

The History of CBS Hollywood Television Studios

By Bobby Ellerbee and *Eyes Of A Generation.com*

Preface and Acknowledgement

This is a unique look at the events that preceded the need for CBS television studios in Hollywood and, as in New York, the radio division is leading the way. This project is somewhat different than the prior reports on the New York studios of CBS and NBC, for two reasons. The first reason is that in that in those reports, television was brand new and being developed through the mechanical function to an electronic phenomenon. Most of that work occurred in and around their headquarters in New York. In this case, both CBS and NBC are at the mercy of geological and technological developments outside their own abilities...namely the Rocky Mountains and AT&T.

The second reason has to do with the success of the network's own stars. Their popularity on radio soon translated to public demand once "talking pictures" became possible. That led many New York based radio stars to Hollywood and, in a way, Mohammed had to come to the mountain.

This story is told to the best of our abilities, as a great deal of the information on these facilities is now gone...like so many of the men and women who worked there. I've told this as concisely as possible, but some elements are dependent on the memories of those who were there many years ago, and from conclusions drawn from research. If you can add to this with facts or photos, please contact me as this is an ongoing project.

Eyes Of A Generation would like to offer a huge thanks to the many past and present CBS people that helped, but most especially to television historian and author David Schwartz (GSN), long time LA Director and historian Joel Tator, TVC historian Jim Hergenrather, CBS vet Gady Reinhold, and our friend, "The Godfather" of Television City...George Sunga. Thanks also to Maureen Carney for many of the historic clippings included here, and to the Columbia Square Alumni, especially Snooks Higgins. Thanks also to KTLA's Robert Maslen, and to John Schneider and Mark Durenberger for their extensive work and research on early radio, the networks and AT&T's role.

This presentation is presented as a public service by the world's ultimate destination for television's living history...*The Eyes of a Generation*. –Bobby Ellerbee

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The Genesis of the Columbia Broadcasting System

In early 1927 Arthur Judson, the impresario of the Philadelphia and New York Philharmonic orchestras, approached the National Broadcasting Company (NBC), at the time America's only radio network, with an idea to promote classical music by airing orchestra performances. NBC declined, but undaunted, Judson founded his own broadcasting company, which he named United Independent Broadcasters, Inc. (UIB).

Lacking a strong capital base, UIB struggled to stay afloat; however, in the summer of 1927 Judson found a rich partner in the owner of Columbia Phonograph Company, Louis B. Sterling. Columbia Phonograph bought UIB's operating rights for \$163,000. The new company was named the Columbia Phonograph Broadcasting System. Columbia Phonograph took over on September 18, 1927, with a presentation by the Howard Barlow Orchestra with network affiliate WOR in Newark, New Jersey, feeding fifteen other UIB network stations.

Operational costs were steep, particularly the payments to AT&T for use of its land lines, and by the end of 1927, Columbia Phonograph wanted out. In early 1928, Judson sold the network to brothers Isaac and Leon Levy, owners of the network's Philadelphia affiliate WCAU, and their partner Jerome Louchenheim. Soon after, the Levy brothers had involved their relative, 26-year-old William S. Paley, the son of a well-to-do Philadelphia cigar maker. Paley bought out Louchenheim's share, and with the record company out of the picture, Paley quickly streamlined the corporate name to Columbia Broadcasting System.

Although the network was growing, it did not own a radio station of its own...yet. In December 1928, CBS bought A.H. Grebe's Atlantic Broadcasting Company in New York City with the call letters **WABC** (no relation to the current WABC), which would become the network's flagship station. It was located in the brand new Steinway Hall at 109 West 57th Street in Manhattan, across the street from Carnegie Hall. Broadcasts were from the four great concert halls downstairs, but the upstairs offices were not enough. In early July 1929, Paley moved the young network into the bottom six floors of a brand new structure at 485 Madison Avenue at 52nd Street in the heart of the advertising community. Initially, six studios were built on the 4th, 5th and 6th floors, and the bottom three floors were the CBS sales and programming offices. Eventually, CBS would take over most of the building and occupy it for the next 35 years.

At the same time CBS was moving into 485 Madison, William Paley was in California working on developing west coast radio affiliates for the network, as they had none west of the Rocky Mountains.

On July 16, 1929, Paley succeeded in closing a splendid, but nerve-wracking deal with Don Lee. The whole time CBS was moving in, in New York, and decisions from the chief were needed, Paley was "forced to relax" on Lee's yacht for a week (there will be more on this). That may sound like bad timing, but it was actually very good timing in a technical sense.

CBS was in competition with the larger NBC Red and Blue networks in the east and its Orange network in the west, but ironically, when it comes to west coast operations, you can't easily discuss the history of CBS without discussing the history of NBC, as they are so closely related in this instance. Both were demanding more of AT&T's resources and attention, and together they forced changes and progress at AT&T. RCA, NBC's parent company, was even building equipment to help in AT&T's transmission, so NBC's networks helped lead the way.



This is one of the only known photo of the famous **Studio 9** at 485 Madison Avenue. The news of the world literally passed through this room daily, reported by the worldwide staff of CBS correspondents, including Edward R. Murrow's famous live reports from London via shortwave during World War II. At this link is CBS veteran correspondent Robert Trout with a one-hour "Farewell To Studio 9" tribute that includes audio from the first year to the last year it was used, before the move to the Broadcast Center.

<http://www.oldtimeradiodownloads.com/historical/farewell-to-studio-9/farewell-to-studio-9-19xx-xx-xx>

The Desire to Move West vs. the State Of Technology

Until December 24, 1928, live network radio could only go as far west as Denver, as AT&T had no broadcast quality lines that crossed the Rocky Mountains.

The first American radio program to actually be broadcast live from coast to coast was "The General Motors Party" on Christmas Eve, 1928. Via AT&T, it went to the 51 stations east of the Rockies and the 7 west coast stations that now made up the 58 station NBC radio

network. The broadcast originating from New York was routed all the way to NBC's Orange Network headquarters at 111 Sutter Street in San Francisco. From there, the first ever live radio program from the east coast to the west coast was distributed to the seven affiliates: KPO and KGO in the Bay Area, KFI in Los Angeles, KFOA in San Diego, KGW in Portland, KOMO in Seattle, and KHQ in Spokane.

Since April 1927, NBC's Orange Network had served the west coast with local and network programs, but up till Christmas of 1928, they could only **duplicate** the network's shows. When I say **duplicate, I do not mean they played a recording of that show**...I mean the scripts, music charts and directors notes were rushed via rail express to San Francisco where a whole new set of actors and musicians would restage the live radio performance exactly a week later for the west coast audience. With the inauguration of the new transcontinental service, the process of duplicating the programs of the eastern networks in San Francisco was discontinued...but the large cadre of artists and technicians were now needed for original programs that were broadcast after 8 PM Pacific and 11 PM Eastern. That's when the east coast shows ended.

Because only one broadcast quality circuit had been installed, the Red and Blue networks could not be fed simultaneously. Instead, a selection of the best programs from both networks was fed to San Francisco, where they were relayed to the western affiliate stations.

The first west coast to east coast broadcast was New Year's Day 1927, when the Rose Bowl Game was carried by NBC, but it was sent from Los Angeles to Denver over regular telephone lines, and over equalized broadcast lines from there. **The first west to east, coast to coast broadcast over high quality lines was "The Del Monte Program" in April of 1930**, which came from San Francisco.

In the first years of the west coast network, it was necessary for Hollywood stars to travel to San Francisco to broadcast because AT&T's broadcast lines fed only one circuit to San Francisco and one circuit from there to Hollywood. In other parts of the US, programs were fed nationwide from city to city on one way serial, dual circuit hookups, and Los Angeles was literally the end of the single circuit line. In order for programs to be fed nationally from Los Angeles, they would have to be fed by a separate first-class broadcast circuit which did not exist until 1936.

Around 1931, while making a movie in Hollywood, Rudy Vallee broadcast his weekly NBC program from San Francisco and introduced his audience to film star guests. The eastern audiences liked this and this trend advanced rapidly, and there were no less than 20 network programs released from Hollywood over NBC and CBS during the 1934-35 season on a new return circuit from Los Angeles to San Francisco. From there, shows could be broadcast west, but there was still only one broadcast quality circuit over the Rocky Mountains. That meant if a broadcast was going from west to east on that line, no programs being broadcast from the east could be heard on any of the west coast stations because "the line was busy."

All this, and the desire for CBS and NBC to build major production centers in Los Angeles, put big pressure on AT&T to up their game, and in 1936 two big things happened. The new second broadcast quality circuit over the Rockies was constructed to bring the Blue Network to the coast, and it terminated in Los Angeles instead of San Francisco. Also that year, AT&T incorporated a new system called the "quick reversible" circuit. Under this arrangement, the

operation of a single key would reverse the direction of every amplifier in the line between Los Angeles and Chicago, so that the same line that formerly fed westward could now move programs from west to east. The circuit could be completely reversed in less than 15 seconds, well within the time of a station break. Thus, in 1936, it became economical to produce national programs in Hollywood on a wide scale for the first time. Big Hollywood names like Al Jolson, Bob Hope and Clark Gable were regularly heard on NBC and CBS after that year. At the link below is a grand example of the NBC and CBS linkage from the October 31, 1936 edition of *Literary Digest*. http://www.oldmagazinearticles.com/television-history-in-california_pdf

The Don Lee-Columbia Network

Now, before we detoured from our story to look at the technical aspects, we were discussing the fact that at the same time CBS was moving into its new headquarters in New York, network President William Paley was in California trying to find a way to make CBS a truly national network. Paley was in need of west coast affiliates, and he needed them fast. That's why he traveled to Los Angeles: to convince Don Lee to sign a CBS affiliate agreement.

For those that don't know the name, Don Lee was a prominent Los Angeles automobile dealer, owner of all the Cadillac and LaSalle dealerships in the State of California for over 20 years. After making a fortune in the auto business, he decided to try his hand at broadcasting. In 1926, he purchased KFRC in San Francisco, and the following year he bought KHJ in Los Angeles. He then connected the two stations by telephone line to establish the Don Lee Broadcasting System.

Paley was a busy man, and he was frustrated by Lee's casual, time-consuming ways of doing business. Lee insisted that Paley spend a week with him on his yacht "The Invader" before any business could be discussed. After two lengthy sailings, during which Lee had plenty of opportunity to evaluate Paley, Lee agreed to sign an affiliate agreement which Paley was to dictate without any negotiation whatsoever. The agreement was immediately executed, and **the Don Lee stations became the vanguard of the CBS West Coast network on July 16, 1929.**

The new chain was called the Don Lee-Columbia Network. Two more stations, KGB in San Diego and KDB in Santa Barbara, were purchased by Don Lee and became a part of the network. Lee had also been feeding programs to the McClatchy Newspaper station KMJ in Fresno since 1928, and that station became a CBS affiliate, along with the other McClatchy stations (KFBK in Sacramento, KWG in Stockton, and KERN in Bakersfield). Additionally, four Pacific Northwest stations called the Columbia Northwest Unit were added (KOIN in Portland, KOL in Seattle, KVI in Tacoma, and KFPY in Spokane).

KFRC and KHJ originated numerous programs for the West Coast network. CBS east coast programs were reproduced in the early dinner hours, and the Don Lee programs were fed from 8:00 PM to 11 PM Pacific time. Additionally, several of the San Francisco and Los Angeles programs were broadcast nationally by CBS. Many of the most popular KFRC programs became network offerings in this way. Some of the most famous Don Lee-Columbia programs that originated from San Francisco were "Chiffon Jazz"; "Salon Moderne" with Bea Benaderet; and the "Happy-Go-Lucky Hour" with brothers Al and Cal Pearce, which first debuted in 1929.

<http://www.durenberger.com/documents/ATTEBOOK.pdf>

Everything you could possibly want to know about early radio, network history, AT&T lines and MUCH MORE is at the link above. Thanks to our friend Mark Durenberger for his incredible effort in creating the ultimate text (with lots of rare photos) on the subject. **Chapter 4 (Page 65) is where much of this section's topic is covered.**

<http://www.olderadio.com/archives/prog/westcoast.networks>

From our friend John Schneider, the link above is to a relatively short but extremely detailed account of this period and includes details on both NBC and CBS networks and the trip west. For tons of great, rare photos, schedules and more, visit his website <http://www.theradiohistorian.org/>

Another early program to originate in San Francisco was "Blue Monday Jamboree," a two-hour radio vaudeville extravaganza that became a West Coast sensation. The program was first created in 1927 by KFRC, and was heard nationally on CBS by the end of 1930. It was eventually moved to Los Angeles and became "The Shell Chateau" with Al Jolson. Keep this KFRC origination in mind; it will come in handy in a few minutes.

Perhaps one of the most notable aspects of KFRC and the Don Lee System during this period is the large number of people they graduated to national stardom. Jack Benny's announcer Don Wilson began his radio career at KFRC as a member of the "Piggly Wiggly Trio" before becoming a member of the announcing staff. Ralph Edwards and Art Van Horn were also announcers; so was Mark Goodson, who had a knack for quiz shows, and had several on the Don Lee Network before he left for New York and teamed up with Bill Todman. Others first heard on the Don Lee System from KFRC were Art Linkletter, Harold Peary, Morey Amsterdam, Merv Griffin and John Nesbitt. **By the way, I too am a former KFRC announcer.**

Don Lee died suddenly of heart failure on August 30, 1934, at the age of 53, and Lee's son Tommy became president of the network. This presaged a series of events which completely restructured network broadcasting on the west coast over the next three years.

The affiliation between CBS and Don Lee, which had been a convenient mechanism for Paley to add affiliates quickly in 1929, was becoming a source of friction as CBS sought more and more control over its affiliates and programming. Apparently this friction even preceded Lee's death. In any event, it came to a head on **March 19, 1936, when CBS consummated its purchase of KNX Radio in Los Angeles for \$1.25 million.** This was the highest price ever paid for a radio station at that time. The acquisition of KNX gave CBS a 50,000-watt, clear channel network-owned facility in an increasingly important market.



KNX (above) was originally located on the RKO lot, but CBS bought a building at 5939 Sunset Blvd as the station's new home. These are photos of Studio A and B, and the outside of the building that had been a museum to motion pictures.

Of course, the acquisition of KNX by CBS completely destroyed any remaining relationship with the Don Lee network. The purchase meant that KNX would replace KHJ as the CBS affiliate in Los Angeles. KNX had been sharing a number of programs with KSFO in San Francisco, so it was natural as well for the CBS affiliation in the northern city to transfer from KFRC to KSFO.

As luck would have it, that same year a fledgling eastern network called the "Quality Station Group" had changed its name to the **Mutual Broadcasting System** and was rapidly seeking westward expansion. Tommy Lee contacted Mutual and lost no time in signing an agreement, and the Mutual-Don Lee Network was born. **This was how Mutual became the fourth coast-to-coast network, and it also marked the beginning of a new west coast chain that would continue operation into the fifties. The switch from CBS to Mutual was scheduled for December 29, 1936, the date which marked the expiration of the CBS/Don Lee contract.**

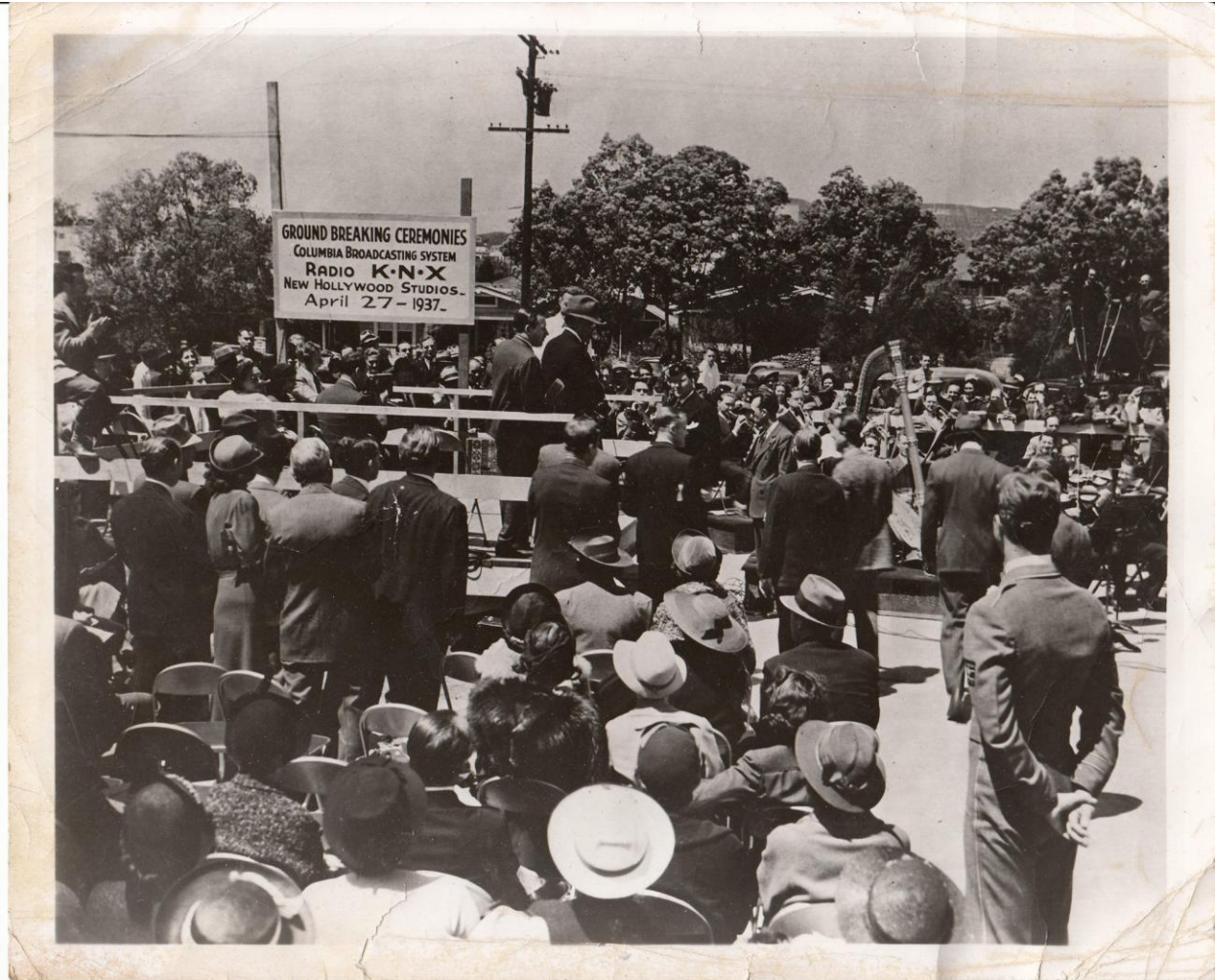
These upheavals had a major impact on KFRC as a radio production center. The CBS network feeds from the East had reached the west coast at San Francisco, and branched north and south from there. This had made KFRC the key CBS West Coast station. But the new Mutual hookup reached the coast in Los Angeles, and KHJ became the key station.

Although the Don Lee/CBS radio affiliation had ended, this was not to be the last business between the two, and there is more to come on this front when CBS buys its own Los Angeles television station. In the meantime, we will look at the development of CBS Columbia Square. It is located on Sunset Blvd. between El Centro and Gower, just a couple of blocks east of Vine Street. Below is the west coast network center for CBS in San Francisco.



CBS Columbia Square Studios...Dedicated April 30, 1938



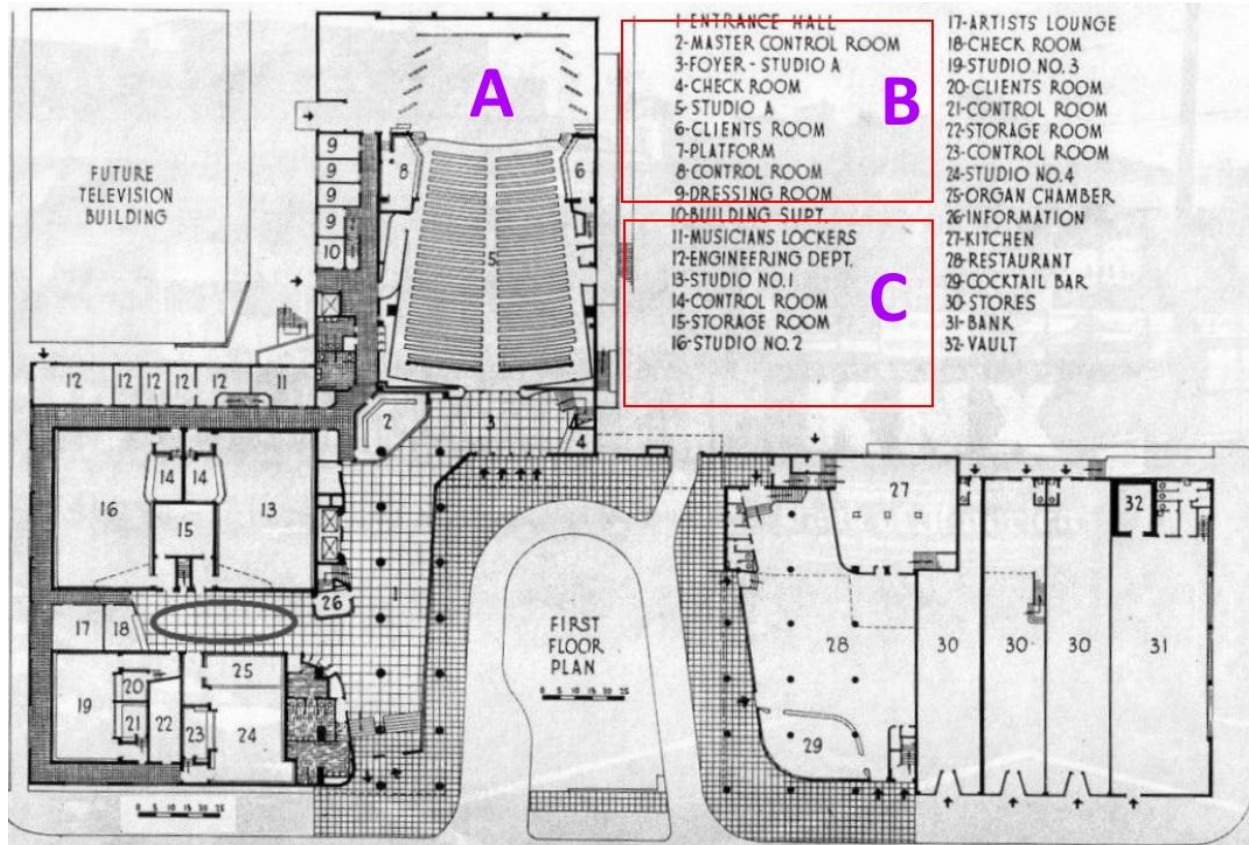


Above is a rare photo of the ground breaking ceremony for Columbia Square, complete with an orchestra and radio broadcast of the occasion. Notice the date...just one year later, it opened.

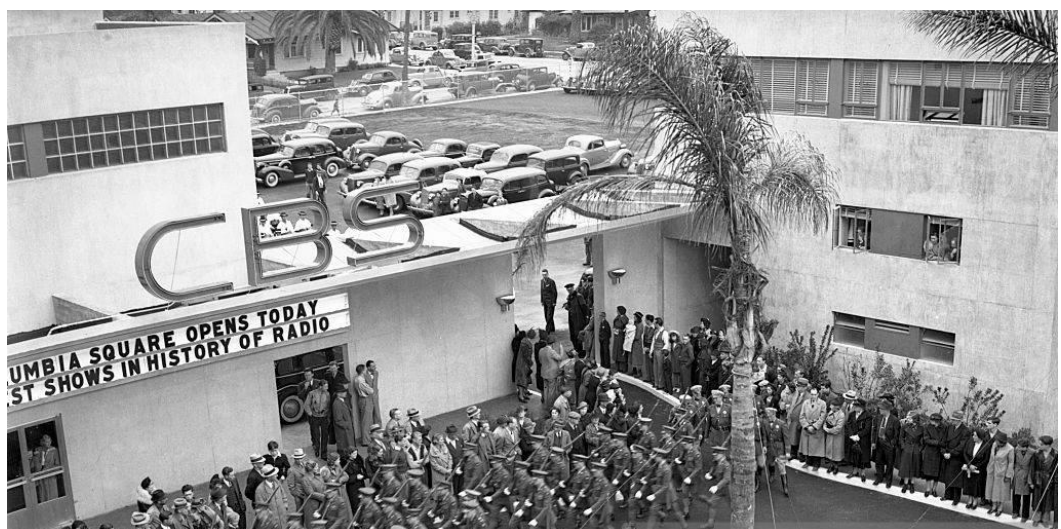
At this link is a one hour radio special with many of the stars and staff that worked at Columbia Square. This tribute includes audio from that first day. The program focuses primarily on the “golden days” of radio when programs like “The Jack Benny Show,” Burns and Allen, “My Friend Irma,” “The Whistler,” “Suspense,” “Lux Radio Theatre,” “Gunsmoke,” “Lum & Abner,” “The CBS Radio Workshop,” Norman Corwin’s “On A Note of Triumph,” “Art Linkletter’s House Party,” Edgar Bergen and Charlie McCarthy, and so many more were produced in the studios at Sunset and Gower.

