Kids." These three typify music and thrills of the Western saga. Each has reached the peak of popularity in his respective field . . . Roy with his ballads and horse "Trigger"; Spade with his entertainment and showmanship; "Hoppy" with his celluloid adventures and merchandising . . . heroes all three.

Rough waters, combined with the impact of the "Idler," caused the lifeboat to capsze. Grasping the side of the "Idler," Spade laughed hysterically at his unexpected dip in the briny. Meanwhile those aboard stared at him horrified. His repeated dunkings and over-exposure resulted in the flu. "And that," says Spade, "is how not to take a rest cruise."

Spade, who is a former concert celloist, had a more amusing anecdote pertaining to the animals that have appeared on his telecast. The

ostrich that buried its head in a footlight socket . . . the elephant that wasn't housebroken . . . the ape that lost its temper and the string of huskies that mushed right off the stage and out of camera range. We can fully understand why Spade is currently shying away from animal acts.

When showman- raconteur Cooley can steal away from his many activities—television, radio, screen, recording—he enjoys life as a gentleman farmer on his Encino ranch.

Hawk's Nest

Right Across the Street From Where His Bride-to-Be Lived, Bob Arranged a Dream Home as a Surprise

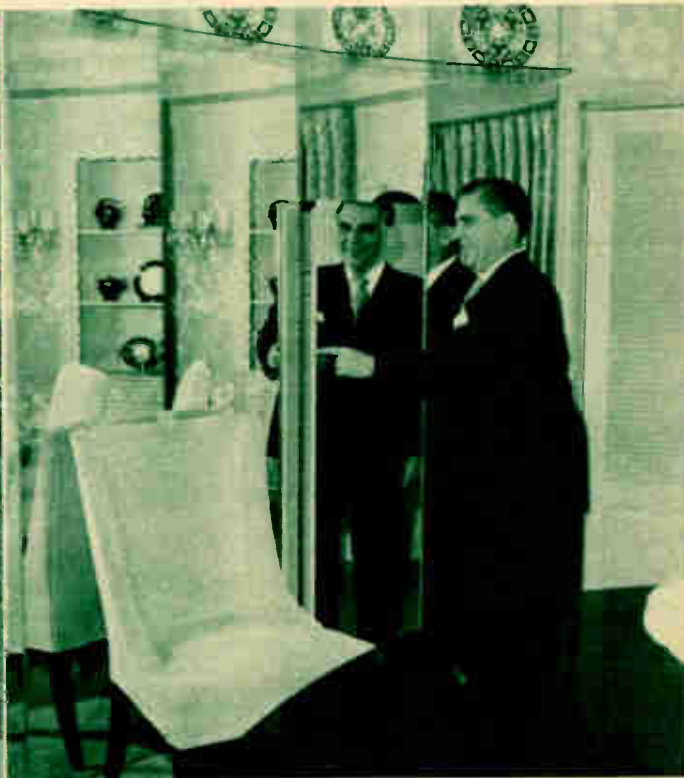
By Ed Cooper

▲ **EVERY ART OBJECT AND PIECE OF FURNITURE** provides color for the gray carpeting, walls and ceiling of the Bob Hawks' living room. The long table in front of the sofa, once a hall bench at Versailles, was cut down to make a coffee table. (CBS-Braslaff photos.)



▲ **MARY AND BOB HAWK ADMIRE A PITCHER** from their English Crown Darby collection, one of the most complete in the United States. It is part of the decor in their mirrored, oval dining room.

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▲ **ALL SMALL BOYS DREAM OF A SECRET PANEL** in their own homes and Bob Hawk is no exception. CBS's Lemac man presses a concealed spring to open a mirrored panel leading to china and linen closet.

June 8, 1951

NEW HUSBANDS have been carrying their brides across uncounted thresholds ever since Mr. Anonymous designed the first door. But in all that time, it is doubtful if any girl got a "homecoming" more thrillingly surprising than Bob Hawk's bride-to-be.

Her wedding to CBS's "Lemac Man" was nine days away when Mary Rechner thought she finally had gotten Bob to agree to go apartment-hunting. But all he did was to walk her across the street from her own home and open the door on Heaven, which in this case is another word for the exquisitely decorated Hawks' nest in Beverly Hills.

Behind Bob's feverish and secretive work to "do" the apartment for Mary is a real-life story that more than matches anything she encountered in her movie work as assistant to Dore Schary of M-G-M. And it proves that Mary Hawk's husband not only is "Mr. Ad-Lib" on the air but in the home as well.

