

KFSD-TV
SAN DIEGO

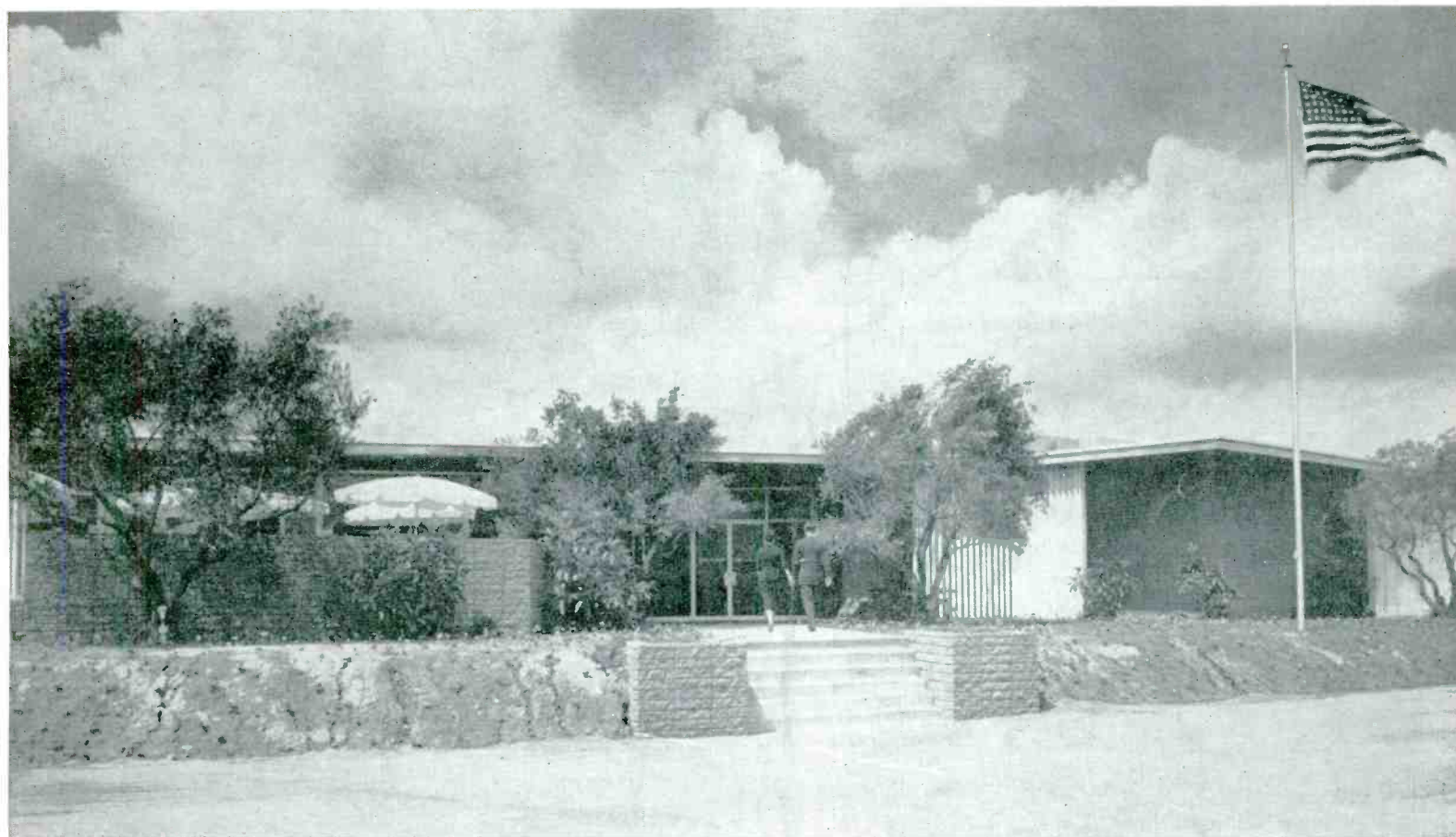
Tele-Log

May 1958



CHANNEL 10

KFSD OPENS BROADCAST CITY



Color Harmony Highlights Handsome Decor

Furnishings and decorating details in the new KFSD studios are most notable for a blend of colors. Sculpture by Bertoia, who did world-noted metal sculpture for a leading New York bank, is the artistic highlight of the lobby, and another major piece of decoration is a collage by John Dirks of San Diego State College.

A circulating exhibit of paintings from the San Diego Art Guild is being hung in the lobby, executive offices and hallways. They are the work of San Diego artists, and two paintings already have been sold as a result of this exhibit which is slated to become one of the finest in the area.

KFSD SCHEDULES FORMAL OPENING FOR NEW STUDIOS

Less than five years after it originally went on the air, KFSD-TV, San Diego's good-looking Channel 10, this month is celebrating the official opening of its million-dollar Broadcast City, the new home also for KFSD-AM, San Diego 600, and KFSD-FM, 94.1 mc.

The formal opening celebration, which will continue during the entire month of May, also marks the 32nd birthday of KFSD-AM.

Located high on a 17.5-acre mesa at the intersection of Highway 94 and 47th Street, the magnificent new KFSD studios include some of the most modern broadcast facilities in the nation.

In addition to a total interior floor space of an acre, the plant features two unique outdoor television studios.

Other facilities in the huge building include two indoor TV studios, one 80 x 48 feet, with a 20-foot turntable in the floor, and the other 40 x 48 feet. In addition, three radio studios are provided, two for KFSD-AM and one for the FM station.

Channel 10 was the first of the KFSD stations to go on the air from the new building, with the two radio stations following late last month. The formal opening follows a shakedown period in the new studios.

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Announcer Scales Fence To Make Air Time

Among the last-minute construction details added to the new KFSD studios, after Channel 10 had gone on the air from there, were a pair of signs.