<http://www.kcrw.com/news-culture/shows/special-programming/remembering-columbia-square-an-homage-to-a-palace-of-broadcasting>

As we go, you will see signs that say Studio B and C at Columbia Square. Those were not original studios, so let’s get a little diagram work done before we get too far along. **Notice on the diagram below, the A, B and C are located where the stage is in each studio.**

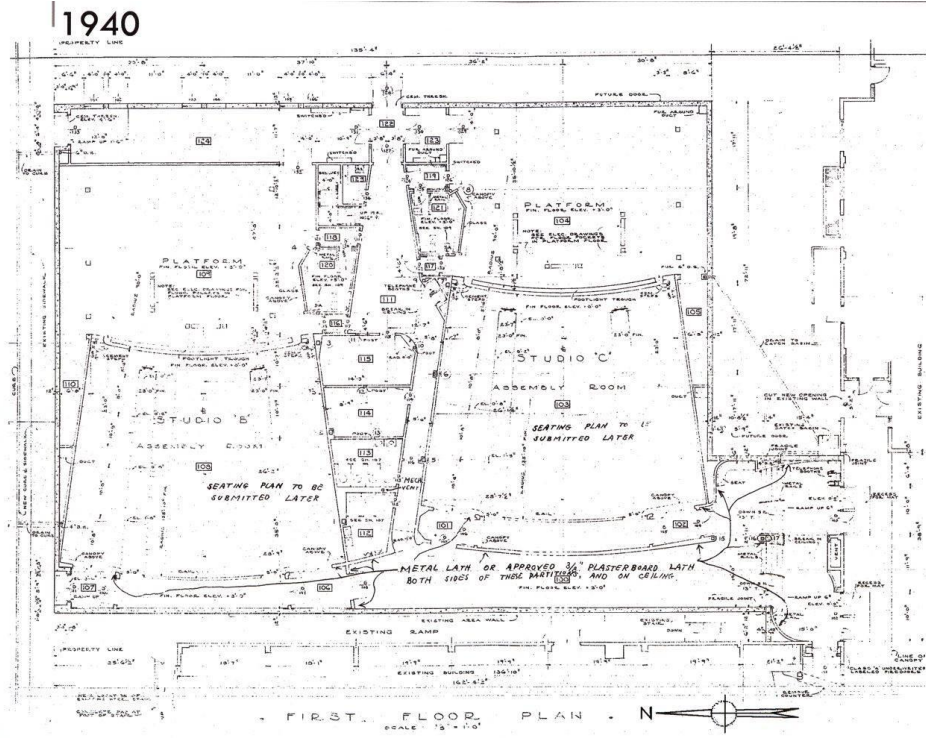


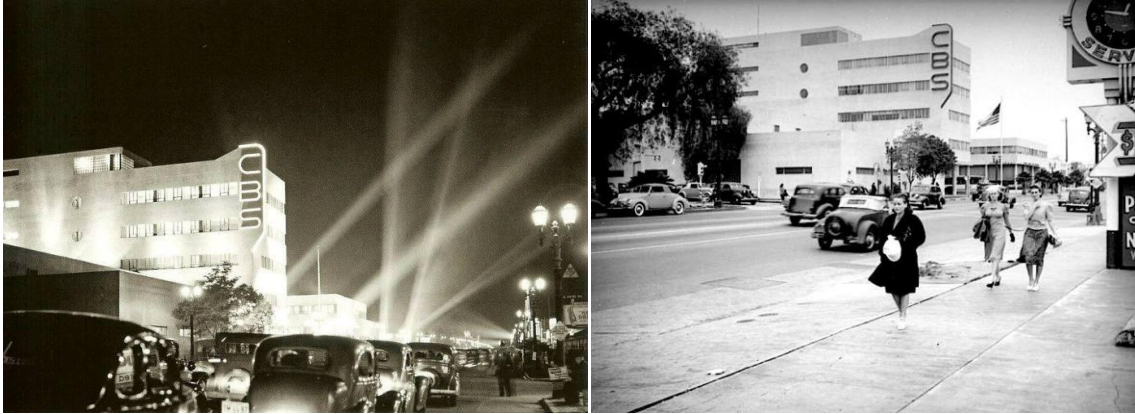
So you can have a better idea of how this all works, here is the original floor plan, thanks to Snooks Higgins. I have marked in red the Studio B and C additions that were started in 1939 and came online in late '39 or early '40. At the top of this drawing there is a large studio with theater seating...that is Studio A, which could seat 1050 people. It was the largest, with the added Studios B and C having a capacity of around 350 seats each. Below, in a photo from opening day, you can see the space where Studios B and C were built. The Studio A door is on the far left.





This is a nice color shot from the late '40s that shows the A, B and C studio entrances in the front of the building. Thanks to Snooks Higgins, here is the set of plans showing the addition of Studios B and C. Studio A would be at the bottom with a stage on the far left, while these studios had their stages at the opposite end of the adjoining wall to prevent sound leaking.





Just above is the Studio A stage and control room, with Gene Autry performing live on the right. This is video of Columbia Square; before it, a look at NBC's new studios a block down Sunset Blvd. <https://youtu.be/HwkkaUL1icw?t=2m47s>



This is more of Studio A, which is **where the television pilot of “I Love Lucy” was shot live**. It was directed by Ralph Levy and recorded to kinescope on this very stage. The sponsor wanted the show live from New York, but Lucy would not do it.





Here is a rare color shot of the Studio A control room and the 5-foot wide clock above it.



This is a shot of Studio 4, also know as the organ studio. Below is a shot of Studio 1.



It is hard to see in some of the other studio photos, but all of the studio walls at Columbia Square slanted inward at the ceiling. This was a new audio buffering idea, and can be seen better here in the photo of Studio 3. Below is more on this feature from a 1938 *Broadcasting* article.



SLANTING WALLS—Are used in the studios of the new CBS building in Hollywood, dedicated April 30. All eight studios have this feature, designed to eliminate acoustical flutter. Even the projecting control room windows are slanted to avoid reflection. While as many as five colors are used in each studio, one color predominates in each case. Double walls isolate the rooms from the rest of the building.

The Columbia Square Neighborhood



Columbia Square, at 6121 North Sunset Blvd., sits on the site of the first movie studio in Hollywood! **This photoshopped image from Joe Westerberg shows the original Christie Film Company building at the corner of Sunset and Gower merged with the present day structure.** In 1911, David and William Horsley, who produced the “Mutt & Jeff” silent comedy films, were having a hard time making movies in New Jersey. They were competing with Thomas Edison’s motion picture company and the weather, so they moved west, to sunny California. Christy and Nestor Films made one silent comedy each week with newcomers Fatty Arbuckle and Frank Lloyd. The building was originally The Blondeau Tavern, which had recently closed.



CBS was right in the thick of everything. In the color photo above looking east on Sunset Blvd., we see **Columbia Square** on the left, and just a bit closer to us is the world famous **Hollywood Paladium**. On the far right, you can barely make out the face of a woman on the **Earl Carroll**

Theater, but you can see it below, with CBS call letters, as both the radio and television network would rent the space for special occasions and regular broadcasts with large audiences.



Below is an interior shot of the theater. This is where “Queen For A Day,” was done, but by then, this had become The Moulin Rouge. Until recently, it was the home of the Nickelodeon offices in Los Angeles.





The street on the right (E – W) is Sunset Blvd.; the one left to right (N-S) is Vine Street. If you look down Sunset, just past the end of the **NBC Radio City West** building, you can see the multi-story **CBS Columbia Square** building on the far right. It was a block away on the same side on the street, with the **Hollywood Paladium** between them. **Earl Carroll's** was across from the Palladium on Sunset. A block north of Sunset was the **CBS Radio Playhouse** at 1615 North Vine Street, at the Vine Street Theater.



This first home of the famous “Lux Radio Theater” was at 6126 Hollywood Blvd., at The Music Box Theater. This was actually one of the network's earliest studios outside KNX radio and was used prior to the construction of Columbia Square in 1938.



CBS Already Planning More Room in Hollywood

CBS, having already outgrown its present new West Coast headquarters at Columbia Square, Hollywood, is reported to have bought adjoining property on El Centro Ave., between Sunset Blvd. and Selma St. and is planning construction of additional facilities which will include three intimate studio-theatres, each with seating capacity of between three and four hundred persons. Production quarters will also be provided.

Columbia Square building now contains 7 studios and an auditorium which seats 1050. CBS also has outside accommodations in Hollywood. Besides its Radio Playhouse on Vine St. and Columbia Music Box on Hollywood Blvd., the network rents one of the KFWB studios located on the old Warner Bros. lot on Sunset Blvd. Sponsors of several shows which now originate in Columbia's outside theatres are seeking smaller and more intimate quarters for their studio audience programs. CBS erected its Columbia Square building on Sunset Blvd. between El Centro Ave. and Gower St., less than a year ago.

Notice in the article on the right, from a November 1939 *Broadcasting Magazine*, CBS is already planning to add studios (B and C) to the one-year-old Columbia Square. Unlike television, radio roared into the 1940s and all through World War II. Many things happened between 1938 and 1948, but we are about to jump into the two biggest events of 1948 for CBS, as they both had a tremendous impact on television. One was intentional; the other...not so much. We'll go these developments in the next chapter, but before we go, here is something special for you.

A Rare Aerial View of the CBS Columbia Square Neighborhood...

<https://youtu.be/6LqPIsnD4TA?t=6m7s>

At 6:07 (the start of this), at center screen is NBC Radio City West at Sunset Boulevard (on the left of the building running top to bottom), and Vine Street (which runs left to right). Directly behind NBC on the same side of the street is the Hollywood Palladium. At 6:10 on the other side of the street (Sunset running top to bottom), the big white building is the new Earl Carroll Theater. At 6:15 CBS Columbia Square starts to come into the picture (same side of the street as NBC and Palladium, and by 6:17 it is center screen. By the way, at 6:06, just across Vine Street from NBC and just a half a block up from Sunset, we see the ABC Studios in the two story building with a rounded roof.

<https://youtu.be/6SVaA8raLzI?t=1m18s>

At the link above is THE BEST EVER TOUR of the old Hollywood Studios! Don't miss it!

The Great Radio Raid of 1948



Jack Benny outside his new home...Studio B at Columbia Square, with Amos 'n' Andy next door.

During World War II, both Willam Paley and David Sarnoff had military roles. After the war, these two had two different areas of interest. Sarnoff, as head of RCA, wanted to dive into television, while Paley had decided to make CBS the best radio network anywhere, with the most stars and biggest audience.

Over the years, CBS had developed an impressive audience thanks in part to Paley's dedication to making sure the news was paramount on his network. Without a doubt, CBS led everyone in news coverage and reporting. When it came to the entertainment part of radio, NBC had all the real stars. Remember, in these times, the client/sponsor owned the shows and talent and the networks were then just the means of broadcasting their shows. This was about to change, and William Paley changed it.

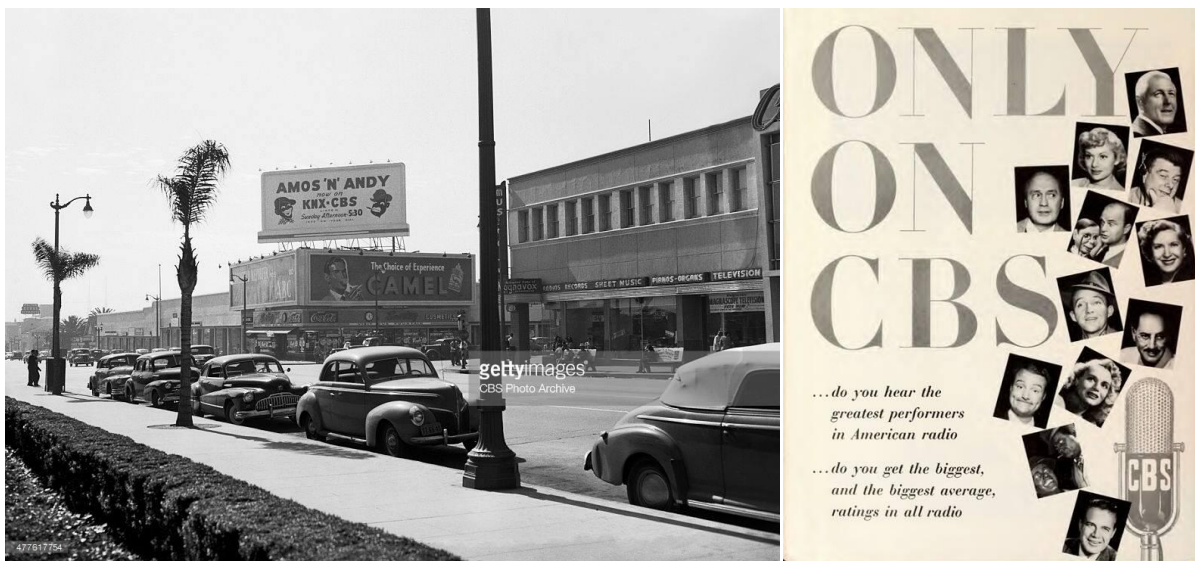
In 1946 Paley and his new network president, Frank Stanton, hired Hubbell Robinson away from the big ad agency Young & Rubicam for a job that existed only at CBS: Vice President of Programing. Also hired were Harry Ackerman, Irv Mansfield and Cy Howard. Each Tuesday at

10 AM, Paley, Stanton, Robinson, Ackerman, Mansfield and Howard - the inside programming unit of CBS Radio - met to discuss how to beat NBC and take control from the ad agencies that ran the shows for their clients.

These newly hired programming men were experienced radio producers and had helped create the top talent agent of them all: MCA's Lou Wasserman. Paley and Robinson approached Wasserman, who helped them develop a very powerful business strategy. It was a tax shelter.

At the time, individual incomes in the top bracket could be taxed at a rate of up to 88%. With the help of tax lawyers, Wasserman came up with the idea of having stars incorporate themselves and programs as a business, and then receive salaries and pay a corporate tax rate of only 25%. But...only for stars who would consider leaving NBC for CBS!

The first "package" offered was to Freeman Gosden and Charles Correll, better known to America as "Amos 'n' Andy." The price for access to the show for the next 20 years was \$2.5 million dollars. They had been with NBC for 19 years, but were still at the top on Sunday nights. After getting an okay from the IRS, Paley did the deal and announced it in October of 1948. This was a major coup, but this was only the start! This first raid on NBC didn't make them a lot of money, but it did open the gate for what would later be a stampede.



Next up...Jack Benny! In October, Wasserman offered Paley "The Jack Benny Show" at \$2.6 million. It took a few weeks, but the deal got done and that led to a very powerful Sunday night line up: "The Jack Benny Show" at 7 (Eastern) and "Amos 'n' Andy" at 7:30.

Soon to follow from NBC were Burns & Allen, Edgar Bergen, Bing Crosby and later Red Skelton. Paley had actually helped Bing get started, and it was nice to have him back. Paley always had a good eye for talent and Kate Smith and Morton Downey Sr. (below) were among his early discoveries.



By the end of 1949, CBS Radio had 12 of the top 15 shows and NBC's era of radio dominance was over. Better yet, about half came from the west coast, including Benny, Burns & Allen, Bergen, Crosby and Amos 'n' Andy. As I mentioned earlier, these raids had an intended consequence and an unintended consequence...the intended consequence was to build a winning lineup of stars for the radio network and beat NBC, which Paley did. The unintended consequence was even better in a way! When television came back, CBS had the nation's best lineup of radio stars waiting in the wings. The Benny and Skelton shows were staples of the CBS television line up for 20 years, **and speaking of television...it's time to turn it on.**

The Columbia Square Network Radio Shows:

Baby Snooks, The Lady Esther Screen Guild Players, The Durante-Moore Show, My Friend Irma, Amos & Andy, The Jack Benny Program, The Jack Carson Show, Mayor of the Town, The Adventures of Sam Spade, Ozzie and Harriet, Our Miss Brooks (final years), Gene Autry Show, Broadway Is My Beat, Yours Truly Johnny Dollar, Club 15, Life With Luigi, December Bride, The Whistler, Suspense, Big Town, Young Love, Corliss Archer, The Burns & Allen Show, Gunsmoke, Have Gun Will Travel, The Ginny Sims Show, Beulah (30-minute version), The Danny Kaye Show, House Party With Art Linkletter, The Joan Davis Show, The Tony Martin Show, My Favorite Husband, Academy Award Theater, My Little Margie, Stars Over Hollywood, The Hedda Hopper Show, The Dick Haymes Show, Meet The Missus, Dr. Christian, The Eddie Bracken Show, Your Hit Parade (when visiting from NYC), The Al Pearce Show, Edgar Bergen and Charlie McCarthy, Curt Massey Time, The Jack Kirkwood Show, The Carnation Contented Hour, Hallmark Playhouse, Hollywood Star Time, The Bob Hawk Show, Junior Miss, The Billie Burke Show, The Judy Canova Show, The Tennessee Ernie Ford Show, and The Frank Sinatra Show.

<https://www.youtube.com/watch?v=eSJBxEaM1aQ#t=87> **Columbia Square Tour, Part 1**

<https://www.youtube.com/watch?v=dH90NRwJsFo> **Columbia Square Tour, Part 2**

<https://www.youtube.com/watch?v=q7f3eXDXr6o> **Columbia Square Tour, Part 3**

CBS Television Comes To Hollywood



On the west coast, in 1948, CBS's predicament was very similar to its radio predicament of 1928: twenty years later, television signals could not make it across the Rocky Mountains either. Nonetheless, just like back then, they made the effort - even with only around 4,000 sets in use in all of California.

In the photo above, notice the camera art and the Times - CBS inclusion in the KTTV logo. KTTV's origins go back to December 1946, when the station's license and construction permit was secured by the Times - Mirror Company, publishers of the *Los Angeles Times* and *Los Angeles Mirror*. It was one of five licenses that were granted simultaneously by the FCC to parties interested in launching commercial television stations in Los Angeles. In 1948, CBS, which owned KNX Radio, purchased a 49% interest in KTTV and assisted in completing its construction in exchange for making channel 11 the network's Los Angeles television outlet. The construction mostly involved the transmitter and tower as the studios moved several times in that first couple of years.

KTTV signed on January 1, 1949 and the station's first telecast was the Tournament of Roses Parade. At the time, CBS network shows on the west coast were all kinescope copies of live New

York shows from the week before. **The first ever CBS television network show to originate from the west was “The Ed Wynn Show”**. At the link below, from Season 1, is Episode 5 which aired live in Hollywood and in California on October 20, 1949. The show was done at Columbia Square in Studio A, using a three camera remote unit.

<https://www.youtube.com/watch?v=fInHqHTaHWO> “The Ed Wynn Show” From Hollywood

In May 1950, Times-Mirror purchased the Nassour Studios, a large motion picture facility on Sunset Boulevard in Hollywood across from KTLA. CBS did not join Times - Mirror in the purchase. At the time, the CBS west coast TV production facilities were based at Columbia Square and Television City was already in the planning stages.



This is a 1949 photo of “Bozo’s Circus” show on KTTV with the original Bozo, the man that recorded the Bozo song for Capitol Records, and who was also the original voice of Goofy for Disney...Pinto Colvig.

Exactly two years after CBS partner and affiliate KTTV signed on, CBS began broadcasting on KTSL on January 1, 1951. The call letters were a tribute to Don Lee’s son, Thomas S. Lee. General Tire wanted to buy the whole Lee chain with the exception of the Los Angeles television station. CBS wanted to own its own station, so it sold its half interest in KTTV and became sole the owner of KTSL, and by October of 1951 had renamed the station KNXT to coincide with its radio station, KNX. Paley had wanted this property for another reason: so all the CBS owned and operated stations could be on Channel 2, as the New York station was.

As mentioned earlier, Don Lee and CBS would indeed cross paths again and now, the CBS local television facilities were in the new Don Lee headquarters at 1313 Vine Street. It was

one of the finest new media facilities in all of California. When you look at the photo below, notice what looks like a showroom window. In fact, it was. When Lee, who made his fortune as a Cadillac dealer, owned the building, there was a new Fleetwood in the window. In this photo, we see tires made by General Tire – the new owners of all the Lee stations. **CBS's KNXT had the north half of the building while General Tire's KHJ Radio and KHJ-TV had the south half.** Surprisingly, the CBS Television Network west coast Master Control operated from here until moving to Television City in 1961.

KNXT studios at 1313 N. Vine St. were originally called 2 and 4, but were soon renamed D and E as studios A, B and C were at Columbia Square. Before Television City came on line, they were eventually numbered 18 and 19. Future television studios at Columbia Square were designated with numbers in the 20s, and Television City studios were assigned numbers beginning with the 30s.

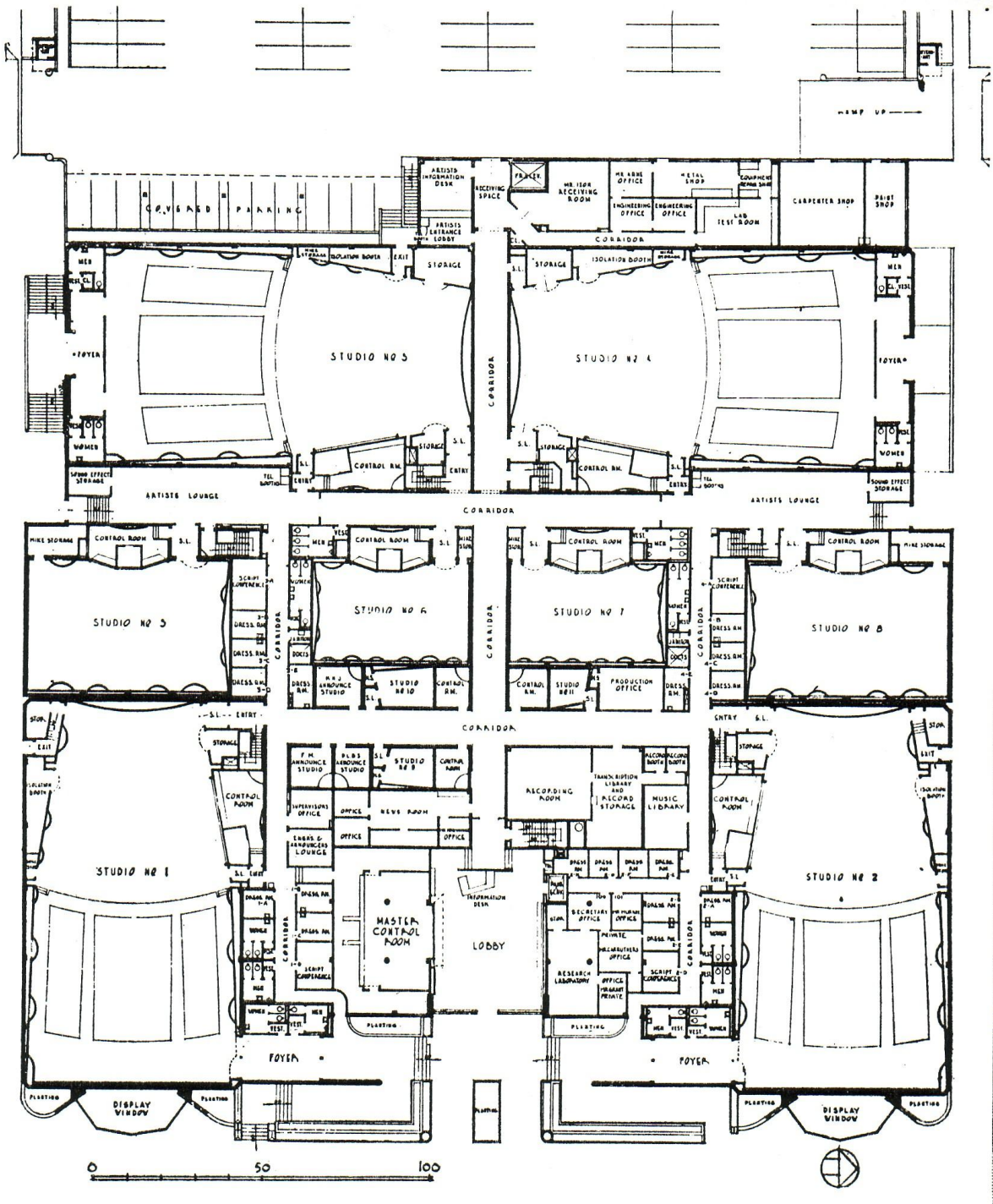


Among the shows to come from 1313 Vine were “Carson’s Cellar” with Johnny Carson, which was a local LA show, but Carson later got a short run daytime show on the network. At this link is a classic Cellar bit with Johnny in drag stuffing a turkey; before that, the skit guests are June Foray, who went on to be the voice of “Rocky The Flying Squirrel,” and Jack Bailey, the host of “Queen For A Day.” <https://www.youtube.com/watch?v=RcJ1aJrymPw>

The Carson “Cellar” set is on top and below, he’s shown with his pal Red Skelton who occasionally appeared on “Carson’s Coffee Break” (at the link below), a show Johnny hosted in 1953 on KNXT. He had a running joke with Red, the biggest star on CBS at the time. When Skelton appeared, Carson would not have him speak, citing that the show had run out of time. After a few weeks of this, Skelton appeared on the show with Carson, who was tied to his chair and gagged. Skelton even did a Butternut Coffee commercial.