This true "script" started more than ten years ago, long before Bob and Mary met. He had dreams then of the kind of girl he wanted for a wife and the kind of home they should have. "What," he asked himself, "would be wrong with starting to collect things for our home even before I meet Miss Right?"

Bob also provided the answer—"nothing wrong"—and he started browsing and buying in antique shops, shopping for a definite style of decor for a French period living room. In time, he filled a fair-sized corner of a New York warehouse with his prizes, eventually to grace the dream home for his dream girl.

Bob met her when he moved the Bob Hawk show to Hollywood in the fall of 1949. As everyone now knows, they fell in love and set their wedding date for April 11, 1950.

Gay Deceiver

As the time drew near, Mary began to be impatient about finding an apartment, realizing the shortage of places combining attractiveness with economy. But Bob always had some reason for saying "Oh, not today, dear," and she became more and more afflicted with bride-to-be nerves.

Far from being apathetic, however, Hawk was busy feathering his own nest for her. Directly across the street from Mary's home was a new apartment, and, unknown to her, he had rented its most spacious seven-room penthouse.

For weeks he supervised a battalion of workmen—as well as the interior decorator in charge. The ideas he had been dreaming for ten years came to life in furniture, carpets, drapes and wallpaper. And, astonishingly for dreams, every one was approved by the decorator.

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▲ **THE DEN IS DONE IN CHINESE MODERN.** The walls are antiqued gray, the couches, coral, the furniture black lacquer. Barely visible on the corner table is a silver service, once a prize exhibit at the Belgian Village during the 1939 New York World Fair.

▼ **BOB HAWK'S DRESSING ROOM IS PRACTICAL** as well as beautiful. Here Bob ponders a tie selection. He designed a false wall to conceal wardrobes, closets, shelves and (under the mirror) an extra bed.



▼ **BOB AND HIS BRIDE** pose against needlepoint draperies which were once Queen Victoria's. The painting is Ludwig Knaus's "Rag Baby," on which the Hawks have had a bid from the New York Museum.





▲ **A CANADIAN BROADCAST** he accidentally picked up led Frank Cooper to Alan Young. . . . He was so impressed he invited Alan to Hollywood, but the trip had to wait until Young was out of the army, in 1943. Cooper has been Young's personal manager, good friend and "buffer" ever since. Cooper's own colorful career started when, at eighteen, he became secretary to the original William Morris, in New York. He has been instrumental in building fame of Dinah Shore and Frances Langford. (CBS-Pennock photo.)



▲ **PORTRAYAL OF A "NORMAL FAMILY LIFE"** is the aim of producer Bob Raisbeck and Charlie Ruggles in their KECA video venture, "The Ruggles." That they've succeeded is proved by the many fans who think of the TV clan as Charlie's real-life one. Raisbeck has been producing radio and TV shows for fifteen years and can claim "Queen for a Day," "Mystery Is My Hobby," and "TV Talent Test" among his successful chores. Production of "The Ruggles" involves Raisbeck's supervision along the writing, casting, sets and directing lines. "Enthusiasm is supplied by everyone." (ABC photo.)

In Our "Expose" of People Behind the Scenes in Radio and Video

We Discovered That the Success of Many Stars Can Be Traced to

The Guys Behind the Guys

▼ **A "FAMILY" SUCCESS PORTRAIT INCLUDES** Mutual's ace newscasters and the men responsible for the research and writing that keep them and their audiences up-to-the-minute. Frank Hemingway (front row, left) and his scripter, Lee Wood, are busy with morning and evening shows, six days a week. Glenn Hardy (center) has the doubly fine talents of writers Wilfred Brown and Will Ragan for his twice-a-day "Alka-Seltzer Newspaper of the Air," and Sam Hayes (right) has Bob Smalley to thank for his good coverage. (Antler photo.)



▼ **HIS SUCCESS AS PORTRAYER OF "FBI Agent Jim Taylor,"** of "This Is Your FBI," is ascribed by Stacy Harris to the faith and talent of producer-director Jerry Devine (left). For five years, the Devine-Harris team have been an unbeatable combination. Devine chose Harris as the only regular performer on his show because "Stacy has just the sort of voice I need for the quiet authority of a special agent." Four years ago, when Devine brought the ABC airtel to Hollywood, Harris abandoned his other work in favor of becoming an "FBI" exclusive. (ABC photo.)