Consequently, there's the true story about the announcer scheduled to do a commercial from the new building. He sped down Highway 94 twice, each time spotting the studio north of the road. He couldn't find the 47th Street turn-off.

As air time drew near, he finally parked on the freeway, scrambled up the embankment and over the fence . . . and, with a hole in his trousers, managed to get on the air in time.



Talk of the CHIMES

If you hear a drumming sound in your ears, don't bother consulting a doctor. It's just a TV show called *The Subject Is Jazz*. The men beating out that crazy tattoo are Billy Taylor, "Doc" Severinsen, Tony Scott and Company. It's not a "remote" from New Orleans' Basin Street, but a phase of NBC's new educational TV series — running the "hep" gamut from sheer "goneness" to plain "ragtime." Witness this little extract from the merrie month of May: On May 7th, Leonard Feather and singer Jimmy Rushing are set to guest — and the subject is "bop." The following week, on May 14th, the topic switches from hot to "cool"; on May 21st, an all-encompassing treatment of "jazz and the other arts"; and with the musicians' last breath, a discussion of jazz's "international significance" on May 28th, with Harold Taylor, the "hip" president of Sarah Lawrence College, presiding.

Bowling — America's most popular excuse for an evening away from home — comes to television in somewhat archaic form on *Shirley Temple's Storybook*, May 8th, as a strong incentive for staying in the living room instead.



Shirley Temple

Nine of Hollywood's best-known "little people" will be seen as the skittle-bowling dwarfs in NBC-TV's filmed production of the Washington Irving classic, "Rip Van Winkle." E. G. Marshall — previously seen in "Beauty and the Beast" earlier this season — has the title role. Leora Dana portrays the lonely Dame Van Winkle, and Beverly Washburn has the role of Winkle's daughter. There'll be no napping during *this* hour, if "Rip" lives up to the standard of previous shows in the series.

Two distinguished actresses — Agnes Moorehead and Phyllis Love — head the cast of "Protege," the Monday, May 12th episode on *Suspicion*. The tense one-hour drama tells the story of an attempted comeback of a once-great actress — portrayed by Miss Moorehead — whose career was ruined by alcoholism.

George Gobel gets around a lot for a little fellow. The fey funnyman turns up on Rosemary Clooney's *Lux Show*, May 1st; and the following week turns host on his own May 6th show to the King Sisters (whose "Seventy-Six Trombones" has already broken a number of records — if not windows); and on May 13th, will reappear once again with roly-poly Buddy Hackett on Eddie Fisher's weekly colorcast.

Enjoying Perry Como's fabled hospitality soon are the redoubtable Bob and Ray, and Mexican singer Lucho Gatica on May 3rd; "Oscar" singer Johnny Mathis on May 10th; and Broadway's current "Fair Lady," in the delightful shape of Sally Ann Howes, stopping by with flower basket and golden tonsils, on May 17th.

You rarely hear a baby cry in Russia, reports NBC's Moscow correspondent, Irving R. Levine. People there live crowded so close together that there's always someone to walk across the room and rock the crib, he says.

If anyone thought the age of miracles had passed, look again. There's a fairy princess coming to town — when Shirley Temple makes her first television appearance away from her *Storybook* series. The scene? Not Never-Never Land, but NBC's Color City in Burbank, where Shirley joins Dinah on the May 4th *Dinah Shore Chevy Show*.

A special live dramatic show will be presented in cooperation with the United Jewish Appeal, Sunday, May 18th (2:30 to 3:00 p.m., NYT).

Tennessee Ernie Ford — who claims he doesn't like to work — is a man who lives by his word. In the next few weeks, the NBC-TV star has lined up 1) a trip to New York, where his May 1st show will originate; 2) an appearance before the U.S. Chamber of Commerce, in Washington, D. C.; 3) a bull auction for the benefit of the Polio Foundation; and 4) as a finishing touch, thirty songs to be recorded for Capitol Records.

WHIPPING UP A SUMMER STORM — Every Sunday Night



Mr. and Mrs. Lawrence — a better tonic than lemonade to combat the summer heat.

Steve Allen Show devotees won't have to retreat to the ping-pong tables this summer, on the day when Steve, Mrs. Allen (Jayne Meadows, this is) — and their four sons take off for a much-deserved vacation.

Their absence — though mourned — will provide a custom-tailored opportunity for a particular bright, lively, and talented young couple to dance, sing, and clown themselves hoarse. For those unfamiliar with television, nightclub and theatre talent, we refer to newlyweds Steve Lawrence and Eydie Gorme — both young veterans of Allen's old *Tonight* show and both recording artists in their own right — who'll be filling in for the 8-week period between July 13th and August 31st, doing nothing but dance, sing, hoof, and spoof in a live musical-variety program from New York (Sundays, 8:00 to 9:00 p.m., NYT).

In the parlance of Damon Runyon, "it's a probable 12 to 7" that Steve and Eydie will be an electrifying TV combination. Both have been called "live wires" by critics, and both have displayed symptoms of unquenchable talent that tend to indicate that they'll be in the public eye long to come. All of which means that this summer replacement will be far from dull, and indeed, may interfere with the plans of many of us who like to spend the summer stretched out on garden hammocks — only to be drawn back into their stuffy par-

lors to watch a young couple performing their hearts out — undaunted by summer — or anything else.

Critics have said of "Mr." that he has "talent, timbre, style, a range from ballads to bop, a fine confidence that hasn't a drop of arrogance nor phony humility... a light comic inclination and a touch of subtle clowning equipment." And "Mrs.?" Besides being lovely of face, she stands — in the opinion of growing members of her fans — with her lovely should-

ers above most of the new singers, and a goodly number of the old ones; and, according to one well-known critic, her talent apparently "keeps growing." A combination of remarkable timing, boundless versatility, a voice that won't quit, and a personality that bubbles over, has earned her the rare appellation — a "singer's singer."