<https://www.youtube.com/watch?v=j1HM66mxOys>

This is a rare copy of the interior layout of 1313 Vine street. Thanks Snooks Higgins.





Below, from the year 2000, this is a copy the KNXT, Channel 2 website's three page history. This gives us a deeper look at the beginning of this historic station, going all the way back to 1931, when it started as experimental station W6XAO. Thanks to our friend, author and noted television historian David Schwartz, for this rare copy.

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CBS2



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- Bios
- Tech Shop
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- Rambo
- Seen on 2



(CBS 02) history

A HISTORY OF CBS 2

The television station now known as CBS 2, Channel 2, Los Angeles, was originally licensed and constructed by Don Lee, Inc., as an experimental station on May 10, 1931. Initially, the experimental station carried the call letters W6XAO and, it is believed, was the first to utilize a television transmitter of the present day type.



Shot in the 1880's, looking north from Gower and Sunset. Notice the farmer in the lower left.

On December 23, 1931, the experimental station went on the air one hour per day, six days per week at a frequency of 44-1/2 megacycles. There were five receiving sets in Los Angeles at the time. On March 10, 1933 the station broadcast the first full-length motion picture ever presented on television, "The Crooked Circle." In March of 1933 W6XAO established another first by broadcasting rapid process film of the Long Beach earthquake.



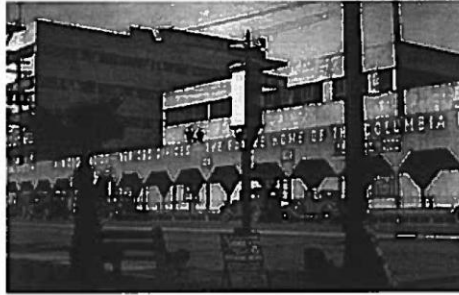
The north west corner of Sunset and Gower was originally home to a movie studio. Taken in mid 1930's before its demolition in 1936.

In the early days, when there were very few television receivers, the station gave four hour demonstrations at the Don Lee Building in Los Angeles. On April 15, 1938, television's first serial started on the experimental station. The title of the series was "Vine Street." Other serials followed. On October 14, 1939, the Mayor of Los Angeles

officially declared W6XAO as a semi-commercial television station. On January 1, 1940, the first remote television broadcast west of New York City took place on W6XAO. It was the Pasadena Tournament of Roses

Parade.

Other "firsts" followed rapidly. On May 6, 1948, the station was granted full commercial status. On becoming a full commercial operation the station adopted the call letters KTSL-TV. It was acquired by the Columbia Broadcasting System January 1, 1951, and ten months later, the call letters were changed to KNXT to coincide with CBS Radio Station KNX.



Construction of CBS 2. Late 1930's



CBS 2 in the 1950's with a baseball field across the street.

Prior to the time CBS purchased the station, CBS had an affiliation with KTTV, Channel 11, of which CBS was a 49% stockholder. With the purchase of KTSL, CBS gave up its interest in KTTV. Proceedings were quickly initiated with the Federal Communications Commission for permission to erect a

new transmitter at Mount Wilson where all the other Los Angeles transmitters were situated and to increase KNXT's power from the former 2.56 kW used by KTSL to 25 kW. Permission to do this was subsequently granted and on October 28, 1951, the new transmitter on Mount Wilson was put in operation.

The FCC later granted permission to KNXT to increase the station's power to 46.8 kW ERP. With the next switch-over of network programming from KTTV to KNXT, a vigorous promotional campaign was undertaken to acquaint the Los Angeles public with the new operation. In this connection, the first microwave program from New York, the Lux Video Theater, was broadcast on October 1, 1951. Merle Jones, who retired as President of the CBS Television Stations Division, assumed management of KNXT at the time of purchase.



The original courtyard was unfenced and allowed stars to be dropped off in the half-circle drive.



A rare CBS 2 color photo of the 1950's.

KNXT-TV continued setting trends in Los Angeles and established itself as a leader in local broadcasting. In 1960, the Station created the nation's first hour-long local news broadcast; in 1976, it was again the first television station in the country to expand the early news broadcast to two-and-a-half hours. It has developed diverse news beats such as consumer issues, politics and finance, headed by respected

broadcast journalists. In 1980, the Station expanded its local magazine series 2 ON THE TOWN to five nights a week; the series became the first network-owned and locally-produced broadcast of its kind in the country.

On Monday, April 2, 1984, at 12:00 noon, KNXT officially became known as CBS 2. The change emphasized the stations' strong ties with CBS.

John Culliton is the present Vice President and General Manager of CBS 2.

CBS 2 is located at 6121 Sunset Boulevard in Los Angeles.

The antenna located on Mount Wilson is 3,632 feet above average terrain level of our signal area. It stands 934 feet above the top of the mountain and is 6,589 feet above sea level.

Special thanks to Fred Bergendorff at KNX Radio for providing several photos in this section.

By the way...the first hit show on KTSL was “Queen For A Day,” which began in 1948 on the Don Lee – Mutual Radio Network. Soon after, it began to be simulcast on KTSL, and below is a photo of the show in production in Studio 4 of the 1313 Vine building. This was mostly used for their bigger radio shows, and television shows from here were done as remotes. This later became KNXT Studio 19.

From 1948 through 1955, the show was simulcast on radio and television. Both versions aired locally in the Los Angeles market on the Don Lee network. NBC picked up the show for national broadcast from January 3, 1956 to September 2, 1960 and aired it live across the nation (1:30 PST in Los Angeles and 4:30 EST in New York). It proved to be very popular. ABC broadcast the series nationally from September 5, 1960, until the end of the run on October 2, 1964.

When CBS bought KTSL, the show was moved to The Earl Carroll Theatre on Sunset, which in 1953 became The Moulin Rouge.



DON LEE BROADCASTING, 1948. Studio 4 at 1313 North Vine Street is depicted on July 7, 1948.

The Trancontinental Cable For Television...The Game Changer

A Service of Broadcasting Newsweekly

National Press Bldg.
Washington 4, D. C.

JANUARY 1, 1951

BROADCASTING, Telecasting
\$7 annually, 25c weekly



'51 CABLE PREDICTIONS

Year-end Roundup

AT&T Reviews Growth

TV NETWORK system of AT&T has grown from 476 miles of facilities (coaxial cable or radio relay) connecting three stations in two cities at the end of 1946, to 17,344 miles of intercity connections linking 72 stations in 42 cities at the end of 1950, AT&T reported last week in a year-end review of the company's TV progress.

Final figures for 1950, the report noted, do not include the seven Los Angeles or the three San Francisco TV stations nor the 750 miles of connections between these two West Coast cities, since they are not as yet connected with the Bell System's east-midwest TV network.

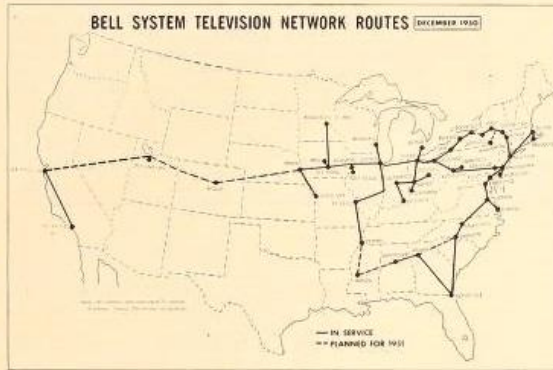
Extension of the radio relay between Omaha and San Francisco is expected to make such a connection possible before the end of 1951, AT&T predicted. Link will be used first for long distance telephonic communication but it is anticipated that the task of equipping it for video program transmission will be completed by late fall, available for coast-to-coast simultaneous TV broadcasts if the networks or the TV program sponsors order such service.

Other TV plans of the Bell System for 1951 call for linking Binghamton, N. Y., to the network by means of radio relay from a point near Schenectady; erection of a direct relay route connecting Charlotte and Atlanta; equipping an existing coaxial cable from Memphis to Birmingham for TV use and the addition of a number of new video circuits on existing routes.

Network Telecasting

In its review, AT&T set Dec. 1, 1945, as the date of the first post-war network telecast, when the Army-Navy football game was sent by coaxial cable from Philadelphia to New York for broadcast in the latter city. This temporary two-city hookup was replaced on Feb. 12, 1946, by the first permanent network installation — a north-bound coaxial link from Washington to New York, which was augmented with a second circuit, providing service in the opposite direction, two months later.

Philadelphia and Baltimore were joined permanently to the New York-Washington coaxial in October 1947 and a month later New York and Boston were connected



by the Bell System's first radio relay system, with eight intermediate relay stations between the two cities. Experimental at first, these circuits were put on a commercial basis May 1, 1948, after

the telephone company had filed a rate schedule with the FCC.

On Sept. 20, 1948, a midwestern hookup went into service, connecting Cleveland, Buffalo, Toledo, Chicago, and St. Louis by coaxial cable, with radio relay connections between Chicago and Milwaukee and between Toledo and Detroit. In January 1949 the eastern and midwestern networks were joined by a Philadelphia-Cleveland cable circuit which added Pittsburgh to the TV network en route. Wilmington, Providence, Albany, Schenectady, Utica, Syracuse, Rochester, Erie, Lancaster, Dayton, Columbus, and Cincinnati were added to the number of interconnected cities for TV program service during 1949.

Continued Expansion

During 1950 the network continued to expand. Memphis was connected to St. Louis by coaxial (Continued on page 58)

FOLSOM

Year-end Roundup

Cites TV's Record Progress in '50

TELEVISION progress in 1950 "outdistanced the progress of all of its previous years combined,"

Frank M. Folsom, president of RCA, said in a year-end statement released last week. "As 1951 bowed in, the New York metropolitan area alone had more than 2 million sets with an estimated viewing audience of 8 million men, women and children," he continued.

Television receiver circulation has increased 12 times in the past year, he said. Video now reaches 10 million homes and approximately 40 million people. The public spent \$1.5 billion for sets last year, representing an increase of more than 100% over 1949, the best preceding year in television. Set manufacturing facilities and production schedules were stepped up to such an extent that more sets were offered to the public in a single month than in the entire year of 1948, he said.

"Theatre television, with giant projections of special events on

screens of motion picture houses, began to spread across the country in 1950," his statement continued. RCA Victor installations in New York, Boston, Washington, Chicago and Los Angeles "was believed to form the pioneering basis for an independent theatre television network which would supplement regular film fare with special offerings to attract the public." Installations in 71 theatres, from Yuma, Ariz., to San Francisco, were planned by one big chain at year's end, the statement continued.

Set Production

During 1950, 70% of total RCA Victor production was of sets with 16-inch tubes, the "overwhelming choice," from 18 models offered, including three with 12½-inch tubes, 11 with 16-inch tubes, and four with 19-inch tubes.

Network facilities were extended and programs improved. NBC, when its present construction plans are completed, will have invested between \$35 million and \$40 million, the statement went on. And there are plans for acquisition of more top talent, and for morning network programming as sponsorship goes up.

"NBC's commanding lead in all

phases of television broadcasting is expected to increase as 1951 progresses. The plan is to provide entertainment of such quality and variety that increasing numbers of set owners will be attracted to the NBC network. At the same time, efforts will be made to provide the finest cultural and informational programs," the announcement said.

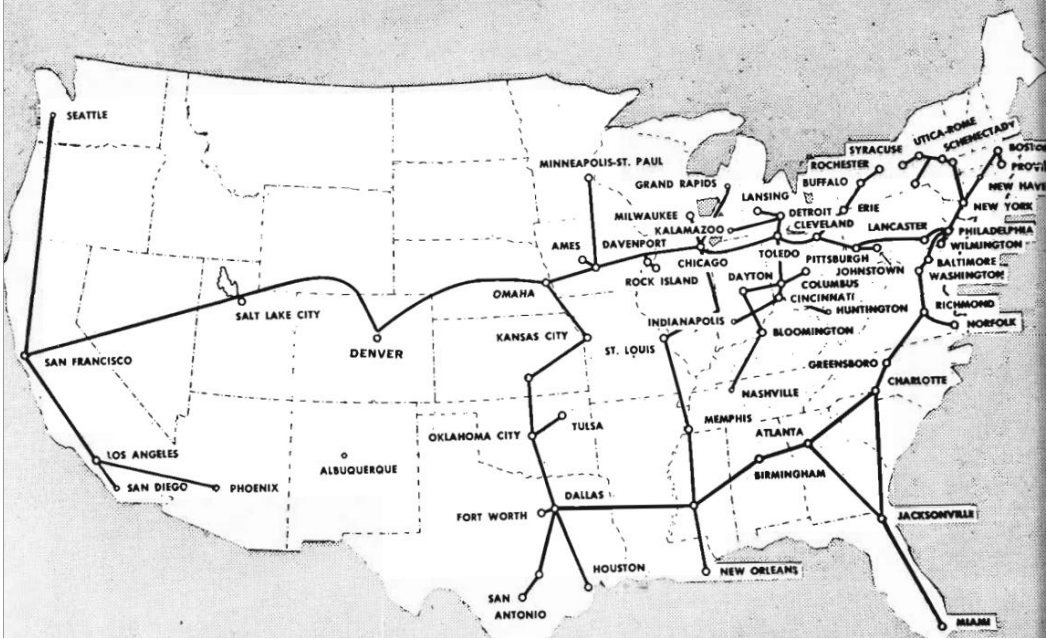
Among NBC "tasks completed," Mr. Folsom listed the building of a talent line-up for producing programs at the rate of 100 per week, the leasing and transforming of the Center and Hudson Theatres in New York, and the conversion of three radio broadcasting studios into production studios for TV.

Outside the United States, RCA-equipped television stations were opened in Havana, Mexico City, and Sao Paulo, Brazil, and plans for a Canadian station were being studied.

Meanwhile, Mr. Folsom said, radio continued to serve the public. Thirty-five million listeners every evening of the week was the average audience for the first half of 1950. The potential audience of families with sets in their homes comprised 95% of the population.

RCA scientific achievements of (Continued on page 58)

As you can see on the map above, Omaha was the furthest west television signals could go in January of 1951...by September, the coaxial and microwave route will make it to San Francisco and Los Angeles, where it will connect with the Pacific coast coax from San Diego to Seattle.



The AT&T map above is from 1952 and shows a great deal of new connectivity in the east too. The map below is the Pony Express route from the late 1860s...notice the similar routes of both?



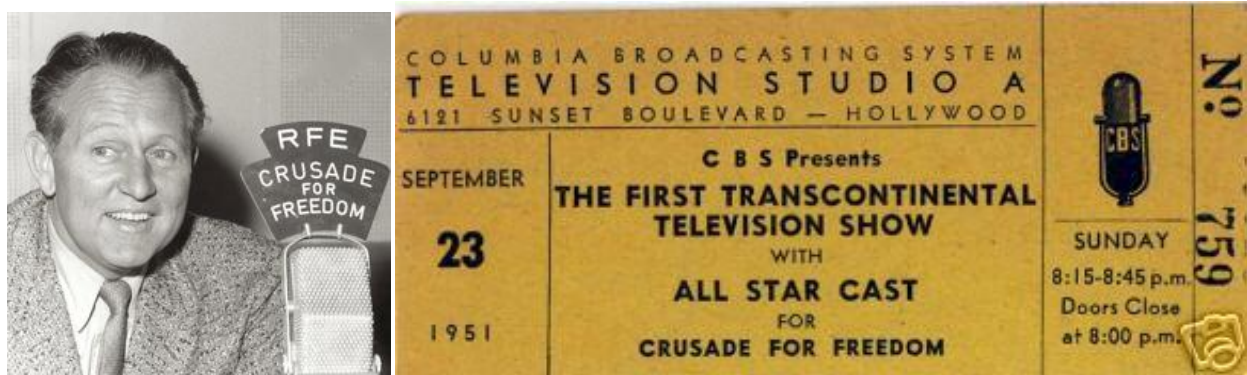
The First Coast To Coast Television Broadcast - September 4, 1951

<https://www.youtube.com/watch?v=VYNv8nphW5o>

On September 4, 1951, President Harry S. Truman's opening speech (video at link above) at the Japanese Peace Conference in San Francisco was broadcast across the nation, marking the first time a television program was broadcast from coast to coast. The broadcast, via then-state-of-the-art microwave technology, was picked up by 87 stations in 47 cities. It was originated by NBC but carried on all four TV networks - which at the time included Dumont, ABC and CBS.

Many think that the next coast to coast television broadcast was the November 18, 1951 Edward R. Murrow "See It Now" live coast-to-coast broadcast with a split screen view of the New York Harbor and the Bay Bridge in San Francisco. **As you will see below, that is not quite true.**

The Second Coast To Coast TV Broadcast - September 23, 1951



September 23, 1951: CBS Television "Marathon For Freedom" from Columbia Square.

Over ten million homes were with television sets in the United States in September 1951...about 24 percent of all American households. A 12-hour TV "Crusade for Freedom" program sponsored by the CBS Television Network, and pooled with the other television networks, took place on Sunday, September 23. Viewers called in contributions on behalf of the Crusade for Freedom campaign in support of Radio Free Europe.

The marathon featured top names in politics, business, theater, films and broadcasting. Television in 1951 usually came on the air at 4:30 PM. On this day though, operations began at noon. Newspapers declared "East Swaps TV with the West for first Time" and "TV East-West Hookup Aids in Crusader Drive."

This was the first "live" television program, as well as fundraiser, on a nationwide basis. Telephone contributions were coming in those areas where the program was aired live nationally for four-and-a-half hours and locally for 12 hours. For the first time, viewers on the West Coast saw New York and Washington live, and viewers on the East Coast could see Hollywood live.

The live television transmission was over the American Telephone and Telegraph Company's recently finished \$40,000,000 nationwide microwave relay system that spread from New York to Oakland, California. The NBC, Dumont and ABC television networks also aired special Crusade appeals on all its network programs that Sunday.

The purpose of the marathon was to gain moral and financial support for the Crusade's drive against communism, whose major effort was to build **Radio Free Europe**. At the link below is a video on the Crusade's Radio Free Europe studio construction in 1951 Germany.

<https://youtu.be/7m8JDhYAsdA?t=5m4s>

Ed Sullivan, who was once described as television's "best all around product spokesman," was scheduled to emcee the live entertainment program. At the last minute, Sullivan took ill and television personality Steve Allen replaced him. From 4:30 p.m. to midnight, Steve Allen cut in on network programming, introducing national figures who were supporting the Crusade.

From Hollywood, television and radio personality Art Linkletter emceed special half-hour segments that were relayed to the east coast to wind up the huge outdoor rally in Los Angeles. In Hollywood during the evening show, entertainers who manned the telephones included Bob Crosby, Rosemary Clooney, Vincent Price, and J. Carroll Naish.

Syndicated newspaper columnist Bob Foster wrote afterwards: "It worked. And how it worked...On the whole, the pictures were as clear, if not clearer, than most of local origin. It was a successful day all around and for West Coast tele-viewers it was the day we've been waiting three years for."

THE SAN DIEGO UNION

TV-RADIO

a-12 MONDAY MORNING, SEPT. 24, 1951

TOWERS PROVE WORTH

Microwave Show Reception Good

By ROBERT MacDONALD

Local television addicts got a chance yesterday to see just what the transcontinental microwave set-up is going to mean in the way of reception when two shows from New York were seen on Channel 8 — one microwaved, the other kinescoped.

Steve Allen and a gang of beautiful models did a "Crusade For Freedom" show from Manhattan which was wafted out here via the towers of the American Telephone and Telegraph Co., and it was sharp as a tack. Immediately following, "Irving Berlin's Salute to America" was shown on kinescope, and there was all the difference in the world.

This Sunday, from the stage of the El Capitan Theater in Hollywood, the first commercial telecast via the microwaves — Eddie Cantor on the Comedy Hour — will be televised, and New Yorkers will get a taste of the same treat.

To the left is a write up on the broadcast, **but note the last paragraph.**

Although the November 15 CBS "Stars In The Eye" program will be the third CBS coast to coast broadcast, it is actually the fourth as NBC will air "The Comedy Hour" (later the "Colgate Comedy Hour") live from the El Capitan Theater (later known as The Hollywood Palace), the next week.

Notice that the reception comparison of the live broadcast was much better than the local kinescope which followed.

The Third CBS Coast To Coast TV Broadcast - November 15, 1951

The next coast to coast broadcast for CBS was during the official dedication ceremony at the new Television City. At 9 PM Eastern, Saturday, November 15, 1951, CBS presented “Stars In The Eye”, live from Hollywood with most of the big CBS stars. **At this link is the entire show on kinescope, and just for fun, I have started it near the end and you won’t believe who the man at the desk is...it is future Supreme Court Chief Justice Earl Warren!** At the time, he was Governor of California, and here he is in a skit with Gracie Allen. The show starts with the cast of Amos ‘n’ Andy on their way to LA and tons of CBS stars appear in this one hour special directed by the great **Ralph Levy**, CBS’s top director. There is also a rare clip of “Life With Luigi,” and at the end, Jack Benny shows the two-ton scale model.

<https://youtu.be/KMVZAUiJhnw?t=50m14s>

The Fourth Broadcast - “See It Now,” November 18, 1951



That Edward R. Murrow video, from CBS Studio 41 at the Grand Central location, is at this link. Don Hewitt is behind him directing.

<http://www.youtube.com/watch?v=I7fu5M50Fe8>

Most think this was the second CBS coast to coast broadcast, but it was actually the third on the Tiffany Network.

This east - west link was made possible because of AT&T's new microwave radio-relay skyway, the first facilities to transmit telephone, radio and television across the United States by radio rather than wire or cable.

The new route, at the time the longest microwave system in the world, relayed calls and programs along a chain of 107 microwave towers, spaced about 30 miles apart. AT&T spent about three years building it, at a cost of \$40 million.

http://long-lines.net/documents/Radio_News_1147/f-cover.html

At the link above is a multipage Radio News article from 1947 about the New York – Boston microwave construction project, which AT&T used as a pattern for its trek westward. Below is a 1951 Bell ad about the accomplishment.



HOW *Radio-Relay* WORKS

The microwaves used for telephone transmission travel in a straight line. So relay towers, like those shown, are usually built on hilltops, averaging about 30 miles apart. Each tower picks up microwaves from its neighbor, and with complex electronic equipment amplifies and focuses them like a searchlight, then beams them accurately at the next tower. And hundreds of Long Distance telephone calls ride the beam at the same time.

New skyway spans nation with words and pictures

BELL SYSTEM *Radio-Relay* BUILT FOR LONG DISTANCE CALLS AND TELEVISION

There's something new on the national horizon! Bell Telephone construction crews have completed the last link in a coast-to-coast *Radio-Relay* system that is unique in all the world. Today, communications ride on radio microwaves, flashed through the air from tower to tower.

It was an historic event in 1915, when wires first carried the human voice across three thousand miles of mountains and prairie. By 1942, telephone messages

were carried across the United States by another means — cable, both underground and overhead. And now comes *Radio-Relay* to supplement wire and cable!

The new system is already in use for Long Distance telephone service and coast-to-coast television. This new skyway helps make America's vast communications network even stronger and more flexible. And it could hardly happen at a better time. The demands of defense are heavy and urgent.

BELL TELEPHONE SYSTEM



CBS Television City - officially dedicated November 15, 1952



Although the dedication was a three-day affair in mid-November, the first broadcast from Television City was actually on Friday night, October 3, 1952. Thanks to Joel Tator, here is a ticket to that first show and also from Joel, a ticket to the first show at NBC's brand-new Burbank Studios. Notice it was the next night, Saturday, October 4, 1952.



As I have mentioned several times, the CBS and NBC west coast history is very connected, both literally and figuratively. They both had to wait to be connected to the east with the new transcontinental radio and later, television circuits, but both were hell-bent on bringing new shows west from Hollywood and beating each other while they were at it. CBS opened Columbia Square just a week or so before NBC opened its new Radio City West at Sunset and Vine...CBS was also a day ahead of NBC in owning its first Los Angeles television station. CBS knew of NBC's plan to rush a show into the new Burbank studios and even though Studio 31 wasn't quite finished, CBS slid "My Friend Irma" in a day before.

From the August 28, 1950 edition of *Telecasting Magazine*, here is the first public mention of the new CBS Television City project. As you may have noticed, the need for new and added space for studios and production in Los Angeles began when CBS bought KNX radio. Plans for even more new studios at Columbia Square began the month after Columbia Square opened on April 30, 1938. In 1951, with the purchase of what would become KNXT-TV and the two large television studios in the north part of the 1313 Vine Street property, CBS got a little breathing room, but just enough to buy a couple of years.

