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 college 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.

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.

Continued on page 4
BOWLING—America's most popular excuse for an evening away from home—comes to television in a somewhat archaic form on Shirley Temple's Storybook, May 8th, as a strong incentive for staying in the living room instead. 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 moping 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 14th episode on Suspicion. The tense one-hour drama tells the story of an attempted comeback of a once-great actress—portrayed by Miss Moorehead—who's 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 goldfish stilts, 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.

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 customized opportunity for a particularly bright, lively, and talented young couple to dance, sing, and clown themselves hoarse. For those unfamiliar with television, night-club 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 12th 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 parlors to watch a young couple perform 'in their hearts' out—undimmed by summer—or anything else. Critics have said of "Mr. that he has 'talent, timbre, style, a range from ballads to hop, 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 shoulders—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 1951 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 had been a whopping 25 per cent ahead of the closest opposition during the past year. 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, NBC had 16, ABC had 14, and CBS had 12.

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

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

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.

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, NBC had 16, ABC had 14, and CBS had 12.

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 loopy 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 gambler-marshall 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 staff, 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 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 Matinee Theater (8th).

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

Mr. Como — a typical guy with a typical rating: 32.6.

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.
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-Bonita, 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.

Continued from page 1

William E. Goetz, 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.
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, complemented by 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 Harriet 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.

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.
"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 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 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, Su san 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 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, attache-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.

**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 debonaire when he wants to be, and tough the rest of the time—making him a kind of western Scaramouche... the type who apologizes before 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 Able in NBC Radio’s “Able’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 “Philo,” “Goodyear” 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 townsfolk, 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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