It was in the fall of 1953 that Eydie scored her first big break in television, when she was signed as a singer on Steve Allen's *Tonight* show. Steve (Allen) had chanced to hear Eydie sing on one of her guest appearances, and was so impressed that he called on her when he was organizing his company for the show. Actually, both she and Steve (Lawrence) had been with Allen on his local show on WRCA-TV in New York before it evolved into a network show in September, 1954 — which hardly makes either of them strangers to Mr. Allen or to TV audiences.

Whatever they do, they seem to do well. Both are natural comedians. Steve particularly, in Allen's own words, is "a man with an uncanny talent for mimicry and comedy." His characterization of a thick-tongued, tough-guy-type modeled on Marlon Brando's "Waterfront" role is already famous, and he has done a number of "man-in-the-street" parts on the Sunday show.

On the basis of this information alone, the show should continue on to become a summer-time favorite.

THE SWING TO NBC — HAS SWUNG

Only four months ago, the editors of TELE-LOG devoted this page to a discussion of the remarkable shift in program popularity that has been taking place during the past year. The shift — in the morning, during the day, and at night — was *all* to NBC. At that time we quoted rating figures which showed that NBC was a whopping 25 per cent ahead of the closest opposition during the morning, 9 per cent ahead during the day, and one scant point *behind* at night. These tabulations must now be amended.

The latest rating reports available at press time — the March Trendex and the February 11th Nielsen

37 per cent over ABC. This constitutes a one-year gain in audience of 22 per cent, while CBS *declined* by 18 per cent. In terms of half-hour nighttime wins, NBC made dramatic gains at the expense of CBS. First March tabulations give NBC 18 to CBS's 14 and ABC's 10. During the same period last year,

gambler-marshal Matt Wayne. Its 19.2 rating was just a hair's breadth (.7 of a point) below the much-touted \$64,000 *Question*.

No matter how much allowance one makes for probable fluctuations one way or the other during the coming months, this capping nighttime achievement must be hailed as remarkable. A shift of such proportions taking place with such unprecedented rapidity can be the result of only one thing: the keen instincts of NBC's dynamically inclined programming architects, implemented by a staff of writers, producers, directors and actors with a unique ability to transform the abstract to the actual.

On a night-to-night basis, the February 11th Nielsen report shows NBC ahead on Monday, Tuesday, Wednesday and Saturday, with CBS taking the balance. The same report for the same month last year gave 5 nights to CBS, and only 2 (Thursday and Saturday) to NBC.

This whole process of strengthening — represented by its remarkable average evening rating of 23.1 (February 11th Nielsen) — is distributed throughout the weekly schedule. But even so, particular shows stand out even above this unprecedented level.

NBC's continuing leadership in the Nielsen Multi-Network Area report, coupled with NBC's March 1958 Trendex performance, adds to



Mr. Como . . . a typical guy with a typical rating: 32.4.

a growing chain of evidence supporting the fact that NBC has more popular programming than any other network. (The Nielsen Multi-Network Area Report provides the most accurate available measure of network program strength, since this survey is made in areas where all three networks compete with one another for audience.)

Late or early, the picture is the same. ARB's Daytime Top Ten for February listed the ubiquitous *Price Is Right* as television's Number 1 show. As at night, there are five other NBC shows in the list: *Queen For A Day* (2nd), *Treasure Hunt* (4th); *Tic Tac Dough* (6th); *It Could Be You* (7th), and *Mattinee Theater* (8th).

A woman's intuition is seldom wrong! Not at least in the joyful form of Karin O'Brien — a prize-winning school teacher on "The Price Is Right" — now the top-rated quiz show in nighttime programming.



When Dale Robertson got his television feet wet last year, he went all the way — his "Tales of Wells Fargo" has become a consistent top ten winner.



Vint Bonner (John Payne) — hard-hitting star of "Restless Gun" — isn't as worried as he seems. Trendex ratings place his 'adult' western series high on the nighttime honor roll.

Multi-Network Area — both confirm that NBC's *nighttime* programs as well have become Number 1 in viewer preference.

Specifically, the latest Trendex figures show NBC with a 10 per cent lead at night (7:30-10:30 p.m., Sunday-Saturday) over CBS, and

NBC had 4 wins, ABC had 8, while CBS topped the list with 30. This change represents a gain for NBC of 14, and a loss for CBS of 16.

The March Trendex shows that NBC has gained an average of 3.7 rating points at night, while CBS has declined by 4.1. And Trendex Top Ten figures for March '57 vs. '58 tell a significant story. In 1957, NBC took only 1 out of 10 to CBS's 9; this year NBC won 6 out of 10, with CBS and ABC dividing the balance with 2 each.

The March Trendex Top Ten list mentions 6 NBC shows rating well above the already lofty NBC average: *The Loretta Young Show*, with a 27.7; *Tales of Wells Fargo*, with a 28.5; *Restless Gun*, with a 29.2; *The Price Is Right*, with a 29.6; *The Perry Como Show*, with a typical 32.4; and *The Bob Hope Show*, with its second-place 33.5. *The Price Is Right*, parenthetically, with its 29.6, became the top-rated quiz show in nighttime programming, as well as the first show in the 7:30 to 8:00 p.m. time period to make the Top Ten this season. Its 52.2 audience share was duplicated by *Restless Gun*, in the Number 5 position.

Also in the realm of good news, *The Californians* achieved in the March Trendex its highest audience share this season: 36 per cent — presumably as a result of its new format with Richard Coogan as



A renowned traveler pauses between world-wide jaunts — shapka-wearing Bob Hope arrives home fresh from Moscow, this time with a whopping March Trendex of 33.5.

BEAUTY, TECH

Opening Ceremonies To Feature Salutes To Cities

A month-long opening celebration for the new KFSD studios will get under way early this month with a series of salutes to the communities of San Diego County.