Wait 'til you see the original plans for Television City!

CBS' TV CITY

\$35 Millions Project in L.A.

PLANS for a CBS proposed television city to be erected at present site of Gilmore Stadium and Hollywood Ball Park at Fairfax Ave. and Beverly Blvd., Los Angeles at estimated cost of \$35 million were announced last Wednesday by Howard Meighan, CBS vice president and general executive, West Coast.

Plans to be presented to city zoning commission Sept. 11 call for a "sandwich loaf" structure consisting of three long studio buildings, each 600 ft. long and 150 ft. wide, joined in middle by multi-storied service building; a 13 story administration building. Facing Beverly Blvd., 650 ft. long and 65 ft. deep containing 500,000 sq. ft.; and four smaller office buildings, three facing Fairfax Ave., and one facing Beverly Blvd. to accommodate agents and others allied with the TV center. It is estimated that the center will eventually employ 3,000 people.

Block Purchase Plan

The figure of \$35 millions for cost of its TV city does not include cost of 25 acre Gilmore area contracted for by CBS. Plans are to purchase the area in three blocks: first, 15 acres including Gilmore Stadium; second, four acres; third, six acres including Hollywood Stars Baseball Park.

Development of center will require at least seven years, Mr. Meighan revealed, since the Hollywood ball club has a seven years' lease on area. It was believed that construction on the general area would get underway soon, however, inasmuch as the law requires sub-

stantial progress within 180 days after a building permit is issued, in order to maintain the permit. Mr. Meighan further stated that it was possible that first studios might be completed by late 1952 or early 1953.

The network will seek a zoning change on Fairfax Ave. below Beverly Blvd. to allow constructions of buildings over 45 ft.; it

will further ask for changes in zone requirements calling for buildings to be set back 150 ft.

Thanks to David Schwartz, we are able to see the official CBS press release from December 28, 1950 that announces the start of construction at Television City. It also covers the transfer of the transfer of KTSL from Don Lee to CBS, which the FCC approved just the day before.

TV Develop.
from: PRESS INFORMATION
COLUMBIA BROADCASTING SYSTEM
485 Madison Ave., New York 22, N. Y.

December 28, 1950

CONSTRUCTION STARTS TODAY ON CBS TELEVISION CITY, HOLLYWOOD;
CBS ACQUIRES KTSL, LOS ANGELES, FOLLOWING FCC APPROVAL

Construction started today in Hollywood on the initial unit of CBS Television City, plans for which were announced last May by the Columbia Broadcasting System.

The new Television City is being erected on land known as Gilmore Island, in Hollywood near Beverly Hills. An elaborate functional and engineering survey of several months, designed to capitalize on past CBS experience as builders and producers of radio and television shows, and to take advantage of all foreseeable future trends in design and techniques, preceded start of construction today.

The first unit is being built on the site of the present Gilmore Stadium, which is being razed. The initial plant will cover more than four acres, and will consist of six studios and a six-story combination crafts and office building.

CBS also announced, following yesterday's approval by the Federal Communications Commission of transfer of ownership of television station KTSL, Los Angeles, from the Don Lee Broadcasting System to Columbia, that arrangements had been made for CBS to sell its minority interest in the Los Angeles Times-CBS television station, KTTV, to the Times-Mirror Company.

CBS plans to move the staff of CBS radio stations KNX and KNX-FM to the Don Lee-Mutual Building on Vine Street, Hollywood, as soon as alterations can be completed. The staff of KTSL also will be headquartered in the Don-Lee Mutual Building. CBS shortly will make

(More)

Columbia Broadcasting System ... 2

application to the FCC for permission to change the call letters of KTSL to KNX-TV.

The first CBS Television City unit is expected to be completed in 1952, and when its new studios go into operation they will originate network programs which will be transmitted directly by microwave relay to the East Coast and the rest of the CBS-TV network.

The first network studios designed and constructed from the ground up especially for television, the new CBS studios will combine the finest working conditions with the most modern equipment and facilities that television engineers and architects can design. They will include provisions for broadcasting CBS color television, which Columbia pioneered in 1940 and which last Oct. 11 was adopted by the FCC as standard for the industry.

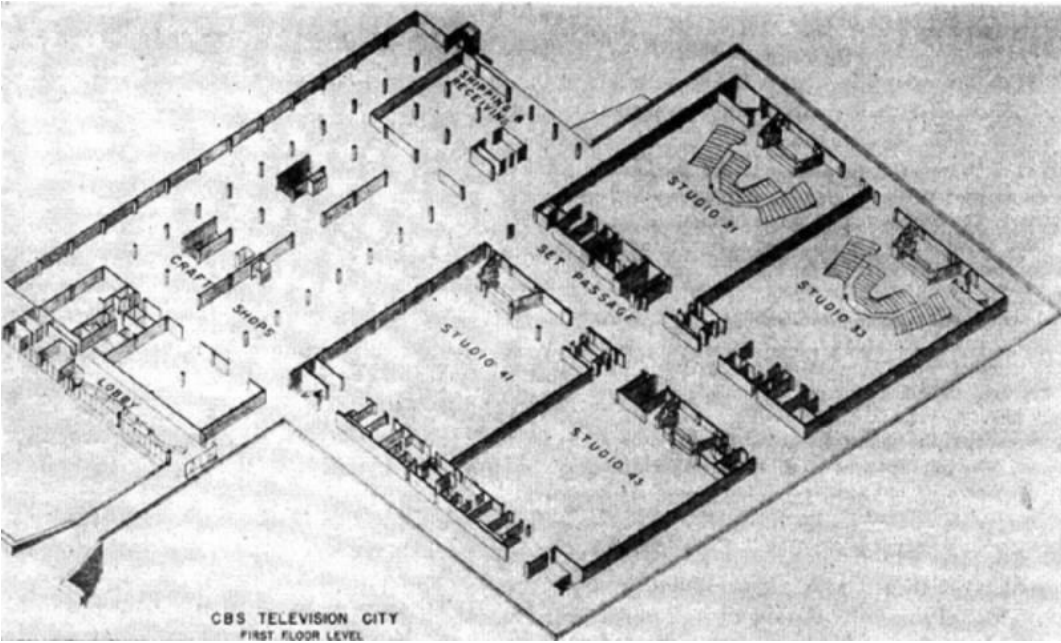
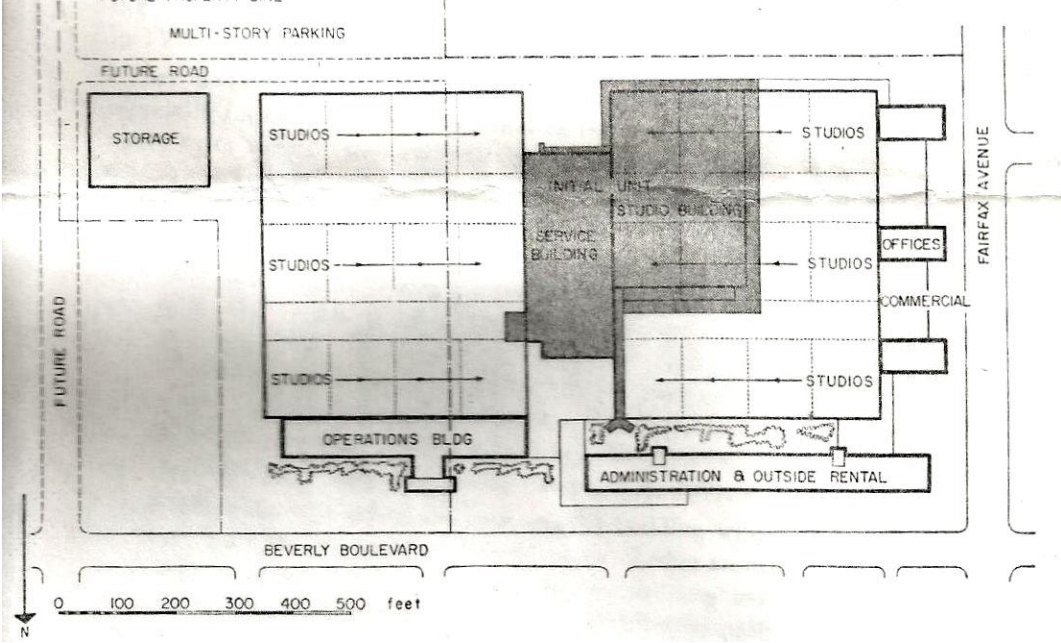
Pereira and Luckman are the architects and engineers for CBS Television City; the builders are the William Simpson Construction Company.

CBS will occupy more than half the Don Lee-Mutual Building, which was completed in 1948 and is one of the most modern radio network broadcasting plants in the country.

CBS' Columbia Square Buildings will continue to be headquarters for the CBS radio and television networks. The Vine Street building will be headquarters for KNX, KNX-FM, KTSL and the Columbia Pacific Network, as well as for the Don Lee Broadcasting System.

* * *

This (top) is the original plan for the new city size 24 studio complex. The dark area is what was called Phase 1 and is, in essence, the heart of the structure we still recognize today as Studios 31 and 33 and 41 and 43. Studios 31 and 33 are at the top and 41 and 43 at the bottom of the shaded area.





Above is the artist's rendering of what the 24 studio complex would have looked like had CBS gone ahead with its original plans. Below is how the property looked before CBS began construction, with Gilmore Stadium (lower left) as the site of the new Phase 1 building.



At the link <http://www.cbstelevisioncity.com/gallery> is a great Gallery at the Television City site, with tons of rare photos of Television City being built. Also on that Gallery page are superb images of CBS productions, shows and stars. **Thanks to our friend Jim Hergenrath, who has done a fantastic job as TVC's resident historian and curator,** the site has hours of fascinating information to browse, **including the ultimate list of which stages the many classic shows came from, going all the way back to 1953.** <http://www.cbstelevisioncity.com/shows>

From October of 1950 (left) and February of 1952, here are a couple of progress reports.

CBS TV CITY

Construction Begins in L. A.

CONSTRUCTION of the first unit of CBS' proposed \$35 million Television City in Los Angeles at Fairfax Ave. and Beverly Blvd. [BROADCASTING • TELECASTING, May 29, 1950], got underway last week. The initial section, being erected on the site of the present Gilmore Stadium now being taken down, will cover approximately 5 of the 15 acres already acquired by the network on that area. It will consist of six studios and a six-story combination crafts and office building.

Completion of this first project is expected by early 1952 at which time network programs will be originated from the studios, to be transmitted directly by microwave relay to the East Coast and the rest of the CBS-TV network.

Studios, promised by the network to "combine finest working conditions with most modern equipment and facilities that TV engineers and architects can design," will include provisions for broadcasting CBS color TV. Pereira & Luckman, Los Angeles, are the architects and engineers for the new project. William Simpson Construction Co., Los Angeles, is the builder.

As soon as arrangements are completed for the KTSN (TV) transfer (story page 19), CBS will move the staff of its Hollywood outlet KNX-AM-FM and the Columbia Pacific network to the new Mutual Don Lee Building on Vine St. The KTSN staff as well as that of Don Lee network remains in the building. Application will be made to FCC by CBS to change call letters of the TV station to KNX-TV.

CBS will retain Columbia Square studios as headquarters for network radio and television.

CBS TV CITY

First Phase Set Oct. 1

SIX-STORY engineering building and four studio unit of CBS Television City in Los Angeles will be ready for occupancy by Oct. 1, Jack L. Van Volkenburg, the CBS TV president, announced last Monday.

This is the initial unit of the center, now under construction and more than 30% complete at Beverly Blvd. and Fairfax Ave.

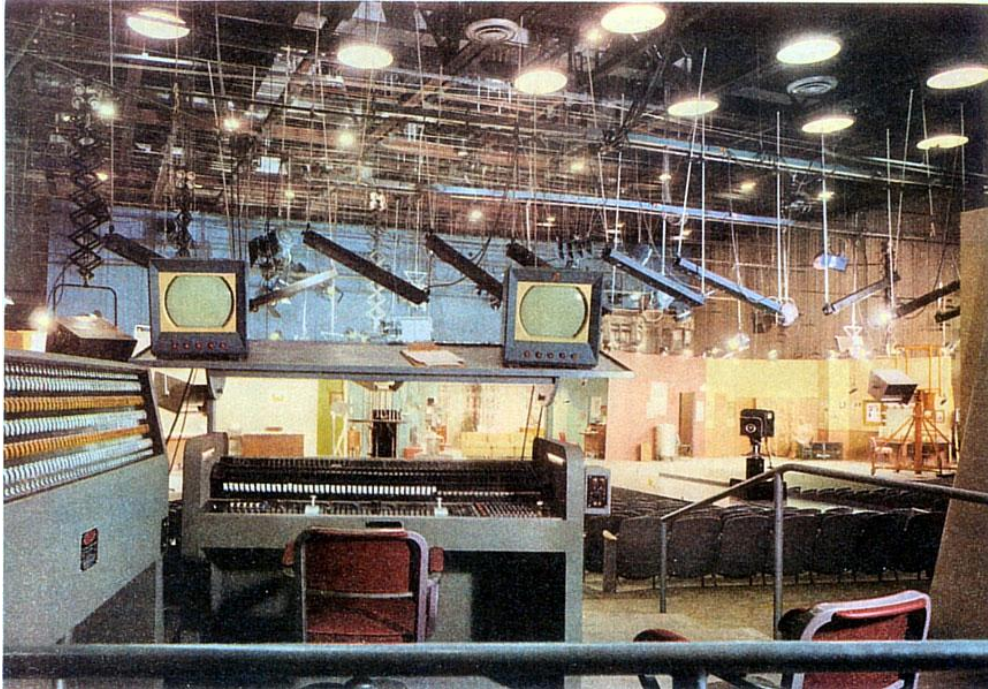
Mr. Van Volkenburg revealed details for the first time at a Hollywood news conference. Among the details: Cost of the initial plant reportedly will be \$8 million unequipped; it will cover 15 acres of a 35 acre tract; each studio will measure 12,100 square feet with two equipped for audiences of 350 each; walls separating audience and non-audience studios will be flexible to permit conversion to any size to meet programming demands.

The entire project, when completed, will be the first of its kind ever built for television and will represent an investment of more than \$35 million. The CBS Television City will cover 25 acres and include a 13-story permanent administration building of 600,000 square feet.

Administration building of the initial plant will have 35,000 square feet of floor space with conference rooms for writers, directors, producers and other craftsmen. Adding to spacious dressing rooms, there will be three rehearsal halls, measuring 4,550 square feet each. The new-type "sandwich loaf" structure of the initial unit was blueprinted after more than 50 attempts by architectural engineers William Pereira and Charles Luckman, to come up with a Television City design acceptable to network executives, it was pointed out.

The stress on flexibility, according to Mr. Van Volkenburg, is to permit expansion or change along with the "growth and development of television without even losing its advantage of rapid, economic production."

A significant shift in content also came with the introduction of Los Angeles programming. New York-based network comedy and variety shows had more of a Yiddish flavor, while programs from the west did not. Another shift came in Television City's production ability. In the below photo of Studio 33, notice how wide the stages were. The stage width allows multiple interiors to be set up in a row, while in most NY studios that lacked this kind of space, scenery and sets were often on opposite walls and wrapped around the stages.



Now This Is Must See TV! At the links below are parts 1 and 2 of Edward R. Murrow's great video tour of Television City. Below that is the full "Playhouse 90" presentation of *The Comedian*, starring Mickey Rooney and Television City! Directed by John Frankenheimer, this shows us a lot of what I think was done in Studios 31 and 41 in 1957. Live television at its best!

<https://www.youtube.com/watch?v=Q5YdyY8IM9M> Part 1 TVC Tour: In this part, we'll see the extensive state of the art lighting in Studio 31, Art Linkletter's show in Studio 41, and Jack Benny rehearsing upstairs in the space where "The Late, Late Show" is now done. We'll also see 'My Friend Irma' in production...that's the best part!

<https://www.youtube.com/watch?v=MF-GDPNgITc> Part 2 TVC Tour: In the second half, we continue with Jack Benny rehearsals, but quickly move to the huge scenery and paint shop. Around 4:15, we'll visit camera maintenance and get up close and personal with a new RCA TK-11. After that, we go to Telecine, see a fabulous custom patch panel, and at 9:00, we get to my favorite part. We'll get to spend about five minutes on the set of 'My Favorite Husband' for camera rehearsals in Studio 33.

<https://www.youtube.com/watch?v=g9vdpFeiS2A> "The Comedian"

Television City's Official Dedication"...November 15, 1952



Press Information
485 Madison Ave., New York 22, N.Y.

TV Development

November 5, 1952

LOS ANGELES MAYOR PROCLAIMS "TELEVISION CITY DAY" NOV. 15
TO MARK OFFICIAL OPENING OF VAST NEW CBS TELEVISION CITY

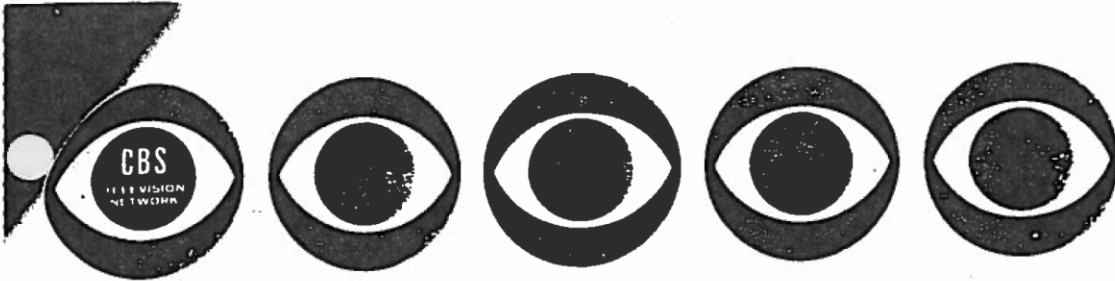
To mark its official opening, Los Angeles Mayor Fletcher Bowron today called for city-wide recognition of CBS Television City, multi-million-dollar TV plant, when he presented an official proclamation to Charles Glett, CBS Hollywood Vice President, denoting Nov. 15 as "Television City Day."

Ribbon-cutting ceremonies attended by civic and business dignitaries will be held at the gigantic TV development located at Beverly Boulevard and Fairfax Ave., with Mayor Bowron doing the official snipping with solid gold scissors.

"When CBS Television City opens its doors on Nov. 15 it will signalize an event of tremendous importance to Southern Californians, as well as to television viewers across the nation," the mayor said.

"Just as the first motion picture camera grinding away in a vacant lot in what is today Hollywood marked the beginnings of newer and greater things for the Southland, so will CBS Television City mean prosperity, more employment, a more beautiful city and increased tourist trade for the benefit of all."

(More)



Press Information
 Television City, Hollywood, Calif.

For The Record

Construction on CBS Television City in Hollywood began on Dec. 28, 1950. It started regular broadcasting operations on Oct. 3, 1952, with "My Friend Irma." Formal dedication: Nov. 15, 1952.

* * *

Glass Walls

The four-story unit of CBS Television City serving as the administration and services building has exterior all-glass walls of 12,000 square feet -- one of the largest installations ever made.

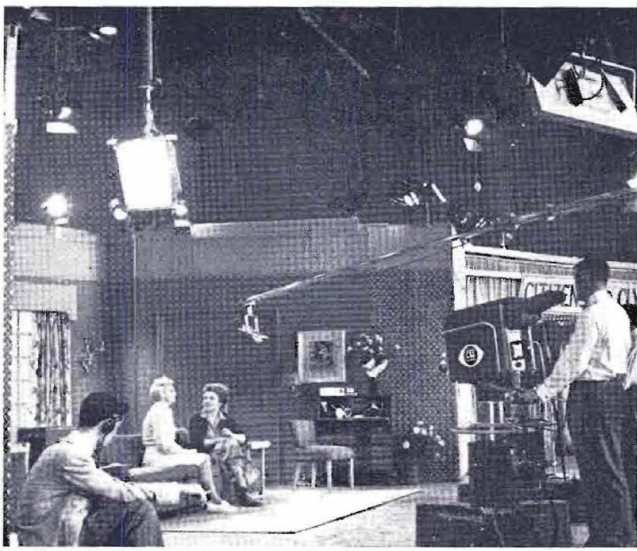
* * *

Floor Space

There are 374,620 square feet of floor space, including passages, in CBS Television City -- equal to 8½ acres.

* * *

(MORE)



TYPIFYING the elaborate facilities of CBS Television City is this one corner of the huge Studio 31 where a scene from My Friend Irma is in rehearsal. Studio 31 is one of the four giant studios in the video plant.

CBS TV CITY Three-Day Dedication Climaxed Today

TODAY (Monday) marks the climax of a three-day dedication of CBS Television City in Hollywood, which began Saturday morning with a two-hour parade concluding with the raising of the American Flag over the building. An hour-long coast-to-coast telecast (9-10 p.m. EST Saturday) presented most of the network's top stars, along with civic officials. Sunday was open house day for representatives of industry, government and the entertainment world. Celebration concludes this evening with a banquet honoring CBS, given by the West Hollywood Chamber of Commerce in cooperation with leading civic and business organizations of Los Angeles.

The 15-acre Television City, said to be the largest as well as the newest plant designed especially for TV, contains 374,620 square feet of floor space. A core of four gigantic studios, each measuring 12,100 square feet of floor space, plus its own make-up and costume rooms, is served by set design facilities, carpenter and paint shops, set storage space and property rooms, organized on an assembly line production basis. Nearby are three rehearsal halls of 2,550 square feet size apiece, plus dressing rooms for 208 performers. The Administration Building, a 35,000 square-foot office area, includes conference rooms and other facilities for writers, directors and producers.

Designed by William L. Pereira and Charles Luckman, who drafted and discarded some 50 sets of plans in the 18-month process, the CBS Television City with its four huge studios has a capacity of originating 28 hours of live TV shows a week, about half as much as the combined output of all 18

CBS-TV studios in New York. Moveable walls permit easy changes in size and shape of studio stages, with audience space, currently accommodating 350 people, readily altered or eliminated altogether if need be. Even the building walls can be moved as much as 300 feet.

More than 3,386,000 pounds of structural steel and 190 miles of heavy steel reinforcing enough concrete for an 8½-mile highway, four oversize freight elevators of 7,500-pound capacity each, 12,000 square feet of exterior glass walls, 10,000 yards of translucent rayon draperies, 155,800 square feet of acoustical material, two million watts of electrical lighting (enough for 275 night baseball games), an outside storage yard covering 11,000 square feet, about three acres of lawn, parking facilities for 710 cars, 1,200 lineal feet of outside fencing—those are a few of the components that go to make up CBS Television City.

WJZ-TV Plans Telethon

WJZ-TV New York will present a 16-hour telethon titled *Celebrity Parade for Cerebral Palsy* beginning Dec. 6 at 10 p.m. EST and continuing until 2 p.m. Dec. 7. More than 100 entertainers are expected to appear in the performance, designed to aid over 50,000 cerebral-palsied children and adults in New York area.

12:00
1:00
2:00
3:00
4:00
5:00
6:00
7:00
8:00
9:00
10:00
11:00
12:00
WTOP
WNBW
WMAJ

On the Air CBS Television City Bows Tomorrow With Gala Show

By Harry MacArthur

The publicity department of the Columbia Broadcasting System has been working itself up into a rare lather for the past several weeks. It has been whirling madly, spouting flames and smoke, flinging ukases, telegrams, flashes, statements, bulletins, feature stories and yelps of delight in all directions. The climax of all of its wild activity will come tomorrow night when the new CBS Television City in Hollywood will be formally unveiled.

Television City has been in use for some weeks now. "My Friend Irma" was the first show to come from there, when it returned for this season. So this debut will be for some a bit like that of a girl who is given a coming out party to introduce her to the boys and girls she has grown up with. But that doesn't prevent CBS from lashing itself into a fury of excitement over the occasion. It has even persuaded California's Gov. Earl Warren and Los Angeles' Mayor Fletcher Bowron to join in the festivities. Gov. Warren is a straight man for Gracie Allen on the dedicatory show. Mayor Bowron is entering into the spirit as fully as a network could ask. He already has declared tomorrow "Television City Day" in his domain, by official proclamation. Tomorrow he will officiate (with solid gold shears) at the ribbon-cutting ceremonies and ride in Jack Benny's Maxwell on the gala show to follow.

One advance report on this show indicates that complete hysteria is not far off. Old timers in Hollywood, it says, "say that the excitement about the dedication of CBS Television City is something like that which gripped the town back in 1908 when the first feature film, a 1,000-foot one-reeler, 'The Count of Monte Cristo,' was shot out there on empty lots." This same report brings word that Hollywood stars, both movie and TV (but not M-G-M, of course) are clamoring for tickets to the ceremonial telecast. Television City "is the new glamour city of the film capital, and everybody who is anybody wants to be seen at the broadcast which will dedicate the new plant." Jack Benny will be host on the dedicatory show, which you can see here tomorrow from 9 to 10 p.m. on WTOP-TV. A couple of dozen CBS stars are slated to take part in "the biggest, most star-studded production in the history of television."