▲ **RAY CHELLMAN AND J. C. LEWIS ARE THE MEN** behind the leading man on Mutual-Don Lee's popular Jack Kirkwood show. Ray (center) is apt to be found making script changes when the show is already on the air, and even after a year, Lewis (left) is never quite prepared for the unexpected humor likely to be supplied by the man at the typewriter. Jack claims the mutual esteem among the three is in a large part responsible for his show's success. (Antler photo.)



▲ **BOB CROSBY AND GIL RODIN** had music in common and a firm friendship long before Gil became Bob's manager. Bob calls Gil his "father confessor, right hand, and guiding light." . . . Their association began sixteen years ago when both were with the Dorsey Brothers orchestra. . . . Gil plays a mean saxophone, but he's been too busy managing the Crosby orchestra and "Club 15" business-wise to do any playing. Crosby-Rodin friendship extends to keen competition on the golf links. . . . Unmarried himself, Rodin is godfather to the Crosby offspring. (CBS-Pennock photo.)

IN THE WORLD behind the microphone and television camera there are many people whose work doesn't ever come to the limelight, but who themselves are often directly responsible for the success of our favorite entertainers. Often these people, as in the case of some of the men in our picture-story, were the discoverers of the talent we now enjoy, and often, too, they have worked "up the ladder" with the stars sharing their lean years and the plentiful ones.



▲ **BROTHERLY ADVICE GOES** a long way with George Burns, particularly when Willie Burns is giving it. . . . After twenty years as the "man behind" Burns and Allen, Willie has developed a great love for show business which surprises even him since, as one of a family of five boys and seven girls who decided to leave "stage work" to George, he originally planned a career in insurance. Willie travels with George and Gracie, manages finances, produced their radio shows . . . and currently shares their enthusiasm for video work. (CBS Pennock photo.)

Hawk's Nest

(Continued from Page 37)

Collaborating with Mary's mother, Mrs. Emma Rechner, who knew nothing of Bob's plans, Bob got into Mary's apartment when she was away and measured all her favorite lamps, tables and bric-a-brac. With these, he had exact sizes to fit perfectly into the decor of the apartment across the street.

Unaware of his wonderful, sentimental plot, Mary finally told him one Saturday night: "Bob, we've put this off as long as we can, but we've just got to hunt for an apartment tomorrow. As it is, there will only be nine days until the wedding."

He agreed, as reluctantly as usual, and left—but to triple his activity as he worked through the night to put final touches on his surprise across the street.

On Sunday morning, Mary's mother took her to church and thoughtfully left her door unlatched. Bob hid behind a wall until she drove off and then, with friends, dashed in and started moving Mary's prized personal possessions to the new nest.

After a fevered hour, he picked Mary up at church and suggested they look at a new apartment that had "just become available" across the street. She agreed, happy that she finally had him started on the hunt—and still unaware of what lay in store for her.

The Perfect Place

The apartment manager showed them to the door and then discreetly disappeared. Bob opened the door and Mary gasped! Instead of a bare

apartment, this was complete to the last picture and bud vase. And her own things stood in place with Bob's collector's items—things she had seen in her own home just an hour before!

Thrilled and happy beyond words, she drank in the living room, done in gray with color in furniture, pictures and drapes—the latter priceless needlepoint and once the possession of Queen Victoria.

In the dining room he was all boy—playing a keyboard of light switches to give the mirrored oval room seven different lighting effects in three basic colors, plus a pinpoint overhead beam to illumine the cordovan mahogany table—also oval.

Bob led her to the kitchen—the last word in modern metal cabinets and accessories—and to the den in comfortable Chinese Modern.

But the upstairs was the greatest surprise. Off the master bedroom was her own dressing room and separate bath—with a huge mirror on which Bob had retained an artist to draw "Mary" and an angel's head in the manner of a shining Valentine. (It stayed there for eight months, until Mary had shown it to all their friends.)

Then there was the upstairs "sitting room" or, as Bob calls it, "Grandma's room." Here was an old-fashioned 1918 parlor, with family pictures covering the walls—of their parents, of themselves as youngsters and with their relatives.

This was too much for Mary. She smiled through tears, "Honey, it's perfect . . . wonderful . . . but after what you've done, how can anyone else ever be a Lemac?"

We Enjoy Entertaining You!



ON
KTLA
CHANNEL 5

PARAMOUNT TELEVISION PRODUCTIONS, INC.