In addition to on-the-air tributes on Channel 10, leading representatives of the communities will be invited for lunch and will then be interviewed on afternoon programs.

Other special events during the month will include a tour and party for officials of NBC from both New York and the Hollywood-Burbank area. Officials of Fox, Wells, and Rogers and of Newsweek Magazine, major stockholders in KFSD, Inc., also will be honored at this event.

Official dedication of the new studios will be held during a half-hour TV show designed to reveal the studio facilities to viewers.

Communities to be saluted during the opening celebration include Carlsbad, Chula Vista, Coronado, El Cajon, Escondido, La Mesa, National City, Oceanside, the beach communities, La Jolla, Del Mar, Fallbrook, Encinitas, Alpine-Julian-Ramona, Lemon Grove, Vista, Lakeside and the San Diego metropolitan area.

San Diego advertising agencies already have been hosted at special luncheon-tours.

Most Progressive TV Station Continues The Pace

KFSD Radio went on the air in 1926 and became an NBC affiliate in April of that same year. KFSD-TV went on the air in September, 1953, the third television station in the San Diego market.

The opening of the new studios marks the major step Channel 10 has taken in maintaining its leadership as San Diego's most progressive TV station.

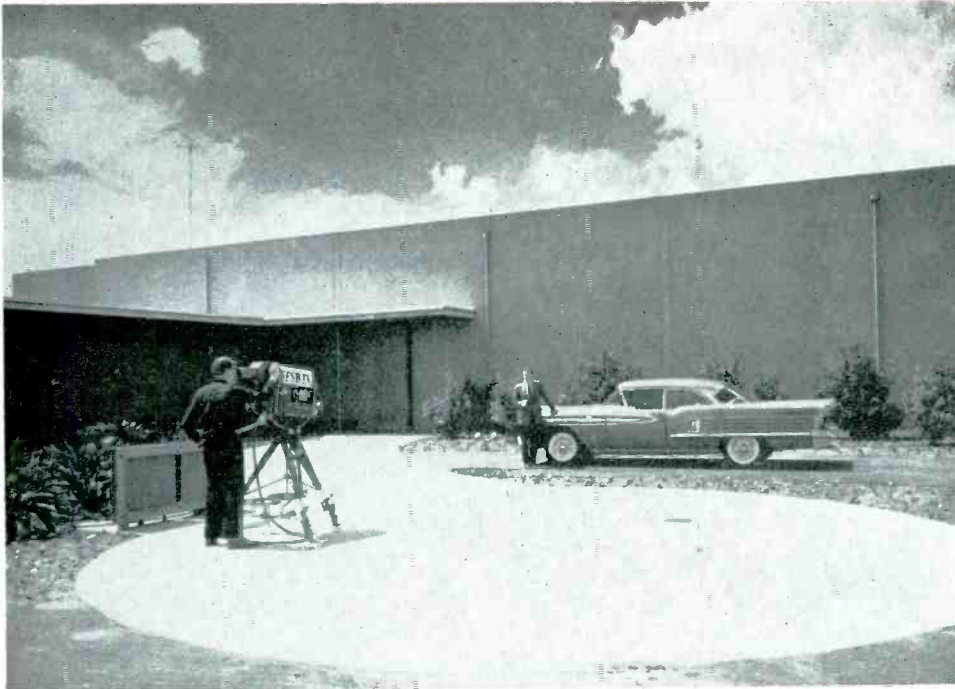
Channel 10 takes new leadership with color facilities, soon will announce the showing of some of its movie features in color.

The station's film lab is equipped for the processing of color film. The outdoor TV studios are unique in the industry. Art and carpentry shops totalling 6600 square feet are other new features of the studios. These and facilities illustrated here are further proof of Channel 10's leadership.

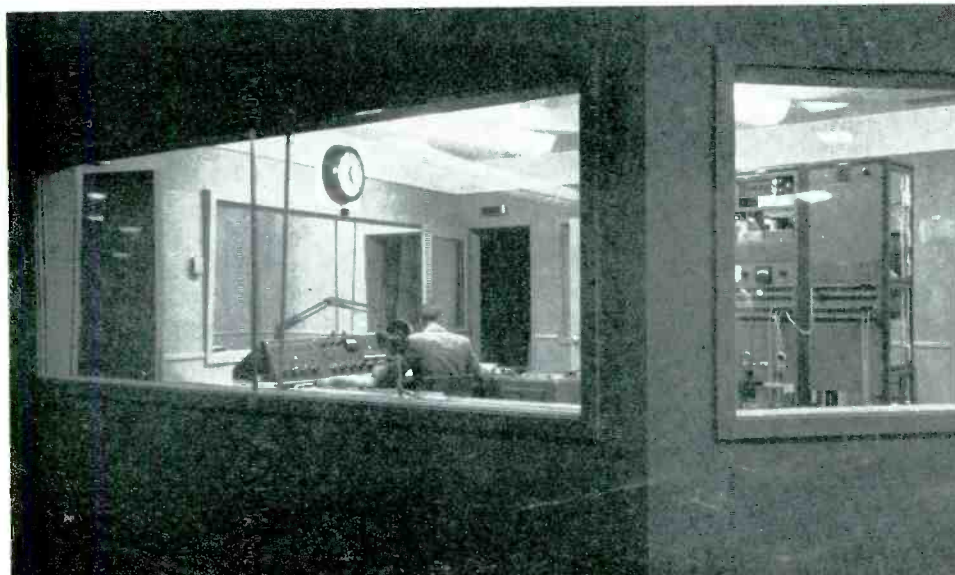
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William E. Goetze, Executive Vice-President and General Manager of KFSD, Inc., reports an extensive schedule of special events to mark the opening of the new studios.