In addition to Benny, those on hand will be Eve Arden, Lucille Ball and Desi Arnaz, George Burns and Gracie Allen, Eddie (Rochester) Anderson, Bob Crosby, Cass Daley, Art Linkletter, Tim (Kingfish) Moore, Alvin (Amos) Childress, Spencer (Andy) Williams, Marie Wilson, Cathy Lewis, Gisele MacKenzie, J. Carrol Nash, Alan Young, and, of course, others. CBS is moving out virtually en masse for the ceremonies, with Board Chairman William S. Paley, CBS President Frank Stanton and CBS Television President J. L. Van Volkenburg heading a full fighting division of vice presidents and other executive paratroopers. CBS also is transporting several score newsmen to Hollywood to impress them first hand with Television City. The new plant is not without its significance. It is the first such facility built expressly to meet television's demands. Producers working in it will be limited only

says. And their budgets, CBS might add. Another significance is that Hollywood obviously is more prominent in the thinking of the network's executives than it used to be. Says Mr. Van Volkenburg on this matter: "Today there are about five to seven hours a week of live network programs originating from Hollywood, on all networks. Television City alone has a production capacity of 28 hours weekly." "Amos 'n' Andy," who have been in radio longer (28 years) than CBS (21 years), will be conducting some festivity of their own on the network Sunday night. They will be doing their 10,000th "Amos 'n' Andy" radio broadcast. Actually, Freeman (Amos) Gosden and Charles (Andy) Correll made their first radio appearance in 1920. It was on an experimental radio station in New Orleans and it is still a moot question whether or not anyone heard them. No one has come forward to claim the honor, at any rate. Gosden and Correll are certain that they were not, as some in the industry was contending, what Marconi first heard when he invented the wireless. That 1920 broadcast was absolutely the first. It was not until 1924 that they got a steady radio job at WGN, in Chicago. Two years later they started a nightly show titled "Sam 'n' Henry." In 1928, without the name, they moved to WMAQ, Chicago, and became "Amos 'n' Andy." In August, 1929, they went network and immediately won two places in the broadcasting record books. Theirs was the first 15-minute program on the air and the first nightly continuity broadcast.

There was a long period, when they were on every night, when everything else came to a standstill when "Amos 'n' Andy" came on the air at 7 p.m. A wag out in a Middle Western city even suggested that they put radios on the trolley cars to avert the drop in business between 7 and 7:15. He thought he was joking.

Highlights

- 8:00, WRC—Your Hit Parade: Kitty Kallen visits.
- 8:30, WGNM—Library of Congress Concert: The concert is broadcast from Coolidge Auditorium.
- 9:00, WRC—Best Plays: Althea MacMahon and the original Broadway cast are heard in Jean Giraudoux's "The Madwoman of Chailiot."
- 10:00, WOL—Mental Health: Dr. Roger S. Cohen and Dr. Albert E. Marland discuss "Who Visits a Psychiatrist?"
- 10:00, WMAJ—Cavalcade of Sports: Dan Bucceroni meets Danny Nardicio in a heavyweight bout.
- Television Today.
- 8:30, WNBW—Gulf Playhouse: Wendell Corey stars in "The Duel."
- 9:00, WTOP—Playhouse of Stars: Robert Hutton and Colleen Gray star in "The House of Pride."
- 9:30, WMAJ—Tales of Tomorrow: Olive Deering and Donald Buka head the cast of "The Camera."
- 10:00, WNBW—Cavalcade of Sports: Dan Bucceroni meets Danny Nardicio in a heavyweight bout.
- 10:00, WTTG—Twenty Questions: Patty Berg visits.
- 10:45, WNBW—Greatest Fights: Films of the Rocky Marciano-Lee

MORE TV PROGRAMS TO ORIGINATE IN HOLLYWOOD

By WAYNE OLIVER

NEW YORK (AP)—The boss of Columbia Broadcasting System video programs expects that up to half will shift to the network's new 12-million-dollar Television City in Hollywood.

Hubbell Robinson Jr., program vice president of C.B.S.-TV, says the swing to Hollywood will be due "to the very simple fact that there's an enormous reservoir of talent there."

"And I don't mean just performing talent," he adds, "but also writing, producing and directing talent. Obviously we want to use it."

At the same time, Robinson scotches any idea that New York will become a deserted city so far as TV is concerned, and says he doesn't expect either it or Hollywood to have any clearcut claim to the title of video capital of the nation.

News From New York

"News and public affairs presentations inevitably will center in New York," he declares. Because of New York's

Tv-Radio

THE SAN DIEGO UNION SAN DIEGO 12, CALIFORNIA Sun., Nov. 9, 1952 c-7

wealth of legitimate theater talent, he expects many dramatic shows to continue to come out of New York.

"I have a feeling we will dip into that more and more and use it much more widely than radio ever did."

And because of the three-hour time difference, Robinson expects early morning programs to be mostly from New York.

Work Expedited

However, he says the New TV City in Hollywood, first project of that scope ever designed specifically for television, will be a long step forward in show production, with big savings in time and money.

The new project is scheduled for formal dedication next Saturday, although it already is in use for some shows.

Scenery will be kept downstairs and can be delivered in minutes by special elevators to the door of any one of the four giant studios. The electronically controlled lighting system will make it possible to light a set in a fraction of the time now required.

And the studios themselves are expected to be a big improvement as, Robinson says, "a lot of New York theaters are archaic even for the theater, and for television are only adaptations at best."

Programs for World

Robinson's forecast on percentage of shows coming out of Hollywood is "up to 40 or 50 percent in the next year or so."

Probably the closest approach to an international radio network is Towers of London, program producing firm headed by 32-year-old Harry Towers.

His programs are heard throughout the world. He sells British programs in the United States and U.S. programs abroad. He produces sponsored programs for Radio Luxembourg that are beamed to listeners in Britain, where commercials are banned on the government-owned B.B.C.

Transcriptions Made

Towers is a slight young man, talks with a British accent but acts more like an American advertising executive in high gear. He flits as casually back and forth across the Atlantic as a commuter riding to and from work, and travels "about 100,000 miles a year to keep my talent and sponsors happy."

His programs are produced mostly in the form of transcriptions that can be used either by a single station or broadcast over a network.

Towers shows heard in this country include "Horatio Hornblower" on C.B.S., "The Adventures of the Scarlet Pimpernel" on N.B.C., "The Gracie Fields Show" and "The Black Museum" on Mutual. His "The Lives of Harry Lime" is sold directly to U.S. stations.

Towers says his firm handles more than 80 percent of all American programs sold outside North America. He finds "that just as in the United

States you can sell a program twice as quickly if it has a name people know." Consequently, he adds, programs featuring movie stars go well overseas where they have become known through their films. Not all are English language shows, however, and Harry Lime, for instance, has French, Dutch, Italian and Swedish versions.

N.B.C.'s next TV opera pre-

sentation will be Leonard Bernstein's "Trouble in Tahiti" next Sunday . . . Humorists Bob and Ray have become a regular feature of the Monday and Thursday telecasts of the early morning program "Today" on N.B.C.T.V . . . Marc Danels, who directed "I Love Lucy" last season, has become director of "I Married Joan," the new N.B.C.T.V film series.

When "My Friend Irma" aired from Television City in October, Studio 31 was not actually finished. By November 15, the facility was finally finished, and that day was proclaimed "Television City Day" by the mayor of Los Angeles. As part of the celebration, *Variety* did a huge special spread on the facility. Thanks to Robert Waldman, that multipage section follows below. All of the stories are Television City stories.

Wednesday, November 12, 1952

VARIETY

RADIO-TELEVISION 27

TV's Newest Milestone—Pattern for the Future

By J. L. VAN VOLKENBURG
(President, CBS, Television)

With the huge expansion in the number of interconnected markets, and the lifting of the freeze on new station licenses by the Federal Communications Commission this year, television has reached one great milestone in its geographic growth as a national medium. With the vastly important role that television has played in national affairs this year, too—from General Eisenhower's first speech as a Presidential candidate at Abilene, Kansas, on through the political conventions, and the election—television has more than demonstrated its arrival as a mass communications medium as well. And now, with the formal dedication of CBS Television City in Hollywood—the world's largest and finest facilities uniquely designed to meet the needs of this growing medium—television has reached its newest milestone.

Each of the important events of 1952 are closely interrelated. The number of interconnected markets and the growing number of stations, the demonstration of television as a tremendous social and political force, all point to the fact that the broadcasting industry must now face newer and greater obligations for providing the kind of programming that takes into account its vital role as a truly national medium.

Along with the rest of the industry, CBS Television long anticipated the day when the two major points of program origination—New York and Hollywood—would be linked together by transcontinental facilities providing for a two day flow of programs. Yet, CBS Television took the first important step toward providing the framework within which network broadcasting can best function. This step was the building and completing of CBS Television City as a pivotal point of network operations in Hollywood. As a result, for the first time television now has production facilities precisely designed to meet its huge demands.

Every stick and stone and pane of glass that went into Television City's building was planned with a single purpose—to furnish the best and most efficient staging of live television that could be found anywhere in the world. The actual layout of this gigantic plant makes for an impressively fluid and flexible floor plan, capable of almost instantly adapting itself to any production requirements. Through thoughtful design, facilities for both audience and production alike are provided. The entire complex includes a parking garage, including several construction



J. L. Van Volkenburg

So Proudly We Hail

By WILLIAM S. PALEY
(Chairman of the Board, CBS, Inc.)

We are naturally very proud of our new Television City; proud because of its technical excellence and beauty, and proud because our faith in the growth and development of television which lay behind the early planning of this project, seems wholly justified. We know that CBS Television City will give more efficient tools and more pleasant working conditions to the creative skills and artists responsible for our Hollywood originations. We hope, in addition, it will give impetus to ever better programs and that it will prove to be a symbol of our determination to provide the American public with the best television service in the world.

A Tool for Talent

By HUBBELL ROBINSON, JR.
(CBS-TV V.P. and Director of Network Programs)

If you laid all the words eulogizing the mechanical marvels of Television City end to end, you would have a pile as massive as that structure itself. The opportunity it offers in efficiency, economy and more imaginative, more dramatic use of the television medium makes the word "impressive" seem puny.

But the potential magic this architecture houses is also a staggering challenge. For if the dream it symbolizes is to become reality, the crew who will work there must match the achievements of the builders who work with steel and mortar and draw miles of cable, wire, lights, etc.

Television is the mechanical marvel of this century. Creatively at least, of its highly articulate and unrelentingly vociferous critics, it is something short of marvelous. Jack Gould of the New York Times, an eloquent and able dart-slinger, took all phases of the industry most severely to task in a recent Sunday piece. He toted it all up in the phrase "Let's face it. Television is getting pretty bad."

Well, let's face it—some of television is getting pretty good. But it seems to me at least, that some of it is also pretty good—not as good as it should be, not as good as it can be, but, nonetheless, pretty good. Each week it has moments of high good humor, of fine-tempered railery. No need here to detail chapter and verse. But to name just a few...



H. Robinson, Jr.

If You'll Pardon a Cliche, The Show's Still the Thing

By HARRY ACKERMAN
(CBS-TV V.P. in Charge of Network Programs, Hollywood)

On Saturday, Nov. 15, Jack Benny will park his car the fit Maxwell or Cadillac in the talent parking area at nammoth new CBS Television City in Hollywood.

He will walk a few steps to the talent entrance where he will check his cobwebbed coin purse with a guard, who will put it in a locker and hand Jack the claim ticket.

Benny then will stroll a few more steps down the corridor to his private dressing room, furnished functionally but tastefully with wardrobe closets, dressing table, mirror, lounge and wash basin.

After changing clothes, Jack will step around the corner to the make-up rooms where everything is provided for a star's appearance on television.

He will take a passenger elevator to the third floor rehearsal halls—each of which is 60% of the actual stage area—for final rehearsals of a special one-hour star-laden show which will officially dedicate the vast new video temple on a coast-to-coast television hookup.

When it's time to go on-camera, Benny will again take the elevator to the 12-100 square-foot studios immediately below the rehearsal halls for final run-through and actual telecast.

All in all, Jack's itinerary from parking lot through show production marks one of the most convenient strolls ever enjoyed by a star in television—somewhat less in duration and easier on the shoe-leather than the parsimonious Benny's infrequent trips to the dank recesses of his vault room.

And Benny's movements through CBS Television City will be multiplied many times by the raft of CBS-TV talent who will appear on the special inaugural show with him—in drawer CBS video stars such as Burns and Allen, Bob Crosby, Cathy Lewis, Marie Wilson, Eve Arden, J. Carrol Naish, Art Linkletter, Cass Daley, Eddie "Rochester" Anderson, Lucille Ball, Desi Arnaz, Alan Young, and Tim Moore, Spencer Williams and Alvin Childress, of CBS-TV's "Amos 'n' Andy."

Method in Madness

CBS Television feels there is a method in all this mad madness of designing a building that fits the talent like a former's hand.



Harry Ackerman

requirements, and administration—are all housed efficiently within a single unit.

28 Hours a Week Capacity

Out of this streamlined operation will come lower production costs. Yet, one of the most important gains to be derived from Television City is the wealth and variety of live network programming which will originate from the Coast.

The great audience response to Hollywood-originated live programs—such as "Jack Benny," "My Friend Irma," Art Linkletter's "House Party" and "Life With Luigi," to name a few—amply indicates that the full utilization of talent, as well as geographic dispersal of production, is a healthy thing.

Many new stations have already built fine facilities of their own, such as WCAU-TV in Philadelphia, and others. Before long many television stations will be planning and constructing additional facilities.

In addition to Television City's role in creating affordable, top quality network programming, the architectural and engineering achievement can surely help the television industry reach a new standard of practical operations which will add immeasurably to the realization of its goals as one of the most important cultural developments in American history.

Lore-Laden Site

CBS Television City's 25-acre tract is part of Gilmore Island, which is no more an island than Times Square is a square. They're both areas within a metropolitan area.

In 1880 Arthur Freeman Gilmore came to California from Mercer County, Ill., bought the house and 256 acres, started dairy farming. In 1901, digging a well, he struck oil and developed a rich oil field which flourished until about 25 years ago.

Earl, son of Arthur Gilmore, was born in the adobe house in 1887. It was Earl Gilmore who developed Farmers' Market, Gilmore Stadium, Gilmore Field, the Gilmore Drive-In Theatre and the Pan-Pacific Auditorium.

General's own have critics which quality as highly. The problem most simply put, is to try to grade all television product up to its best and to try to make that best better.

Those talents extend far beyond the actual performers. They must include writers, directors, producers and executives with the vision and courage to invest in these people and then encourage them to protect them and guide them to the goal we must reach if television is to continue to mature and be healthy.

Right now, television has a corner on American recreation. If it is to hold that corner, it must also get a corner on as many and as varied creative talents as it can lure into the fold.

When Thomas Jefferson expressed abiding faith in the ability of the American people to arrive at the right answers, of their own free will, Nielsen, Trendex, A.R.B., and other professionals were over 100 years from even being the proverbial light in their fathers' eyes.

Public a Dependable Judge

But their findings indicate that in the long run, the American public is a pretty dependable judge of what they want in the way of entertainment.

There is, currently, a large hue and cry in the trade and public press about quiz shows and cr'ime shows. Yet, it is of some significance, that the public has never embraced either of these forms of entertainment passionately enough to land them in the first 10 most popular radio and television shows, over any protracted period of time.

In the field of public service and information, it is quite true that television, like radio before it, devotes far less time, percentage, to programming in this area than to projects in the straight entertainment field.

On Nov. 9, we launched "Omnibus" in association with The Ford Foundation. As these words were written, the first performance had not yet taken place.

And I think it is worth noting that successful projects in this field are not easily come by. We have three new public service shows in preparation. Roughly six months have already been expended on two of them and the third will take many additional months if it can be made to jell at all.

This whole area of programming requires a particular sensitivity. This, too, takes writers. There is, however, a vast important area needing hasty improvement in the dramatic field.

The Ultimate in Push-Button Entertainment Needs Writers, Too

By CARROLL CARROLL

Hollywood. Have recently had the pleasure of being escorted through the new West Coast TV plants of both NBC and CBS. CBS is on Beverly Boulevard in the center of an unincorporated no-man's land surrounded by the City of Los Angeles.

Each TV setup is full of machinery and gadgetry so complicated it can only be understood by a team of MIT Profs and yet all this stuff is so mechanically devised that it can be controlled by a high-school boy. This brings up—as one solution always raises another problem—the job of finding someone who can control a high-school boy.

It is important to think about this at a time when people whose business it is to criticize—a sound and important function, necessary to the growth of everything—are beginning to take pot shots at the quality of entertainment offered to the mounting army of people who nightly sit, as if hypnotized, staring back at a one-eyed monster that's chewing into their wallets atrophying budgets to the tune of one payment a month.

Those Preconceived Conclusions

While there have been recent surveys to prove that the interest in TV does not wear off, it is hard to believe that

TV Costs More, But It's Worth More & Does More

By FRED M. THROWER (CBS-TV V.P. and Director of Sales)

The most significant thing to me about the opening of CBS-TV's new Television City in Hollywood is that it once again demonstrates the faith the network has in the future of television as an advertising medium, and in particular, in the future of CBS Television City.



Speaking of the future of television, I was recently exposed to the results of a thorough and searching inquiry into tomorrow's dimensions of television put together by McCann-Erickson and very ably presented by Sidney Dean of that organization.

As might be expected, the presentation points out that 125 markets will cost a lot more than the present 63, and as TV set ownership increases in the next few years, the cost per thousand potential circulation is expected to decrease appreciably.

Television costs more but it is worth more because it does more. Surely television which affords eight plus sound plus action, plus product demonstration, cannot be compared with static media.

How the Ad Dollar Is Spent

In 1952, the total national advertising dollars being spent, in the five general media, are running at an annual rate of two billion seventy-five million dollars.

Table with 2 columns: Dollars in millions, Per cent. Total: 415, 20

these are anything but the findings of wishful thinkers who misread their data to verify a preconceived conclusion. To believe there is no wearing off of interest in TV is to argue against the law of diminishing returns. Nothing in this world grows more valuable with use. Everything has its peak. With some things it's when they're new. Other things... mostly living and growing creatures... reach a maturity and then decline. Everything wears out and familiarity breeds, if not contempt, at least condescension. The overindulgence of every honeymoon wears off.

There is little room to doubt that the first bloom of television's novelty is wearing off each day in thousands of TV homes and this makes the family, if not less interested in their 21-inch tube, more selective in what they watch on it.

Which should make this a good time... with those two blooming plants readying themselves for the Full Flowering of the great electronic joust between two mighty networks breaking lances on steel cables... to examine possible ways of improving the going TV shows and the coming TV shows while there is still time to get the fix in before all the payments run out. And you can't get this fix in with buildings and equipment. You've got to do it with paper and typewriters and men who know how to use them.

There is little room to doubt that the first bloom of television's novelty is wearing off each day in thousands of TV homes and this makes the family, if not less interested in their 21-inch tube, more selective in what they watch on it.

Inquiring Reporter

WHAT TELEVISION CITY MEANS TO ME

By HARRY ACRERMAN
(CBS-TV, in charge of Network Programs, Hollywood)

CBS Television City makes me feel something like a proud father, for at long last I can provide a home for my shows—an ultra-modern super-efficient home that gives them every advantage for increased production health and rating growth. Television City is an exciting challenge too, for its huge studios will offer, for the first time, an opportunity to build dramatic shows on the West Coast to supplement our audience comedies. Finally, CBS Television City invites the development of new and advanced production methods to enhance all the programs, for its new lighting techniques and unique equipment provide possibilities for effective "mood" production work that is unmatched anywhere.

A. E. JOSCELYN
(Director of CBS Operations, Hollywood)

Completion of the initial unit of Television City is really only the start of a new manner of producing television programs. This, the first unit ever to be designed and built from the ground up for the origination of Network Television programs, presents advantages of operation that are as different as 20th-Century-Fox's present modern studios compared with the old barn in which C. B. DeMille made "The Sign of the Cross" in 1913.

There is no doubt that new methods allowed by this

tion to season these stories and by decor, costume and adroit casting of minor roles accent the honest flavor of the writing without adulterating it with dishonest overproduction. When an effort is made to make cheap things appear more valuable or richer than they are, little is ever achieved but vulgarity or lawdriness. A good story doesn't need contrived "production values." There is seldom physical room or actual money for lavishness in TV films, so the production emphasis must fall on taste and intrinsic merit; when it doesn't, TV, the world's greatest lie detector, puts the finger on it.

It is hard, and it will become increasingly harder, to find even adequate story material that can be produced with even simple dignity and wadded into the 24 minutes or so that is left of a half-hour show after time is taken out for opening and closing credits and commercials. Perhaps, then, the arbitrary divisions of time now in effect have been a little too confining. Maybe, for the good of the future, the TV hour should be re-divided into thirds instead of fourths. The bonus of an extra five minutes could be a tremendous boon to any 15-minute show. And the difference between 30 minutes and 40 minutes might be the difference between a gripping presentation and the over-simplified little tales that now cost so much to make and are generally of so little quality.

Naturally, changing the basic division of the TV hour would scrap most of the existing filmed shows. Obviously it is uneconomic to do this at present. But a time will come, and that time will probably be with the general use of the oncoming electronic tape, when celluloid is scrapped. Why not scrap the present TV time division with the present method of TV recording and start all over again with a fast and simple method of recording pictures in a time segment that gives a writer a little more room to spin his yarn?

The ultimate point being, while bowing to the technical advances that will improve the physical qualities of TV; while building more and bigger studios, mustn't we also give deep thought to the fact that the men who create and adapt the material TV cannot survive without, should be given more and better room in which to work?

trepreneur size of the studios, the ease of moving gear, equipment and sets from shop to studio and studios to studios, are going to bring about even greater developments in the building of the units yet to come.

NAT FERRIN
(Producer of "My Friend Irma")

Naturally it was exciting to be connected with an important "First" and "Irma" was the first show telecast from CBS New Television City early in October. Of course, it had its trying moments too.

Would the studio really be ready? Would everything work? Would all those millions of wires I'd seen be connected to all the right places? Well, Television City came through with colors flying. It was a lusty birth to an institution which is going to make entertainment history—with a worthy assist. I hope, from—"My Friend Irma."

ANITA SALTA
(CBS-TV Secretary)

I consider myself very fortunate to be able to look forward to the bright prospect of working in the new and beautifully equipped offices of Television City. It offers many new opportunities for employees, including a modern employee's lounge and sun deck, which will make working there a pleasure.

Television City is a monument to the pioneering spirit which CBS has always shown. It is a small part which makes employees like myself proud to be a part of this great organization.

Television
Newspapers
Radio
Magazines
Outdoor

Total
Since the proof of the pudding is always in the eating, I am convinced that television will prove that it absorbs nearly twice that much by the end of 1954.

The current 1952 rate of expenditure for television is running 41% ahead of 1951.
Advertising, as everybody knows, is the handmaiden of American business. This is, indeed, a direct ratio of advertising to sales. And so, the dollars American industry puts into advertising are not static but are the most dynamic dollars that industry invests in any part of its selling operation. The figure for national advertising dollars in the five general media has increased tremendously each year as the nation grew and its needs were met. In 1940 \$70 million, 1946 one billion \$7 million, 1951 one billion \$25 million, and in 1952 (at current rate) two billion \$75 million.

78% U.S. Coverage

If it turns out in the future, as the McCann-Erickson presentation predicts, that many advertisers will be using a basic station lineup in television which will provide coverage of 78% of America's homes, I'm convinced that these advertisers are going to be happy with a medium that provides broader and greater impact for their products and much greater merchandising influence in all channels and at all levels of distribution.

Advertisers who are using television most effectively are reaping the harvest today. Advertisers renew, they expand into additional markets as fast as they can, and they buy more time periods and programs, but the spitters of TV can't tell you why, for that would be telling Macy's about you know who.

Our base of advertisers is strong. Many television advertisers are already in their third, fourth or fifth years without lapse and more are coming in all the time.

Though specific case histories are closely guarded, outstanding results are being obtained today by advertisers in television. For instance, Advertiser X studied sales for three months, bought a half-hour network program in 30 markets. After three months' experience, he reviewed sales again, and found an average increase of 67% in TV cities versus non-TV cities. The advertising manager told me that the greatest increase in sales resulting from any previous campaign (and they indulge in big ones) was 20%—tested on the same basis. There are innumerable other examples—most of them so good that, believe it or not, we can't talk about them.

The future of television, as I believe I've indicated, looks bright to me. The exciting opening of CBS-TV's Television City is, in itself, a new dimension for television or it will give better access to Hollywood talent, to new techniques and, we hope, to lower production costs.

Ice & Atomic Ages Meet

With striking coincidence, at the very time the Atomic Energy Commission was setting off an atom bomb in Nevada last April, excavators at CBS Television City dug up what USC paleontologists identified as a relic of the Ice Age—a 50,000-year-old elephant tusk.

The tusk, along with the atom bomb, made news across the country.

Wednesday, November 12, 1952

Why Did They Take Him Away?

By MARIE WILSON

Hollywood.

Television City means much more to me than just the place where I've planted my fingerprints in the cement you don't know Mr. Ackerman's. I feel like a real trailblazer here, because I presented the first show from TV City. I'll never forget that painter who kept following me around explaining what "wee-pa-oo" spelled. He was such a nice man before they took him away.

I like the location at Beverly and Fairfax. It's very easy to get to Beverly and Fairfax. And such an interesting walk through "Farmer's Market"—the sets are very realistic. Last night I noticed CBS-TV had planted ushers up and down the street to watch for me. Right here I want to thank those boys who located me in the west wing of that broom closet just before showtime opening night.

CBS-TV has given us a beautiful studio. The walls are covered with scarlet drapes, on which are printed the CBS-TV eye. Here is where they made their only mistake: everyone knows walls have ears.

Seriously, I do like our new home here very much. We have a beautiful modern apartment for "Irma," and every room has a view—of the audience. For the first time a TV performer can see the audience easily. Incidentally, they can see us, too. It's very friendly, and that's what I like most about CBS Television City.

—And Only 10 Minutes Away

By CATHY LEWIS

Hollywood.

Since the night we presented the first "My Friend Irma" show from CBS Television City with the smell of fresh paint and cement in the air, I've felt a little sentimental, besides being proud and happy, to have been one of its pioneers.

This is a tremendous project, housing a wonderful medium. Television performing is rewarding but exhausting, which is why I am personally delighted with the location of TV City. Our home (her husband is CBS-Radio Producer Elliott Lewis) is in Beverly Hills, just 10 minutes from Culver City, more Island. And my mother, grandmother, sister and mother-in-law all live in the vicinity of Beverly and Fairfax, so from now on I can see my



Marie Wilson

VARIETY RADIO-TELEVISION 29 Remember a Monster

By DAVID J. JACOBSON
(Director of Public Relations, CBS-TV)

Every man has something he always wants to remember. And something he wishes he could forget. For me both are symbolized in a single experience.

What I mean to say is I don't think I'll ever forget the Monster. And the most terrible part about it is that I don't really want to.

The first time I saw the thing it was literally zipping out of an airplane on the landing strip at LaGuardia Airport. An intense little genius you'll probably never meet, named Dale Clark—who built it—was jumping all around screaming orders, raving, crying, while the biggest packing cases I ever saw emerged from the ship's belly.

It would all be very simple, we thought. The thing is built in Los Angeles. Flies to New York. Stuck on a truck. Hauled to the Waldorf-Astoria. Taken up on an elevator to the Starlight Roof. One, two, three put it all together and on May 2 all affiliates attending the 1952 CBS Television Clinic would be beguiled at the sight of this complete working model of CBS Television City.

Then our ingenious contraption would be shown to the press, advertising agency people and clients in New York. After, it would trek the country, moving from one department store to another, while millions of awe-stricken people marveled at this modern miracle.

And all of this really happened, just as we had hoped. Though not exactly as we planned. Which is why the Television City model got to be known as the Monster.

Like I said, the Television City model came in the biggest crates imaginable. They never would fit on one truck or two. It took three trucks to haul the whole thing to the Waldorf-Astoria.

Now six people on the west coast had measured these crates. And 12 different people at the Waldorf-Astoria had measured the elevator shafts. But believe it or not, climatic conditions were so erratic both in Hollywood and in New York that there was a tremendous amount of shrinkage and expansion of rulers. The result was that no two people had the same set of measurements. Oh yes, and there was one other result which turned out to be rather disgusting; the crates wouldn't go up the elevator shafts.

Maybe this is a tale out of school. But after 12 hours of stretching, pushing, kicking, and swearing, the crates still wouldn't get into the Waldorf-Astoria elevator shafts.

The Miracles at the Waldorf



D. J. Jacobson

The advertising agency people and the press and everyone else in New York saw, in miniature, the dreams and ideas that CBS Television was constructing into a fantastic concrete and steel reality on the west coast. And every night after the showings of the Television City model operations men like Walt Pierson, Pete Emmons, Tony Bochetti, A. Raymond, just to name a few, would come in and help figure out ways to turn the Monster into a practical thing that could troupe all around the country.

We were really on the spot, too. For some reason big department stores in major cities throughout the country had been writing for the rights to show the model to their customers. What they had heard and read about Television City made them think that the model was a wonderful gimmick for increasing store traffic. In their enthusiasm every store promised that they would do at least one full page of advertising in their local papers and support the whole model promotion in their city with store windows as well.

This was it—a chance to show everyone what the world's finest plant, designed exclusively for television, would look like, how it would work, and why it meant that CBS Television would maintain and expand its areas of leadership in programming.

Somehow I remember reading that St. Peter's in Rome, the House of Parliament in London, and the White House in Washington were classic examples of the tremendous public relations force and symbol that a well designed building can become. I remember reading, too, about CBS Television City, as "an exciting and dynamic new example of what the future holds in store for the American Public in the way of better programs, and for American Business in the way of an efficiently streamlined pattern for this phenomenal advertising medium." This growing consciousness of Television City's tremendous significance was, in no small measure, due to the Monster itself.

SRO at Macy's, Elsewhere

In New York City's R. H. Macy & Co. over 150,000 people flocked around the Television City model. At Gimbel Bros. in Philadelphia the Television City model display out-pulled the competing Foreign Automobile Show, despite the current craze for sports cars. At Kaufman's Department Store in Pittsburgh the Television City model brought crowds into the store on some of the hottest days of the summer. Men in the automobile industry out in Detroit found it a staggering demonstration of the practical thinking and promise that CBS Television was investing in its future.



Cathy Lewis

Architecturally speaking, I particularly like the pronunciation of Studio 33 here; I like the depth and width. The set designer, Tony Mondell, a very talented and artistic person, has my most affectionate regard for the new and beautiful sets on which we work.

In fact, if VARIETY would allow me another page I would like to list the names of every single member of our "Irma" crew, especially the technicians, who realize that time and energy are of the essence to performers on a live television show.

In a way, Television City presents a new challenge to the television performer. Equipped with \$1,500,000 worth of the latest-design technical facilities, TV City gives us an opportunity of providing better entertainment for millions of American homes.

The new "magic" lighting system is an excellent example. A show like our "My Friend Irma" now can be lighted with as many as 10 automatic light cues compared to the previous three or four. TV City's new video switching system allows for smoother, more "tricky" picture manipulation.

In summary, it's a privilege to be performing from a television facility that in itself is a tribute to the world's fastest growing entertainment medium.

More than once complete defeat looked particularly painful and insupportable to anyone who supports two kids and has a mortgage to pay off. By a stroke in the morning the Monster had become something of a terrible challenge to every CBS stage hand, electrician, and carpenter. One man would try his idea and fail. A second would taste defeat. A third would end up with a groan.

Someone shouted, "Throw Dale Clark down the elevator shaft," and I was almost carried away by the thought. The expressions on Bill Golden's, John Cowden's faces were dead giveaways. I didn't get too close to the shaft myself. And you may not believe this, but to this day nobody is quite sure exactly how the Monster ever did get to the Starlight Roof.

Me. I've got my own theory about it all. I just believe that those stage hands and electricians and carpenters are so used to doing impossible things in Television that sooner or later they'll accomplish almost anything in the world.

I saw them.

After a successful showing at the CBS Television Clinic, they moved the Television City model from the Waldorf-Astoria to CBS Television at 485 Madison avenue. They set it up in the studio and had it humming and performing its complete bag of tricks in no time.

Maybe you know the rest.

It was quite an experience to see the Television City model was exhibited at the Minnesota State Fair, the Television City model was a stand-out attraction at the Dayton Co. Up in Chicago, too, it captured the imagination of everyone who saw it. And by the time the model arrived at Los Angeles, where it went on display for the first time at Bullock's Department Store and then at the famous Farmers Market, it had played to an audience of around 5,000,000 persons. I've no guesses as to the number of people who read about it or heard about it.

Every step along the way Arthur Perles, the Monster's guardian, carefully clocked the crowds and recorded reactions. And every step along the way the Monster was looking a lot more attractive from where we sat.

Somehow—now—it seems the thing that turned the Monster into a miracle is really a compound of the same indomitable elements that went into the building of CBS Television City itself. It's courage, foresight, downright imagination and the ability of people to work together toward a common objective.

That's why I'll always remember the Monster, the ugly hours and the happy days. I'm not too worried about the conflict of emotions. It doesn't make me feel like I'm exactly ready for the psychiatrist's proverbial couch. Not because I have any penchant for monsters. But merely because I have a great admiration for progress.

Take a Sandwich-Loaf Idea, Add Some Imagination, and Presto—CBS-TV City

By WILLIAM L. PEREIRA and CHARLES LUCKMAN

Hollywood. In designing the initial unit for CBS-Television City, as well as in developing the master plan for the complete 25-acre project which CBS-TV will ultimately erect here, we were aware that in this assignment we were charged with doing more than meeting the specific needs of a single building. We felt that in a larger sense we had the opportunity to do a trail-blazing job for an uncharted industry. To fulfill this assignment, we felt that we had to reconcile the needs—sometimes the conflicting needs—of the many diverse elements in the entertainment industry—actors, producers, technicians, directors and sponsors. Our aim was to develop a facility in which the creative elements in television—the actors, musicians, writers and directors—were provided the best environment for working and for projecting their talent; and at the same time design a plant in which entertainment could be mass-produced with enough economy and efficiency to meet the requirements of the management group in reducing operating costs.

We were in the position architects often dream about but seldom

developed. We were faced with a problem and asked to develop a solution without reference to tradition or precedent, because when we started the design phase of the program, television was without tradition and without precedent. We were asked to design the first facility to be built expressly for television—at a time when neither client nor our staff could quite determine what the needs for television production were likely to be. While we do not presume that in the new CBS-TV facility which is now completed we have developed a packaged solution to all the housing needs for the new medium, we think we may have established a pattern which will be followed by scores of other television facilities which will be built throughout the country in the next few years.

Flexibility Keynote

The premise underlying our design approach to the new CBS-Television facility was the requirement for complete flexibility. Two factors imposed this need for flexibility: first, in terms of size alone, it was necessary that the facility could be expanded as the growth

quarters; second, the very newness of the medium required flexibility to accommodate technological changes which will almost inevitably develop in the years ahead and which may drastically revise our current conception of the production, distribution and merchandising of television programs.

In the initial unit, the requirement of expandability has been met through, among other things, the use of movable walls. Three of the four exterior walls of the building are hinged on iron connections at each supporting point on the structural frame. When it becomes desirable to enlarge the building, the walls can be detached from the frame, the additional construction can be carried on within the over-all design plan of the unit and the walls then re-attached to form the exterior of the enlarged building.

A maximum degree of flexibility has been achieved through the design solution we finally arrived at in the studios. In the course of our preliminary research, we considered handling the studio buildings in circular, octagonal or pentagonal forms. These shapes all re-

quired a lot more space than the sandwich-loaf principle, with four large rectangular studios divided by service corridors. At a level just above the studios are the rehearsal halls, to which we have allotted approximately 60% as much space as has been given to the studios. However, within the total rehearsal-performance area, an infinite amount of rearrangement is possible. The amount of rehearsal space may be increased or diminished, and the size and shape of any or all of the studios can be altered.

Transportation Solution

The craft shops, which will house carpentry, painting and scenery services, have been planned for high-speed, efficient production. The need for efficient dispersion of traffic has also determined our plans for transporting scenery and props to the production areas. This will be handled in such a way as to eliminate interference and congestion caused by the movement of talent, members of the audience or business visitors to the building. All transportation of massive units can be handled either through the central passageways between the studios, or by means of outside runways which encircle the building. In effect, the actors come down into the studio from the rehearsal halls, meet their scenery being moved up from the storage area on the lower level. This emphasis on split-second time-

ing for any other entertainment medium, becomes mandatory in television, where the volume of production surpasses anything heretofore achieved, and where production costs can become uneconomic unless the most optimum conditions for efficient operations are provided.

Seating Arrangement

The size and layout of studios in which audiences will be accommodated were problems requiring intensive research, since a great diversity of opinion has been registered about how large an audience should be permitted at a television show, and where that audience should be placed in relationship to the performers. Our final solution has resulted in a room which will seat an audience of 350, with the audience placed between the center camera range and the stage floor. The audience section begins at a level lower than the stage, and rises halfway back in the auditorium to stage level. This seating arrangement was agreed upon because it offers the maximum number of seats in an arrangement around the camera platform without disrupting production. With the camera platform in the midst and on the sides of the audience, the spectators will feel that they are actually a part of the production that is taking place. This scheme has the basic advantage of a flexible and portable camera platform, and we feel that

The First 21 Years of CBS-TV: From Henry Burbig to 'Lucy'

By HANK WARNER
(Asst. Dir. Press Information, CBS-TV)

The formal dedication of CBS Television City in Hollywood on Saturday, Nov. 15, is another accomplishment in the 21 years of CBS Television pioneering.

Behind the operations of the 15-acre initial unit of the world's finest facilities designed for television is more than two decades of successful programming and technical progress that began on July 21, 1931, when CBS inaugurated the country's first regular schedule of television broadcasting.

Plant expansion, which has been spectacular in the past few years, has reached a new peak in the opening of CBS Television City. In New York, where CBS Television started 21 years ago in a few offices at 485 Madison Ave., the network now has 18 television studios plus many other facilities, and is building a mammoth new TV production center.

That inaugural CBS Television program on the night of July 21, 1931, was broadcast from 10:15-11. There were celebrities and city officials in the small room at 485 Madison Ave. that served as an audience studio. This was the program:

Mayor Walker officially launched the CBS Television Station. Natalie Tamm was introduced as the "CBS Television Girl." Kate Smith sang "When the Moon Comes Over the Mountain"; Henry Burbig offered a comic specialty called "Little Red Riding Hood"; tenor Ben Alley and Helen Nugent gave a joint song recital; the three Boswell Sisters sang "Heebie Jeebie Blues"; George Gershwin played "Lisa"; Helen Gilligan and

development and experimenting.

In 1936 CBS set aside \$2,000,000 for experimental television. In 1937, CBS ordered one of the world's most powerful television transmitters for installation atop the Chrysler Tower, together with the then most modern electronic camera equipment for film and television. This equipment was originally designed to pick up and transmit 343-line electronically-produced images. However, while the equipment was still under construction, CBS announced that it was being modified to 441 lines; in 1941 it was raised to the present 525 lines.

CBS Television established in 1937 its program center in the Grand Central Terminal Building, the first full-scale working model in this country of a complete television unit operating under typical conditions of actual daily production.

On October 10, 1939, the new transmitter atop the Chrysler Tower was operated on tests for the first time.

Regular Commercial TV—1941-47

The go-ahead signal for regularly scheduled commercial television, based on electronic developments, was flashed by the FCC for July 1, 1941. Only two stations in the entire country began operating under the new authorization. One of these two stations was operated by CBS.

The CBS Television station, W2XAB, changed its call letters to WCBS on the same day and began a 15-hour-a-week schedule of television broadcasting on Channel 2. It concentrated on the basic matter of good programming,

Washington to Boston. CBS Television set up informal working agreements to exchange programs with stations in Baltimore, Washington and Philadelphia (while the latter was still under construction) and blue printed its Eastern CBS-TV network, as the nucleus of its nationwide network. Receivers started rolling off the assembly lines by the hundreds of thousands, demand for the sets generated by programming that captured the public imagination.

In 1947, CBS Television presented from Madison Square Garden; collegiate and professional basketball; hockey; the leading track meets; the dog and horse shows; the Rodeo and Ice Follies; the Circus. That year the network presented the home games of the Dodgers and all seven games of the World Series; the home football games of Columbia University; Georgetown U. horse racing at Aqueduct, Belmont and Jamaica; tennis championships from Forest Hills.

There were such special events as the Opening of Congress and the Special Session; United Nations opening ceremonies; American Legion Convention.

TV Emerges As Selling Force

1947 marked acceptance of television as a new, powerful selling force. Twenty-nine sponsors used WCBS-TV during the year. A new rate card, effective Jan. 1, 1948, for the first time added air time to charges hitherto made for facilities and production services.

In January, 1948, there were only working agreements with stations in Baltimore, Philadelphia and Washington. By December 31

TV's Westward Ho!

By JACK HELLMAN

Time was, and not so long ago, when visiting brass paid a call they were all for seeing what the town had to offer. The tourist traps, the swank niteries and the sprawling estates with tiled swimming pools demanded complete bypasses these play-time spots.

"How about going through Television City?" they implore, and no longer than it takes to make a phone call to Charlie Glett a tour hour is set. Said one rubberneck recently, "This is frightening." What he meant was that he was not too sure about staking the net's flagship operations in Hollywood. He hadn't been over to see NBC's Television Headquarters in Burbank. But enough of that. This is a CBS-TV City number.

Those who look beyond the foreseeable future are clairvoyantly conscious of a trend repressing its radio act. In the early days of AM, when the networks and then the ad agencies controlled all the big shows, they were determined to entrench the art in N. Y. Hollywood tugged and hauled but the exodus west only dribbled. But the west was not dismayed and sure as shooting the streams of commerce started flowing. The rest can be found in a half hundred books.

'Talent' the Punchline

Now it's television that's looking to the west and the welcome mat is out. Such rising edifices as Television City attest to more than a curiosity. Just let one of them ask, "What has Hollywood to offer that we haven't in New York?" Such a lead line will touch off a thousand, "let me tell him." Climate they know about so this is blithely skipped over. The big punchline, naturally, is talent, know-how and space to move around in.

The prophets who dared to speculate on the inevitability of TV on film are no longer without honor. What started as a groundswell has now erupted into geyser-like proportions and the latter day oracles are making fantastic predictions, such as 75% of all the big shows will be on celluloid TV, will move to the west, when the Coast defenders forecast a western origination for most of the sightless leaders. Just how far out on a limb these soothsayers are is for future judgment but to say that it's trending that way is not just hyperbole.

Trends don't shape without a struggle and, like genius, must have suffered. The east doesn't like the idea of losing its hold on the new art form but there's little to be done to stem the tide. But it's not all tele-on-film that accounts for the westward ho. Columbia's four new studios (that's just a starter) are patterned for live shows and the occasional TV (CBS' long for kinescope). Not that there can't be converted to celluloid but that can wait. The way Chuck Luckman and Bill Pereira designed the plant it could be turned into a rollerdrome in a matter of hours.

Columbia's leadership and pioneering in pouring millions into a vacant space to further the advance of new electron art is the concrete evidence of faith and permanence in Hollywood's place in the future of television. Men with vision, such as the Bill Paley planners, must

tion. Ted Husing was the... 1931 ended, CBS Television... 49 hours a week... 32 CBS Television reported the Roosevelt-Hoover results.

The '60-Line' Era—1933 CBS Television in the early '30s broadcast on 278 kc. Signals were reported at Kansas City, and from overseas. But in these frequencies only very narrow channels could be assigned to television, limiting definition to about 60 lines from top to bottom of the picture—as compared to today's 525 lines.

There were only about 7,500 television receivers in the New York Metropolitan area in 1932—but the same number that existed in 1946—but the number of sets wasn't important. What mattered was that CBS Television had inaugurated extensive experimentation in all branches of the new industry—programming, public service and technical research.

Interest of newspaper publishers in owning or affiliating with television stations probably stems from what they saw in 1932. That year CBS Television installed receivers at the annual convention of the American Newspaper Publishers Assn. in the Waldorf-Astoria. And during the four days of the convention the publishers witnessed every afternoon, two and one-half hours of CBS-TV broadcasts, with Newman Brown as emcee. They saw boxing bouts, dancing lessons, the drawing of newspaper cartoons, comedy and concert, and a variety program titled "The Television Ghost."

The 49-hours-a-week schedule in the early '30s had a great variety of program fare. But the picture quality of the 60-line image was not adequate; space in which artists had to perform was restricted. For technical reasons out-of-focus operations and remotes were not feasible with the equipment at hand. So after more than 2,500 hours of broadcasting, CBS Television on Feb. 23, 1933, announced temporary suspension of broadcasting from the experimental station W2XAB.

The remainder of the '30s were the cradle years of the electronic era in television, and in CBS laboratories there was continuous de-

velopment. CBS Television, even 10 years ago, in 1941-42, regularly broadcast news, special events, forums, documentaries, educational and children's programs, audience participation, dance music, sport and variety programs. On Pearl Harbor Day, Dec. 7, 1941, there was an hour and a half documentary of the attack. There was a National Defense series; a documentary on the Infantile Paralysis Foundation; first aid lessons by the Red Cross. Twice weekly "The Arts in America," was presented in cooperation with the Metropolitan Museum of Art. There were the Metropolitan AAU Badminton Tournament and the Inter-Services Boxing Tournament with Jack Dempsey as referee.

On June 1, 1942, the 15-hour-a-week schedule was curtailed to conserve scarce tubes and manpower, to four hours a week. From war's beginning, CBS Television laboratories went completely into government service. Staff and equipment were flown to England for secret work in connection with the D-Day invasion.

On May 5, 1944, the CBS Television station in New York resumed "live" broadcasting after 16 wartime months of film.

Cognizant of amazing wartime developments in electronics, and with commercial operations in view, CBS Television devoted the 1944-46 period to broadening its base for black-and-white programming and gradually resumed operations interrupted by the war. In June, 1945, CBS Television announced that its facilities were available to network clients on a "working partnership" basis for testing, development and broadcasting of commercial video programs.

Sports in the 1944-46 period included AAU boxing bouts in the CBS Television studio; college and pro basketball; pro ice hockey; Goodyear Golfing Tournament; Columbia University football games from Baker Field; Sportsman's Show; Horse Show; Rodeo.

On November 1, 1946, call letters, WCPB were changed to WCBS-TV.

In 1947 the CBS Television station in New York transmitted a program to Boston in a demonstration of A.T.K.T. microwave facilities. With the existing coaxial cable between New York and Washington, it was possible to transmit television programs from

network of 20 stations. CBS Television entered network operations with the experience of 5,000 previous hours of on-the-air programming. 1948 started without a single network program; before the year was out there was a total of 70 CBS-TV network programs.

This was the year in which CBS-TV created, among others, such perennial entertainment favorites as "Arthur Godfrey's Talent Scouts," "Studio One," Ed Sullivan's "Toast of the Town," and the religious series "Lamp Unto My Feet." CBS Television News with Douglas Edwards was placed on a five-day schedule. The famed Triple Crown events of horse racing was a highlight of the sports coverage. There was a 7½-hour pickup of the Hiss-Chambers Hearings; and the entire Christmas Eve, Midnight Mass from St. Patrick's Cathedral.

First TV Clinic in History

CBS-TV conducted the first nationwide television clinic in March, 1948, in New York. A second clinic was held in January, 1949, both attended by several hundred station executives responding to acquire the CBS know-how of programming, technical and business sides of television broadcasting.

In February, 1948, CBS-TV began construction of then one of the world's largest and most modern television plants, in the Grand Central Terminal Building, a successor to the one the network had established in 1937. Expansion of these studio facilities included innovations in production processes, such as "cool lighting," no higher than 74 degrees; rear-screen projection for still and moving backgrounds; and the double control system of TV recordings developed by CBS to assure maximum fidelity. Also under installation in 1948 was a new five-kilowatt television transmitter and special antenna in the Chrysler Tower to increase signal strength to the full power permitted by the FCC.

Although new station construction was limited by the FCC "freeze," the CBS-TV network expanded from 28 to 55 stations in 1949. They covered major markets accounting for 58½% of all U.S. retail sales. Network time sales increased twentyfold in 1949. The rating of CBS-TV's sponsored evening programs in late 1949 averaged 22.2. This was 11 percent (Continued on page 52)

tor in the advancement of this entertainment miracle and to that end they're gambling in millions. The risk is much less than in other industry projects. So, it's California, here we come, and even sung in off-key it sounds good. To us. To the east we say, sorry, fellows, but you may like it out here.

Some Vital Statistics On CBS Television City

Floor Space: There are 374,620 square feet of floor space, including passages, in CBS Television City—equal to 8¼ acres.

Steel: The structural steel in CBS Television City's initial 15-acre unit weighs 3,386,000 pounds. There are 2,730,000 pounds of reinforcing steel rods—enough to make a 1-inch round rod 190 miles long.

Concrete: Twenty thousand cubic yards of concrete were poured into the initial unit—enough to make a 24-foot-wide highway 8½ miles long.

Asphalt: The 26,000 square yards of asphalt used to pave parking areas and roadways in CBS Television City's initial unit is enough to build a 24-foot two-lane highway two miles long.

Pillings: The steel shell and concrete piles on which the buildings set add up to 61,180 feet—or a string of pills 11½ miles long.

Lighting: Electrical lighting in each of the four giant studios requires 2,000,000 watts—sufficient to light up the average 12-story building.

Outside Storage: The outside storage yard covers 11,000 square feet and has space for six 10-ton trucks at the loading dock.

Refrigeration: The refrigeration equipment for air cooling is sufficient to make 670 tons of ice daily. It operates with 600 horsepower.