Included will be a tour and program for officials of the NBC network, of which Channel 10 and Radio 600 are affiliates, tours for representatives of the broadcast industry, a series of salutes honoring communities in San Diego County, a special television program of dedication and a family-night party for members of the KFSD staff.



An automobile commercial is done live from one of the two outdoor studios at the magnificent new KFSD-TV home. A circular driveway permits moving the cars with ease, while the camera is plugged into an outside panel, seen at the left. Automobiles can be driven into the huge Studio 1, doors seen at the rear. This is Studio 1, facing East.

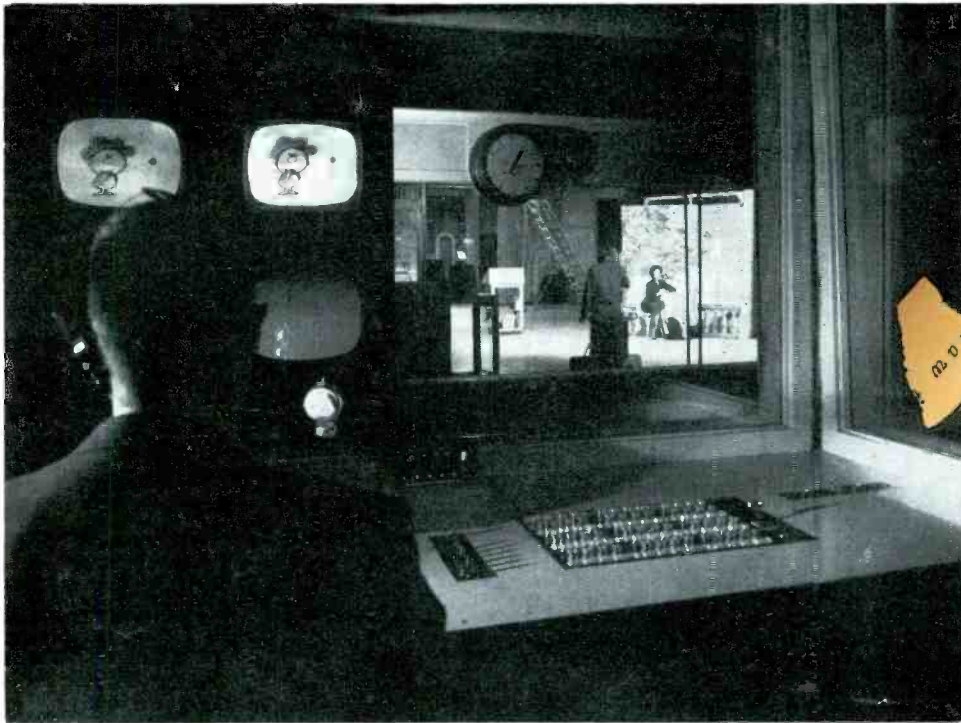


Turntables for the radio station, San Diego 600, are operated in this area at the new building. The two AM studios are seen at the left and through the door at the center. One studio is provided for the FM station, 94.1 mc.



Station executives use the beautiful conference room, walls of which are in rough grass cloth. Harmony of color is a feature, and the wood-panel wall, not shown, has a built-in color TV set.
—All building photos by Paul Oxley

TECHNICAL QUALITY ENHANCE NEW STUDIOS



This dramatic shot was taken over the shoulder of a director, looking into the huge Studio 1, 80 x 48 feet. Monitors are seen outside this production control room, to the right of which is the audio control room. A pair of these control set-ups permits both studios to be in use simultaneously. The set is on the Studio 1 turntable.

Modern California Architecture Sets Mood For Decor

Architects Herluf Brydegaard and Lloyd Ruocco chose a California modern styling for the exterior of the basically single-story KFSD studios.

The exterior is of rough brick and plaster, in complimentary shades of green, accented with glass facade panels and white louvered wood verticals.

Semi-tropical plantings and full-grown olive trees set the mood for the landscaping done by Harriett Wimmer.

Brydegaard designed the building in association with Ruocco, and it was built by the M. H. Golden Construction Company.

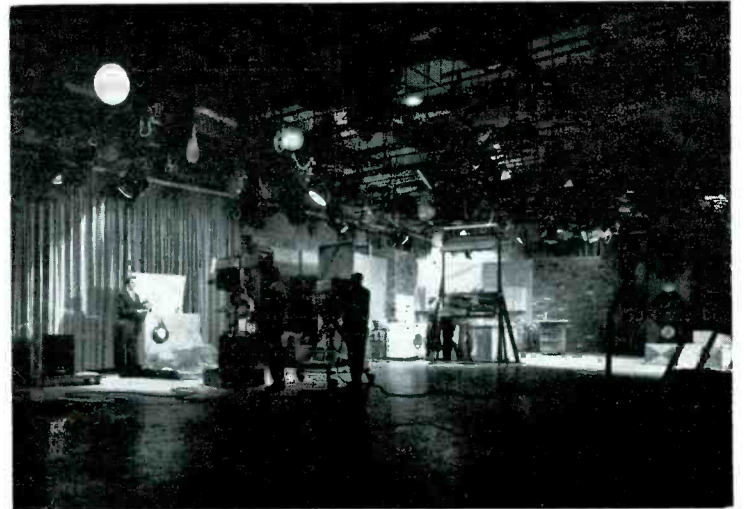
The paved parking area in front of the studios will accommodate 150 automobiles.

Driving up the private road that gives access to the studio site from 47th Street, the visitor has a view of the colorful outside patio dining area, with its white sun umbrellas showing above the brick patio wall.

Olive trees flank the walk that leads to the glass-paneled entrance. Outdoor lighting adds dramatic appeal to the structure as seen both from the parking area and Highway 94 at night.



The 50-foot curved newsroom at one side of the lobby keeps the working news staff in full view of the public.