Landscaping: There are 130,000 square feet of lawn and planting areas at CBS Television City—equal to three acres.

Parking: There are parking facilities for 710 cars at CBS Television City—and it's all free, with certain sections of course reserved for personnel, the rest for the public attending studio-audience programs.

Floor Coverings: One hundred three thousand square feet of linoleum, asphalt tile and carpets comprise the floor covering—the equivalent of 2½ acres.

Glass Walls: The four-story unit serving as the administration and services building has exterior all-glass walls of 12,000 square feet—one of the largest installations ever made.

Fencing: The outside railing and fencing totals 1,200 lineal feet.

Doors: There are 475 doors in the initial unit of CBS Television City.

Piping: Fifty miles of piping—222,000 lineal feet—was installed at CBS Television City for the electrical and plumbing work.

Wiring and Fixtures: Five hundred-thirty miles of electrical wire—2,300,000 lineal feet—was installed. There are 4,000 fixtures.

Sheet Metal: Two hundred one thousand square feet of sheet metal went into the air conditioning ducts—the equivalent of 4½ acres.

Wednesday, November 12, 1952

All-Electronic Control Board

By E. F. KOOK (President Century Lighting Co.)

The all-electronic switchboard at CBS-TV City is the invention of George Izenour. The development was initiated in 1939 under a grant from the Rockefeller Foundation. It was completed and demonstrated at Yale Drama School in the spring of 1946. Except for several years in the research and development project was constant. In 1950 the inventor completed arrangement with Century Lighting for its exclusive manufacture and distribution. The board is called the C-I Board; after the inventor and the manufacturer.

To George Izenour goes full credit for the invention of the first all-electronic switch and dimmer board. And to CBS Television goes the credit for initially using this revolutionary instrument for television lighting control. And interestingly enough it is also the largest all-electronic system in use in the world today.

The C-I Board places in the hands of the lighting director an instrument wherein all controls for switching and dimming are mounted in a console small enough to permit its installation in a place where lighting effects can best be judged. Because of its compactness it is possible for the operator to manipulate it without an assistant. The C-I Board is easy to operate; it is economical to maintain. Infinite lighting effects can be attained; it is an infallible mechanical memorizer. Through the use of the faster imperceptible light changes that range in time from seconds to minutes can be accomplished. It is possible to preset light cues in a manner that insures continuity of dramatic action. By means of these various devices time and man-hours saved.

The system is based on the employment of the high-current, inert-gas filled thyratron tube. The tube is engaged both as a single, remotely controlled network.

The Board is comprised of two main elements. One is the Console Control Desk to which is attached a Preset Panel. The other is the tube bank. The entire system is unitized. Therefore, repair of minutes; operable interference is avoided.

The Console Control Desk is simple in design; compact; pre-wired; with all of its controls logically arranged and in easy reach of the single operator required to handle it. Very small wires run in manner remote control is effected.

C-I Advantages

Summarizing here are the distinct and singular advantages of the C-I Board:

A. Modern design, compact, lightweight, mobile Console Control Desk that is located in a place where lighting effects can best be judged and the Operator can see as well as hear the show.

B. All-electronic tube control dimmer and switch system that is highly efficient since this is a primary quality of the thyratron tubes.

C. A 5 scene Preset Panel (with means for an additional 5 scenes) of 100 circuits capable therefore of creating 400 x 400 light-

VARIETY

RADIO-TELEVISION 37

You Name It And They'll Create It

By DICK HOPKINS (Manager of Scenic Design & Construction, CBS-TV)

The setup for designing and constructing scenery at CBS Television City in Hollywood is something brand new in the long history of showbusiness—nothing like it has ever been before in the legitimate theatre, the film industry, in opera or in television.

In the first place, everything is all under one-roof—from raw materials to finished product. Everything moves from one place to another on a production-line basis, swiftly, economically.

There's a carpentry shop of about 14,000 square feet. It is equipped with every conceivable high speed power tool for wood-working. And has a personnel load of 35 carpenters.

There's a paint shop of about 12,000 square feet, equipped with power sprayers, driers and moving paint frames. It can handle scenery flats up to 22 feet high. More than 20 paint can work in the place at one time.

There's a prop repair shop of more than 2,500 square feet, where cabinet makers and other skilled craftsmen can repair props

45,000 Wanted In

There's always a small army of zealous ticket seekers who want to be among the first to witness an historic event. The ticket division of CBS Television City in Hollywood anticipated a large number of requests for the first broadcast from CBS TV City, the season's first "The Return from

Out of Practical Plans Comes a Dynamic Reality

By FRANK FALKNER (V.P. in Charge of Operations, CBS-TV)

The growth of television has been much more rapid than was originally anticipated. Most of the rapid growth has been in the east, especially in New York City, where suitable large structures were not available in which an integrated studio and production plant could be constructed. Nor were suitable large hand areas available in Manhattan where such a plant could be built from the ground up. Naturally the result was to construct individual studios and production shops in widely separated locations. CBS Television recognized the problems attendant to such plant operation, as well as the saving in production cost that would follow if an integrated plant were to be developed and constructed.

When Hollywood became a potential source of television production plans were started to develop a general plan for an integrated plant in which a script could be brought in one door, physical materials in another, actors in still another door and the three elements compounded into an element of entertainment to be distributed to the public by means of coaxial cable or microwave, as a complete television show.

The plan evolved, now exists as a reality at the corner of Beverly Boulevard and Fairfax Avenue in Hollywood and is known as Television City. It consists essentially of two main elements, the Central Service Building and the Studio Building. The Central Service Building contains all shops, with personnel and machinery, for the physical creation of scenery and properties from raw materials, as well as the personnel necessary to take a script and interpret its story into the physical elements of scenery and dramatic action necessary to tell its story to the eye as well as to the ear.

The Studio Building, the second element, contains the actual playing stages, 4 in number, two studios for audience and two non-audience studios. An integral part of this building is a scenery storage area, a dressing room area and a rehearsal hall area, all so located with respect to the studios that minimum travel is necessary between the various areas.

Since it is a well-recognized fact that at this time little is known of the future trend of production requirements as to the use of live studios required or of the many developments that must come in the area of electrical and mechanical aids to television production, the primary consideration in the studio portion of the planning was the shell of the structure.

The structure shell was so designed that the maximum in studio area size and number could be attained with minimum disruption to an operating plant and at a minimum cost. The original studio size was

- D. Dimming at variable intensities in single or multiple circuits.
- E. Loads ranging from a single watt to 6,000 watts.
- F. Dimming curve that is essentially linear and therefore smooth to the eye.
- G. Proportional mastering and fading either with Manual fader or Automatic fader.
- H. Time dims that range from one second to 120 seconds or in that ratio.
- J. Fingertip operation of all controls all centralized in one Control Console Desk.
- K. Prewired and unitized system insures low maintenance cost; low installation cost.
- L. Replacement of component parts without use of a tool and within fractions of a minute.

Building in Two Directions

By OSCAR KATZ
(Director of Research, CBS Television)

The opening of CBS Television City in Hollywood represents more than an architectural achievement. It represents not only leadership in plant expansion, but leadership in a basic policy of network operations—the building of top-rated programs.

These developments—plant construction; program construction—go hand-in-hand at CBS Television. The "architecture" in building high audience appeal programs is a little less spectacular, perhaps, since you cannot touch it as one does a new edifice. Neither can you take pictures of it. Nevertheless, one without the other is meaningless.

Coincident with the formal dedication of the world's largest plant exclusively for television, and the starting of the 1952-53 broadcasting season, CBS Television has grabbed off a more commanding lead than ever in top ratings.

This enviable position, the subject of double-truck advertisements titled "Lucky" in many dailies and trade papers throughout the country, showed CBS Television programs winning 7 of the top 10 ratings . . . 4 of the top 5 . . . and 13 of the top 20. Not bad for the first time up this season.

House-Owned Packages

Looking back through the years in line with the fabulous expansion in programming and plant facilities, we see evidence of the development of the new trend. In 1949, Pulse ratings showed six of the top 10 programs on CBS Television . . . and all six were CBS-TV packages. In 1950, the CBS-TV package program operation continued to develop high-quality programs at moderate costs. At the year's end, CBS-TV produced shows accounted for more than half of the CBS nighttime television schedule. Also during 1950, Multi-Market Telemeter reports showed that CBS-TV advertisers placed more programs in the "Top 10" more times than did advertisers on any other television work.

The emphasis on good programming also remained predominant in the 1951-52 season, when more than half the nighttime schedule was made up of CBS-TV packages. Among the 34 programs which appeared in the American Research Bureau National Ratings' "Top 10" during the year, 14 were CBS-TV programs, and of these 14, 10 were CBS-TV packages.

In writing of the 1951-52 season in VANHETT, George Rosen, in a revealing story of changing patterns in television and audience viewing habits, said: "The ascendancy of the situation comedy formula in TV programming, which finds CBS Television moving into a new sphere of importance as 'I Love Lucy' sets the leadership pace on all three rating services, with such items as 'My Friend Irma' taking its place in the top 10 ARB ranks."

program, on Oct. 3.

But the ticket division staffers will never forget what happened: More than 45,000 persons, native Californians and tourists asked in person, wrote, phoned and wired for the 350 tickets available. This was probably the largest request for studio tickets in the history of broadcasting.

damaged over a period of time. It, too, is equipped with every type of tool.

There's a special effects shop where chaps with the ingenuity of Edisons work with chemicals, electronics and mechanical devices to produce on short notice whatever the show producer calls for—forest fires, explosions, fog, rain, snow—well, you name it and they'll create it, in a hurry, too.

And there's a plaster shop where modelers and pattern makers turn out fake architectural forms—pedestals, balustrades, columns, cornices etc.—and those breakaways, the bottle that cracks up into fragments when a guy is hit over the head with it.

Traffic Routes Inside Plant

These shops are grouped in the service area of CBS Television City. From this service area there are three different traffic routes to all parts of the plant. Via each of these three routes, materials can be moved in and out of the shops, in and out of the studios, in and out of the entire plant.

A private street road leads up to a loading dock at the service area. Six trucks can line up at the dock. From the dock there is a ramp that leads up to a two-lane road which runs, at second story level, completely around the four huge studios of CBS Television City. On one side, the two-lane road adjoins the entire service area. Between the studios themselves there is a three-lane passageway. Trucks can drive on over

Kudos

As pithy an appraisal ever made of the concept and progress of CBS Television City accompanied the VANHETT Show-Management Award to CBS last May.

The award was given "for what it (TV City) may do for good programming within the framework of a sane economy."

be accommodated and also so that if the future dictates the need for smaller studios, the original ones can be subdivided to provide practical and useful dimensions after subdivision.

All walls separating studios and the end wall of the studio blocks are non-load bearing and they do not contain any wiring or other necessary services such as water, air conditioning, etc. In fact, the present studio blocks can have all internal walls and the end wall removed without disturbing any electrical or mechanical devices necessary to the operation of the building of video or audio facilities.

The present studio blocks can be extended to twice their present length, in which case the steel end wall of the present studio blocks would be disassembled and would become the end wall of the extended blocks. A third studio block can be added to the two present blocks in which case such construction would automatically result in additional rehearsal halls, storage areas, dressing rooms and other necessary facilities such as passages for the transportation of scenery, etc. The audience studios can be easily converted to non-audience studios by removing the seats and extending the stage floor over the audience area which is an indentation in the studio floor.

This same philosophy of expansion without destruction of initial units has been carried out in the planning of the entire initial plant. The present studio blocks are to the west of the Central Service Building can be expanded to twice their area by extending them westward, and further increased 50% by adding a third block to the north.

The Central Service Building of Television City can be expanded to the north to accommodate service demands made by adding studio blocks. Studio blocks equal in number and size can be added to the plant to the east of the Central Service Building thereby permitting an expansion of the initial unit to six times its present area without inactivating any of the facilities or operations in use when the expansion takes place.

While video, audio and lighting facilities now installed are the most modern available sight was never lost of the fact that television production problems as now known will probably not be those we will struggle with five, 10 or 20 years from now. With this in mind we feel we have evolved the fundamental structure of a television plant which can be expanded to what looks like reasonable limits for years to come as well as a structure which can be modified internally to meet changing demands and at the same time provide the most modern television facilities that have so far been developed. A minimum of capital investment as well as a minimum amount of loss of capital already invested will be required to keep Television City abreast of production requirements as new techniques and demands develop.

Television City can also "roll with the punches" of changing production problems without being accused of being "set in its ways" by the original planners.

a half-mile of lanes right inside the plant.

The trucks can also drive right into the oversize freight elevators, or into any of the shops, or into any of the studio stages.

The flow of material at CBS Television City is also handled by electric powered "mules"—tractors—to which can be coupled any number of trailers, like a string of railroad cars.

Right below the studios there's an interior storage space of 30,000 square feet for stock scenery. Raw materials can be stored in outdoor sheds adjoining the service building.

Adjoining the shops is an area providing all the comforts of the

most advanced industrial plants—showers, lockers, rest rooms, etc.

Despite the fact that CBS Television City today has the finest service plant in the entertainment business, we know that further expansion of television will require modifications. We are ready—every shop in the service area can be expanded laterally or vertically as space requirements are increased.

No detail contributing to the most efficient, economical production of scenic needs has been overlooked. The final design of the service area grew out of the experience of CBS Television has acquired over the past 21 years—since it started the country's first regular schedule of television broadcasting.

The First 21 Years

Continued from page 35

higher than the second network. CBS-TV developed 23 package shows in 1949, and 18 of them were being sponsored in early 1950. 1949 saw the introduction of "Arthur Godfrey and His Friends," "Mama" starring Peggy Wood, "Suspense," "This Is Show Business"—all still going strong.

Setting the Pace in the '50s

The total number of affiliates jumped from 35 to 61 in 1950 despite the fact that the FCC "freeze" on new station construction, instituted in 1948, was still in force. CBS Television acquired three new studios and two new theatres in New York and began construction of CBS Television City in Hollywood on Dec. 28, 1950.

The CBS-TV package program operation expanded, and at year's end such shows accounted for more than half of the CBS-TV nighttime schedule. CBS Television network billings reached \$13,000,000 in 1950, a 27 1/2% increase over 1949.

And again, behind this expansion, was good programming: Jack

Benny made his television debut; and among the network shows introduced in 1950 were "Big Top," "Big Town," "George Burns & Gracie Allen," "Danger," "Garry Moore Show," "Lux Video Theatre," "Perry Como Show," "Stork Club," "What's My Line?";

1950, a year of crisis precipitated by the Korean outbreak, saw a George Foster Peabody Award given to the CBS Television Network for "United Nations in Action." During 1950, CBS Television presented a total of 110 hours of telecasts from the Security Council and General Assembly.

Also in 1950, CBS Television broadcast the first meeting of the President's Cabinet ever to be held in public, from the stage of the Chicago Civic Opera House, with Vice President Barkley presiding and all departments represented.

CBS Television in 1950 continued its major sports coverage and exclusively carried the Joe Louis-Ezzard Charles fight in which Joe tried to regain his crown. That fight launched the series of Wednesday night boxing programs

which is still running, and which has featured, among its regularly scheduled top bouts, nine world championship fights.

1951—Threshold of the Future

The year 1951 witnessed the CBS administrative reorganization resulting in the establishment of CBS Television (along with CBS Radio and CBS Laboratories) as an autonomous division, with J. L. Van Volkenburg as president of CBS Television.

On Jan. 1, 1951, CBS-TV acquired Station KSTL, Los Angeles, later switched broadcasts to KSTL from KTTV, the former L. A. affiliate. On Oct. 28, the KSTL transmitter was moved from Mt. Lee to Mt. Wilson, giving the station tenfold more power and a threefold increase in service area; call letters were changed from KSTL to KNXT.

In New York, WCBS-TV increased its power from 13,700 watts to 20,100 watts, and on Dec. 14, began broadcasting from the Empire State Building.

One of the most widely hailed programs of 1951 was Edward R. Murrow's "See It Now." Peabody Award-winning series which The New York Times cited for "lifting the medium to a new height of maturity and usefulness."

Coverage of the United Nations in 1951 was by far the most complete and comprehensive in all television. It included a special series of exclusive daily and weekly broadcasts of the General Assembly meetings in Paris. Official U. N. TV recordings were shown to New York every day.

CBS Television in 1951 covered the Japanese Peace Treaty Conference in San Francisco—the occasion of the first transcontinental television broadcast, the President's "State of the Union" address to Congress; Joint hearings of the Senate's Armed Services and Foreign Relations Committee; General MacArthur's return and report to Congress; Kefauver Committee hearings; the issuance of the

names of 3,198 American prisoners in Korea.

The number of advertisers using CBS Television in 1951 increased to 103. Gross billings that year reached \$2,470,844—an increase of 286.4% over 1950, the fastest rate of growth in billings in all television.

By the end of 1951, more than half the nighttime schedule was made up of CBS-TV packages. Among the 34 programs which appeared in the American Research Bureau National Ratings' "Top 10" during the year, 14 were CBS-TV programs, and of these 14, 10 were CBS-TV packages.

Still high-ranking programs added in 1951 include, "Amos 'n' Andy," "Chronoscope," "Crime Syndicated," "I Love Lucy," "Man of the Week," "Mike & Buff," "Racket Squad," "What in the World?";

1952—Beginning of a New Era

Now being converted into the largest production television center on the Atlantic seaboard is a vast property on Manhattan's West Side, between 10th and 11th Aves., West 56th to West 57th Streets. This alone contains about nine acres of floor space. The rooftop can be used for landing helicopters running last-minute news films. In addition to the service area, the plant is capable of housing 10 large additional studios.

The first regular broadcasting operation originated from CBS Television City in Hollywood on Oct. 3. The initial unit of the Hollywood plant covers 15 acres. There are four huge studios and a four-story service building. The plant has 8 1/2 acres of floor space.

Creative programming continues space, distinguished so far in 1952 by the addition of such stars as Jackie Gleason, Red Buttons, an expanded Jack Benny television schedule; Eve Arden as "Our Miss Brooks," J. Carol Naish in "Life With Luigi," "Art Linkletter's House Party," "Meet Millie," Eddie Albert in "Leave It To Larry," Jane Froman's "U.S.A. Canteen,"

Marie Wilson and Cathy Lewis in "My Friend Irma."

The program schedule has been expanded to about 12 hours a day and includes such daytime features as "Arthur Godfrey Time," the serials "Love of Life," "Search For Tomorrow" and "The Guiding Light."

CBS Television devoted 139 hours of broadcast time to the coverage of the Presidential Conventions—the greatest amount of time ever devoted to a single news event.

The number of advertisers and gross billings are at an all-time high.

The network now totals 74 stations.

Revolutionary techniques in set design and construction this year have resulted in an authentic note of realism; rear projection has been perfected to almost magical illusions of reality; trick effects were developed to simulate the vagaries of nature with such effectiveness that viewers seeing rain reach for umbrellas, and almost "feel" the damp snow falling. Lighting of scenes was perfected to create natural room and outdoor shadows.

CBS Television took the lead 21 years ago in establishing regular broadcasting, creative programming, technical progress and plant expansion. It has kept and increased that lead.

AUSMUS VICE SIEGEL AS NAEB PRESIDENT

Minneapolis, Nov. 11.

Graydon Ausmus, University of Alabama, is the new president of the National Assn. of Educational Broadcasters, succeeding Seymour Siegel, station WNYC, New York.

Other officers chosen at the national convention here were Burton Paul, University of Minnesota, vice-president; James Miles, Purdue, secretary; and Frank Schooley, University of Illinois, treasurer.

WELCOME
TO THE
RANKS!

CBS
TELEVISION
CITY
HOLLYWOOD

NOT ORIGINAL—

BUT SO SINCERE . . .

Congratulations CBS!

Wednesday, November 12, 1952

East Vs. West TV Originations

Official opening of CBS Television City in Los Angeles Nov. 15 accents anew the current controversy as to whether the west coast will inevitably supersede New York as the major origination point for TV shows. That the growing emphasis on film will result in some N. Y.-to-L. A. dislocations is, of course, a certainty. But for the present, at least, the following breakdown of CBS-TV network shows indicates the hold of Gotham-originating shows:

FROM NEW YORK

(F) Film	(L) Live
All Aboard (L)	I've Got a Secret (L)
Balance Your Budget (L)	Lamp Unto My Feet (L)
Battle of the Ages (L)	Leave It to Larry (L)
Beat the Clock (L)	Love of Life (L)
Break the Bank (L)	Lux Video Theatre (L)
Bride and Groom (L)	Mama (L)
Red Buttons Show (L)	Mike and Buff (L)
Chronoscope (L)	Garry Moore Show (L)
City Hospital (L)	Omnibus (L)
Perry Como Show (L)	Search for Tomorrow (L)
Crime Syndicated (L)	See It Now (L)
Donnez (L)	Sports Spot (L)
Double or Nothing (L)	Stork Club (L)
Doug, Edwards with the News (L)	Strike It Rich (Day and Night) (L)
Everywhere I Go (L)	Studio One (L)
Jane Froman's U.S.A. Canteen (L)	Sunday News Special (L)
Jackie Gleason (L)	Suspense (L)
A. Godfrey and Friends (L)	There's One in Every Family (L)
A. Godfrey's a.m. Show (L)	This is Show Business (L)
A. Godfrey's Talent Scouts (L)	Toast of the Town (L)
The Guiding Light (L)	The Fred Waring Show (L)
Heaven for Betsy (L)	The Web (L)
It's News to Me (L)	What's My Line (L)
	Wheel of Fortune (L)

FROM HOLLYWOOD

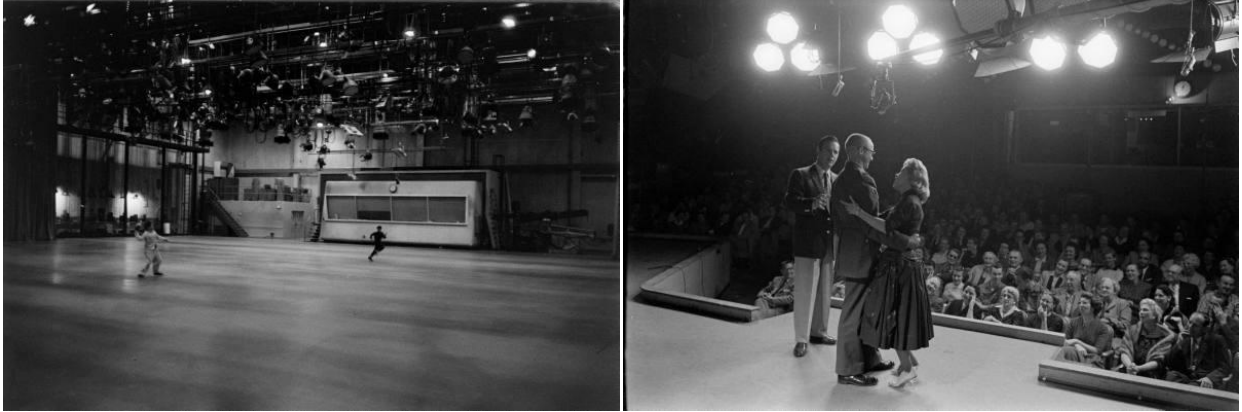
Amos 'n' Andy (F)	Life With Luigi (L)
Art Linkletter's House Party (L)	Meet Millie (L)
Gene Autry (F)	Man Against Crime (F)
Jack Benny (L)	Mr. and Mrs. North (F)
Buff Baker, U.S.A. (F)	My Friend Irma (L)
Big Town (F)	Our Miss Brooks (F)
Burns and Allen (F)	Racket Squad (F)
Four Star Playhouse (F)	Schultz Playhouse of Stars (F)
	Smilin' Ed McConnell (F)

I Love Lucy (F)

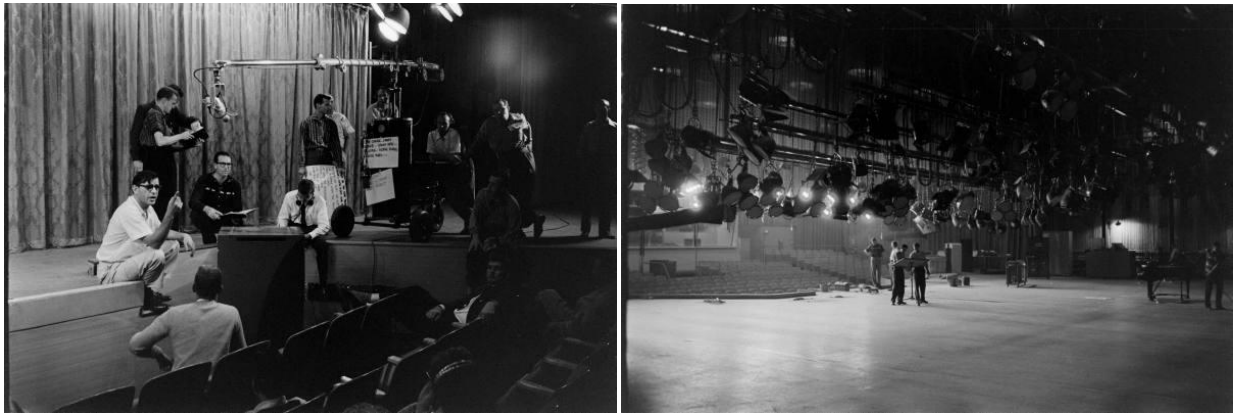
Here on the left is a little bonus from the Variety spread. This is the CBS television lineup that shows where the shows were done (east or west coast), and if they were live or on film.