Two cameras are involved with a live commercial in the huge Studio 1, lighting facilities of which are adequate for live color production. In the background, preparations are made for rehearsal of one of the Channel 10 live productions, "Homemaker of the Week." This dramatic shot gives an idea of the impressive size of the studio.



Indoor and outdoor dining facilities are features of the employees cafeteria. Full kitchen facilities are included.

KFSD Staff Members Inspect Facilities of NBC and MGM

With color television of prime concern in the new KFSD studios, a group of staff members recently took a trip to the NBC and MGM studios in Burbank and Hollywood.

NBC staff experts discussed various phases of color production, and the informational commentary continued at the Mike Lyman restaurant, where the group had lunch.

The KFSD staffers also saw a movie under production at MGM, as well as on-the-air production at the NBC studios.

Thirteen staffers from the production, program, traffic, film and public service departments made the trip.

Kraft:

FIRST WITH THE FINEST

"Tonight, *live* from New York"
For eleven years—almost an epoch by television standards—this line has introduced the *Kraft Television Theatre* Wednesday night dramas on NBC-TV. In that time it has moved from a tiny, hot, converted radio studio in the RCA Building to the vast air-conditioned expanses of NBC's new Brooklyn studios. When this pioneer program made its modest debut on May 7th, 1947, the entire nation boasted only about 43,000 television sets.

In its very first year, however, *Kraft* began a series of TV "firsts" that have continued for eleven years—and show every promise (from a look at its upcoming schedule) of perpetuating themselves. It became the first full-hour sponsored show in the medium. It was the first hour drama on TV. It became—in December of 1953—the first dramatic show telecast in compatible color. In 1949 it became the first dramatic series to be carried over the nation-spanning coaxial cable.

The list is too long to enumerate here. Suffice it to say that the imagination of production, quality of acting, and content of story which have characterized *Kraft* from the beginning make its well-known revolving camera and cameraman one of the most distinguished symbols in network drama.

To accomplish so much, so consistently, for so many years is—

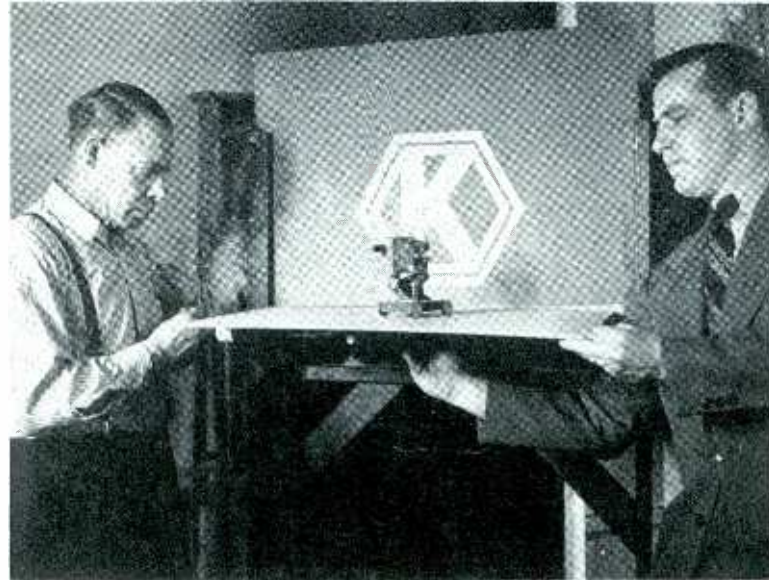
Milton Berle—a far cry from his usual self—is an overwrought "Material Witness." This production, which brought Berle out of semi-retirement, marked the beginning of transmission of color programs by magnetic tape.



needless to say—no mean task. Planning for each show begins at least twelve weeks before airtime, as the appropriate script is selected. (In the "old days," when scripts were drawn for the most part from established classics and Broadway plays, production could begin a

move from Manhattan to the NBC color studios in Brooklyn. At Brooklyn, full scale rehearsals continue right through "dress", and up to air time.

While the show itself is coming "live from Brooklyn," the *Kraft* commercials are emanating fra-



"Kraft's" well-known camera and cameraman—synonymous with quality entertainment—are placed into position by the technicians.

little later.) Today, however, in keeping with *Kraft's* progressiveness and daring in presentation, the selection of stories by new writers and of increasingly complex and off-beat production ideas makes the full twelve weeks completely necessary to bring the original inspiration to fruition.

A man named Edmund Rice was appointed as the first *Kraft* script reader in 1947. He is still doing it. Working with him are two other "old *Kraft* men"—Maury Holland and Stanley Quinn—who still participate in the production of the show. This is another reason why the planning and programs have been consistently good—the production team has been headed from the very beginning by the same capable team.

With the script selected at one place—the J. Walter Thompson Agency—and approved at another—NBC—rehearsals start at a third—a former ballroom on Manhattan's lower East Side. The shuttling begins when cast and production staff move from their various mid-Manhattan hotels and homes to the rehearsal halls. It continues until after five days—when they

grantly from a specially equipped kitchen studio miles away in Radio City—among the few on television to be done live.

Drama-wise, *Kraft* consistently starred top personalities, and introduced many performers who later achieved stardom. A number of them—including Grace Kelly, Susan Strasberg, the late James Dean Betsy Palmer and singer Tommy Sands—have gone on to greater fame in other fields.

As a unique example, Tommy Sands was introduced on *Kraft's* "The Singin' Idol," and became a star overnight. Here are a few of the things that happened to him within three months of his appearance on the show:

(1) His record—"Teenage Crush"—which was introduced on the show, had passed the "million" sales mark; (2) He was signed to a movie contract; (3) He made guest appearances on a number of TV shows—including *The George Gobel Show* and *The Tennessee Ernie Ford Show*; (4) He was a featured singer at the "Oscar" Awards presentation; (5) He was the subject of a *This Is Your Life* telecast; and finally (6) His "life

story" was published in magazine form.

Few dramatic programs on television can claim to have springboarded an actor to such acclaim and activity. Yet the presentation of new talent and the setting of milestones in the development of the medium is nothing new to *Kraft*. It starred Susan Strasberg—then a talented and ambitious 16-year-old—in her first big TV role as Juliet in "Romeo and Juliet." Miss Strasberg, still talented and ambitious, went on to capture the admiration of both Broadway and Hollywood.

But the *Kraft* cavalcade has touched not only upon the technical and acting areas of television, but on the field of dramatic writing as well. Indeed, in 1956 *Kraft* made a \$50,000 award to the author of the best produced original teleplay of the year. And two of the most widely acclaimed dramas produced on television—"Patterns" and "A Night to Remember"—were both *Kraft* productions. The former, written by Rod Serling, and starring Ed Begley, Everett Sloane and Richard Kiley, achieved another "first" with its "live" repeat telecast less than a month after its initial production. A drama of conflict in the upper echelons of big business, it was later made into a motion picture.

Recently a new era in television—the transmission of color programs by magnetic tape—was launched with the colorcast of "Material Witness," on February 19th of this year. Its star was none other than television's first big name—Milton Berle—in a striking dramatic debut.

Another triumph for *Kraft* came on the March 12th colorcast of "The Sea Is Boiling Hot." The

Everett Sloane as a ruthless, attaché-bearing executive in this scene from "Kraft's" "Patterns." This teleplay was so widely acclaimed by the critics that it was repeated "live" less than a month after its initial presentation.



two-character drama, starring Earl Holliman and Academy Award nominee Sessue Hayakawa, told of the difficulty of communication and subsequent lack of understanding between two marooned soldiers—one Japanese, one American—because neither can speak the other's language.

On April 16th, "Three Plays by Tennessee Williams"—a trio of one-act plays—were presented, beginning a distinctive new trend in *Kraft* programming—the adaptations of some of the finest and most highly acclaimed works in American literature. Continuing their trail-blazing, *Kraft's* producers have scheduled "All the King's Men," the award-winning novel by Robert Penn Warren, for a two-part presentation both May 7th and May 14th.

On May 21st, *Kraft* turns westwards to "The Outcasts of Poker Flat"—an adaptation of the popular classic by Bret Harte, followed by an F. Scott Fitzgerald adaptation, "The Last of the Belles," on May 28th.

In June an unusually distinguished array of classics are on the agenda, including Piet Bakker's "Ciske the Rat" on June 4th; and returning to a Broadway comedy of several seasons ago—"Time Out For Ginger"—on June 11th, with author Ronald Alexander doing the adaptation.

As the perceptive eye of *Kraft's*

well-known camera dollies into its 12th year, it could easily come to rest on the laurels of its many distinguished achievements. But a glance at *Kraft's* forthcoming schedule should be ample reassurance that it has no intention of doing so. It plans to continue in the same spirit of pioneering and skill which has characterized its entire history. Every time *Kraft* goes on the air it will be setting at least one more record—a new long-run mark for top-quality TV drama.



Earl Holliman (front) and Sessue Hayakawa locked in mortal combat in a scene from "The Sea Is Boiling Hot." The two actors comprised the entire cast of the play.

In a recent comedy, "The Roaring 20th," Wally Cox plays a meek bank clerk who returns to his college class reunion, pretending to be a rakish man-of-the-world. Here he and wife Patricia Smith admire his tropical fish collection.



RICHARD COOGAN

An Easterner goes West as star of "The Californians"

East may be East and West may be West, but Richard Coogan, new star of NBC-TV's "The Californians," appears to have bridged the gap in switching from his native New York to the celluloid wilds of Hollywood. It all came about when former lead Adam Kennedy requested a release to accept motion picture offers, one of which would take him to Europe.

Coogan (whose riding experience has heretofore been limited to bridle paths in New York's Central Park) will portray an entirely new role in the adventure series: that of Matthew Wayne, a colorful and vibrant individual who fought for human rights in the early Gold Rush days of the 1850's in San Francisco and the surrounding part of California.

"A gentleman with guts," is how the producers describe the character Matthew Wayne. "He will be a gambler—and a sheriff. But an honest gambler," added Producer Felix Feist. "In San Francisco's early days, everyone gambled . . . including public officials." Wayne is debonnaire when he wants to be, and tough the rest of the time—making him a kind of western Scaramouche . . . the type who apologizes before



RICHARD COOGAN

hitting a scoundrel over the head with a gun barrel. His background was as violent and complex as the period in which he lived.

Over the years Coogan has appeared on many network dramatic shows, acting professionally since 1943. At that time he was waiting for his Broadway "break," when he decided to try radio. He auditioned for—and won—the role of Abie in NBC Radio's "Abie's Irish Rose." And, incidentally, while performing that role at night, he was working in a defense plant by day. In the ensuing years, he did other radio shows, and eventually found himself in television. He was often seen on NBC-TV's "Kraft Television Theatre," the "Philco," "Good-year" and "Robert Montgomery" shows, as well as on a number of daytime opuses. His Broadway credits include "Strange Bedfellows," "Skipper Next to God," (for which he was nominated for a Clarence Derwent Award;) "It's Spring Again;" and most recently he was featured as the sheriff in "The Rainmaker." In Hollywood he played feature roles in the motion pictures "Three Hours to Kill," with Dana Andrews and Donna Reed, and "The Revolt of Mamie Stover."

More simply stated, Richard Coogan has been an actor all his life. "When I wasn't acting, I was acting up," he explains laughingly. "After all, when you're one of ten children, you have to do something to get attention." In this category he excelled. His pranks at home and at school became legendary—at least to the local town-folk, after he completely drained a wealthy neighbor's fishpond, and gave the fish to his mother in a burst of filial generosity. Also in the realm of local legend was his courage, especially when doctors reported he could never lead an active life as a result of rheumatic fever. He dispelled their doubts, and today is an ardent athlete favoring golfing, skiing, riding and water skiing.

Born in Short Hills, New Jersey, and a graduate of Morristown Preparatory School, his illness prevented him from accepting an athletic scholarship to Brown University and an appointment to West Point. With two careers closed to him, Coogan turned to a third—dramatics. In 1940 he received a drama scholarship to Emerson College in Boston. A year later he left to assume the leading role in the "Young Doctor Malone" series, and his new career was on its way.

He is married to Gay Adams, the former singer and actress. They have a son, Ricky, age 8.

A comedian at heart, an athlete in background and an actor by training, Richard Coogan is well-equipped to play a role which calls for wit, prowess and polish.

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KFSD-TV PROGRAM SCHEDULE FOR MAY

MORNING

AFTERNOON

EVENING

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 00 15 30 45		Today On The Farm "	Today On The Farm "	Today On The Farm "	Today On The Farm "	Today On The Farm "	
7 00 15 30 45		Today 7:25 Today's Datebook Today's Cartoons	Today 7:25 Today's Datebook Today's Cartoons	Today 7:25 Today's Datebook Today's Cartoons	Today 7:25 Today's Datebook Today's Cartoons	Today 7:25 Today's Datebook Today's Cartoons	
8 00 15 30 45	Christian Science Man To Man	Today "	Today "	Today "	Today "	Today "	This is the Answer "
9 00 15 30 45	This Is The Life Sunday Morning Movie	Tic Tac Dough It Could Be You	Tic Tac Dough It Could Be You	Tic Tac Dough It Could Be You	Tic Tac Dough It Could Be You	Tic Tac Dough It Could Be You	Ruff and Reddy Fury
10 00 15 30 45	Sunday Morning Movie "	Dough-Re-Mi Treasure Hunt	Dough-Re-Mi Treasure Hunt	TV Classroom Treasure Hunt	Dough-Re-Mi Treasure Hunt	Dough-Re-Mi Treasure Hunt	Andy's Gang Howdy Doody
11 00 15 30 45	Music for Young People Men Towards The Light or The Living Word (alt.)	The Price Is Right Kitty Foyle	The Price Is Right Kitty Foyle	The Price Is Right Kitty Foyle	Homemaker of the Week Kitty Foyle	The Price Is Right Kitty Foyle	Through the Porthole Greatest Sports Thrills NBC Major League Baseball
12 00 15 30 45	Youth Wants to Know Look Here	Matinee Theatre (color) "	Matinee Theatre (color) "	Matinee Theatre (color) "	Matinee Theatre (color) "	Matinee Theatre (color) "	" "
1 00 15 30 45	Speak Your Mind or Decision for Research (alt.) Christophers	Queen for a Day Modern Romances	Queen for a Day Modern Romances	Queen for a Day Modern Romances	Queen for a Day Modern Romances	Queen for a Day Modern Romances	" Knothole Club
2 00 15 30 45	Words & Music or Operation Future (alt.) Ask Your . . . Series	Comedy Time Truth or Consequences	Comedy Time Truth or Consequences	Comedy Time Truth or Consequences	Comedy Time Truth or Consequences	Comedy Time Truth or Consequences	Padre Baseball Saturday Matinee
3 00 15 30 45	Meet The Press San Diego Camera	New & Previews 3:20 Johnny Downs' Express	New & Previews 3:20 Johnny Downs' Express	New & Previews 3:20 Johnny Downs' Express	New & Previews 3:20 Johnny Downs' Express	New & Previews 3:20 Johnny Downs' Express	" "
4 00 15 30 45	Wide, Wide, World or Omnibus (alt.)	The Lynn Taylor Movie "	The Lynn Taylor Movie "	The Lynn Taylor Movie "	The Lynn Taylor Movie "	The Lynn Taylor Movie "	Liberace The Falcon
5 00 15 30 45	" Spectacular Movie	" Popeye Cartoons	" Popeye Cartoons	" Popeye Cartoons	" Popeye Cartoons	" Popeye Cartoons	News Patio Chats Playhouse 52
6 00 15 30 45	"	Triple-Crown Theatre "	The Big Movie "	The Big Movie "	Big Movie "	Sky King Honeymooners	Frontier Doctor Tic Tac Dough
7 00 15 30 45	" No Warning	" If You Had a Million	The Big Movie "	" Wagon Train	" "	Cav. of Sports Sports Beat	Silent Service People Are Funny
8 00 15 30 45	Steve Allen Show "	Restless Gun Tales of Wells Fargo	George Gobel or Eddie Fisher (Color) "	" Father Knows Best	You Bet Your Life Dragnet	Jefferson Drum Life of Riley	The Perry Como Show (Color) "
9 00 15 30 45	Chevy Show "	Twenty-One Alcoa or Goodyear Theater (alt.)	Adventures of McGraw Bob Cummings Show	Kraft Theatre (color) "	People's Choice The Ford Show	"M" Squad The Thin Man	Club Oasis or Polly Bergen Show (alt.) Turning Point
10 00 15 30 45	Loretta Young Show Ten Star Movie	Suspicion "	The Califarnians Ten Star Movie	This Is Your Life Mickey Spillane's Mike Hammer Series	The Lux Show Jane Wyman Theater	Movie Spectacular "	Ted Mack Amateur Time Your Hit Parade
11 00 15 30 45	"	Ten Star Movie "	" "	Ten Star Movie "	Ten Star Movie "	" "	Saturday Night Movie "
12 00 15 30 45	" Sign Off News	" Sign Off News	" Sign Off News	" Sign Off News	" Sign Off News	Playhouse 52 "	" Sign Off News
1 00 15 30 45							