Although the transcontinental cable was up and running, remember there was no videotape until 1957. Although shows from NY say "live," many of them would still have to be shown via kinescope in the west because they were on three hours earlier.

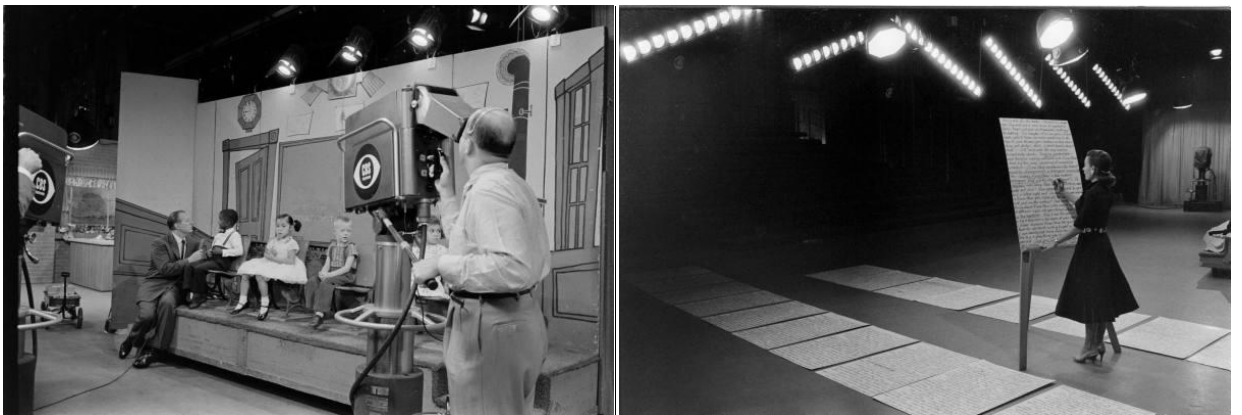
There were similar problems going west to east. That was the main reason broadcasters wanted videotape.



Just a few favorite photos...above left, this is what Studios 41 and 43 look like - no seating. On the right is Studio 33. Originally both 31 and 33 were configured the same with theater seating, but in the early '60s, the seats were taken out of 31 and the stage leveled. Now, only 33 has the theater seats.



On the left (in white) is legendary director Ralph Levy in front of the Jack Benny curtain in Studio 33; on the right, with no set or scenery, you can see just how big the Studio 33 stage really is.



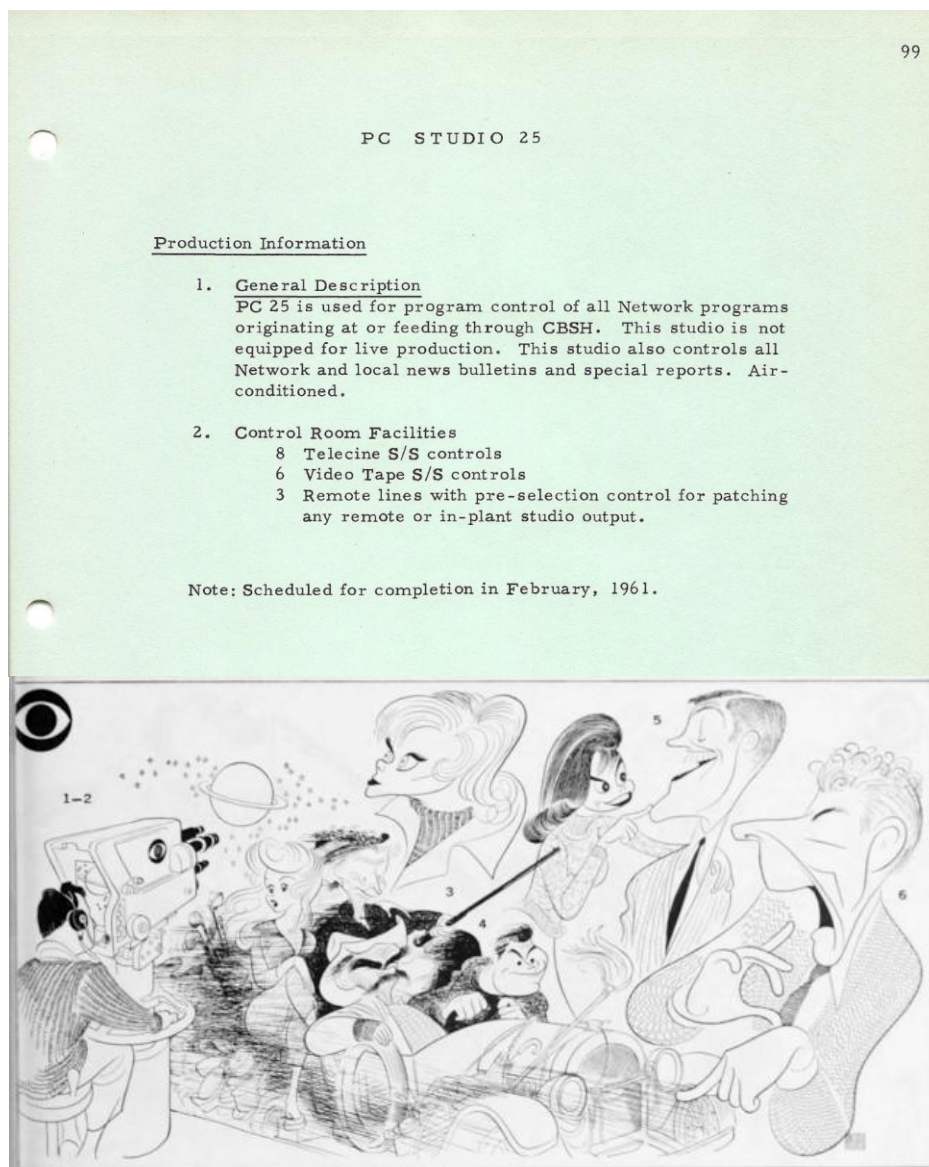
From Studio 41 is "Art Linkletter's House Party" on the left, and on the right, Art's cue cards are being made up. This was a daily occurrence. Can you imagine having her job?

The Studios at Television City

The pages that follow are from the 1961 CBS Production Facilities Handbook. Thanks to Gady Reinhold, we are able to see the layouts and specs for all the new TVC studios.

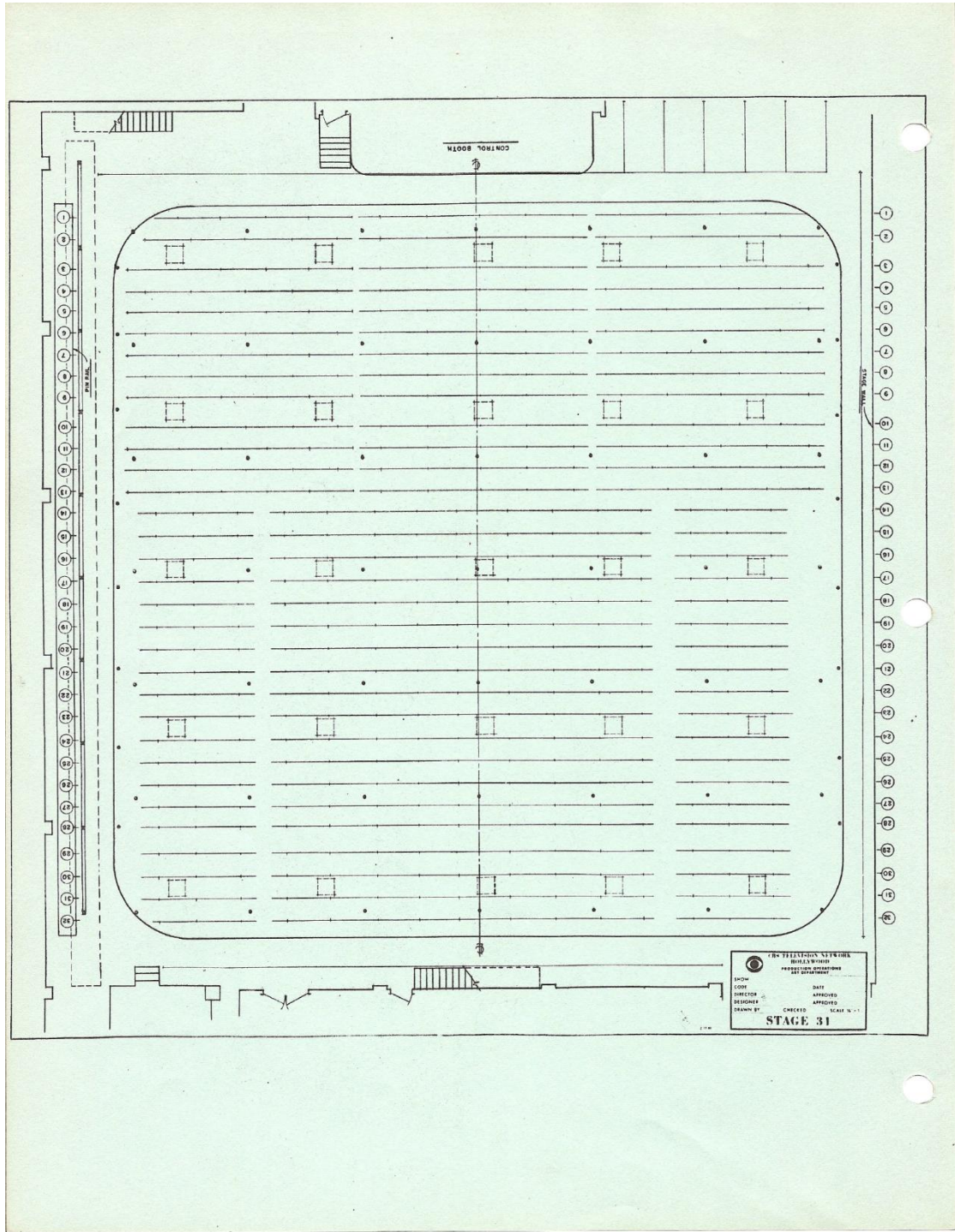
In the discussion on the 1313 Vine Street studio facility, I mentioned that master control had remained there until 1961. This is the page that describes the new PC 25 studio that will replace the Vine Street master control.

Just for fun, on the half-page pages, I will insert some CBS-commissioned art by the great Al Hirschfeld. It was used to promote the 1962 television season on CBS. This one is “Wednesday Nights.”



Studio 31

Notice that on the second page, the theater seating in Studio 31 is gone and portable bleachers are used here. This had been a mirror image duplicate of Studio 33, but the audience area was filled in with concrete to make a single level floor. We don't know when this happened, but we know it was before 1960.



STUDIO 31

Phones: OLIVE 1-2345
BACKSTAGE - Ext. 311
CONTROL ROOM - Ext. 312, 313
MAINTENANCE/SWITCHER - Ext. 418

Production Information1. General Description

This studio can handle dramatic, variety/musical, comedy, day-time or panel shows. Can also handle color with control in 41-color or 43-color booths. Air-conditioned.

2. Audience Capacity - 346
(Portable bleachers shared with #41 and #43)

3. Dimensions

Wall-to-wall - 109' 2" x 109' 6"
Net Production Area - 9,087 square feet
Grid Height - 26' 2" (fly system)
Scenery Entrance - 14' 6" W x 14' H (can handle car)

4. Control Room Facilities

6 Telecine S/S controls
4 Video Tape S/S controls
2 Remote lines
5 Camera controls
Audio Console - 3D
2 Ampex 350 Audio Tape machines
1 Sync-lock
1 Wipe and matte amplifier
2 Turntables
Announcer's booth

5. Floor Technical Equipment

5 Cameras (Marconi)
4 Pedestals
3 Houston cranes (shared with other studios)
5 Long-tongue dollies (shared with other studios)
1 Short-tongue dolly (shared with other studios)
Monitors as required

cont'd

STUDIO 31
Production Information - Cont'd

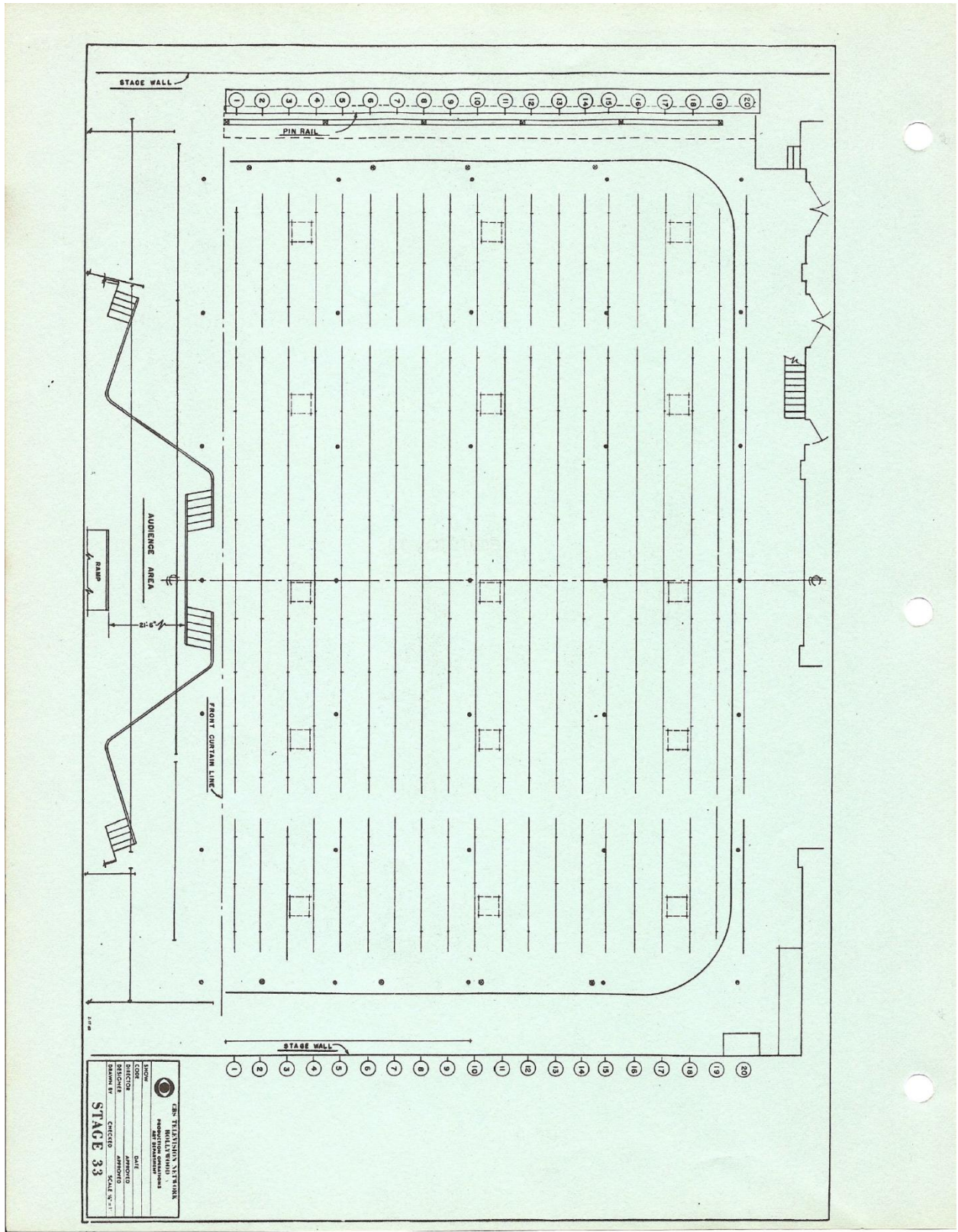
- 6. Crews
 - Stage - scheduled as required
 - Lugging - none

- 7. Dressing Rooms (adjoining Studio)
 - 11 Rooms - 1 person each
 - 4 Rooms - 2 people eachAdditional rooms available on floor below.

This is "Monday Nights."



Studio 33...the most famous of ALL!



STUDIO 33

Phones: OLIVE 1-2345
BACKSTAGE - Ext. 331
CONTROL ROOM - Ext. 332, 333
MAINTENANCE/SWITCHER - Ext. 439

Production Information

1. General Description
Can handle variety/musical, comedy, daytime, panel, and small or medium-size dramatic programs. Can also handle color with control in 41-color or 43-color booths. Air-conditioned.
2. Audience Capacity - 347
3. Dimensions
Wall-to-wall - 109' 2" x 109' 6"
Net Production Area - 5,764 square feet
Grid Height - 26' 6" (fly system)
Scenery Entrance - 14' 6" W x 14' 6" H (can handle car)
4. Control Room Facilities
6 Telecine S/S controls
4 Video Tape S/S controls
2 Remote lines
5 Camera controls
Audio console - 3E
2 Ampex 350 Audio Tape machines
1 Sync-lock
1 Wipe and matte amplifier
2 Turntables
Announcer's booth
5. Floor Technical Equipment
4 Cameras
4 Pedestals
3 Houston cranes (shared with other studios)
5 Long-tongue dollies (shared with other studios)
1 Short-tongue dolly (shared with other studios)
Monitors as required

cont'd

STUDIO 33
Production Information - Cont'd

6. Crews
Stage - scheduled as required
Lugging - none

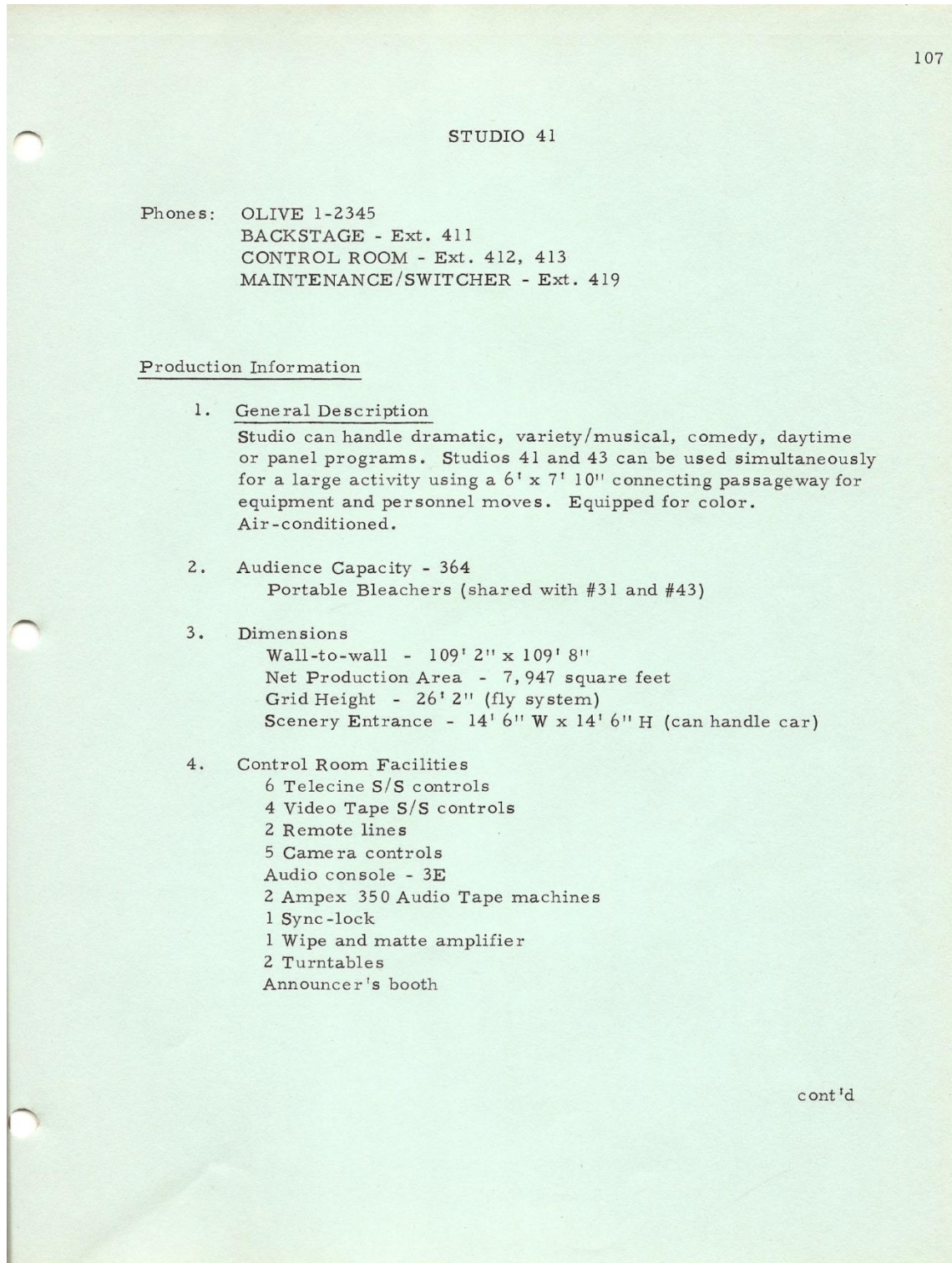
7. Dressing Rooms (adjoining Studio)
12 Rooms - 1 person each
4 Rooms - 2 people each
Additional rooms available on floor below.

This is "Thursday Nights."



Studio 41

There is no diagram for Studio 41, but it was the same as Studio 43, which we see next.



STUDIO 41

Production Information - Cont'd

5. **Floor Technical Equipment**
 - 4 Cameras
 - 4 Pedestals
 - 3 Houston cranes (shared with other studios)
 - 5 Long-tongue dollies (shared with other studios)
 - 1 Short-tongue dolly (shared with other studios)
 - Monitors as required
6. **Crews**
 - Stage - .scheduled as required
 - Lugging - none
7. **Dressing Rooms**

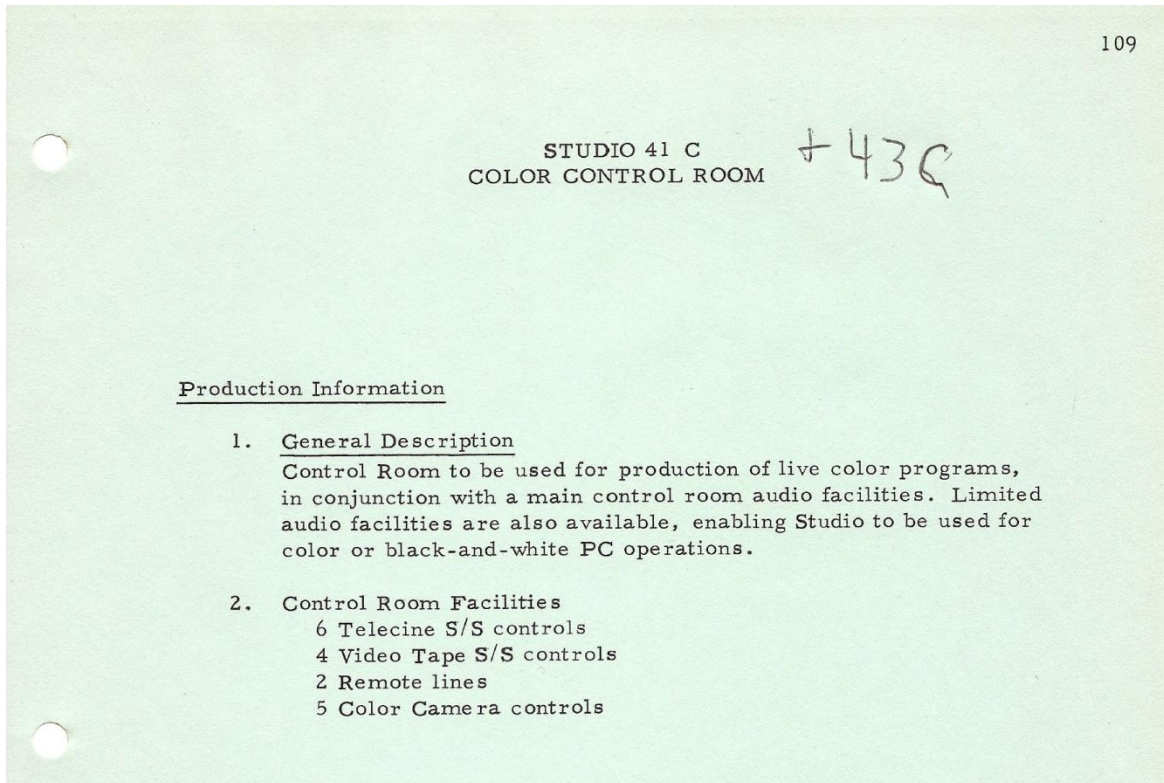
No rooms permanently assigned to Studio; available as required on floor below.

This is "Saturday Nights."



Studio 41C

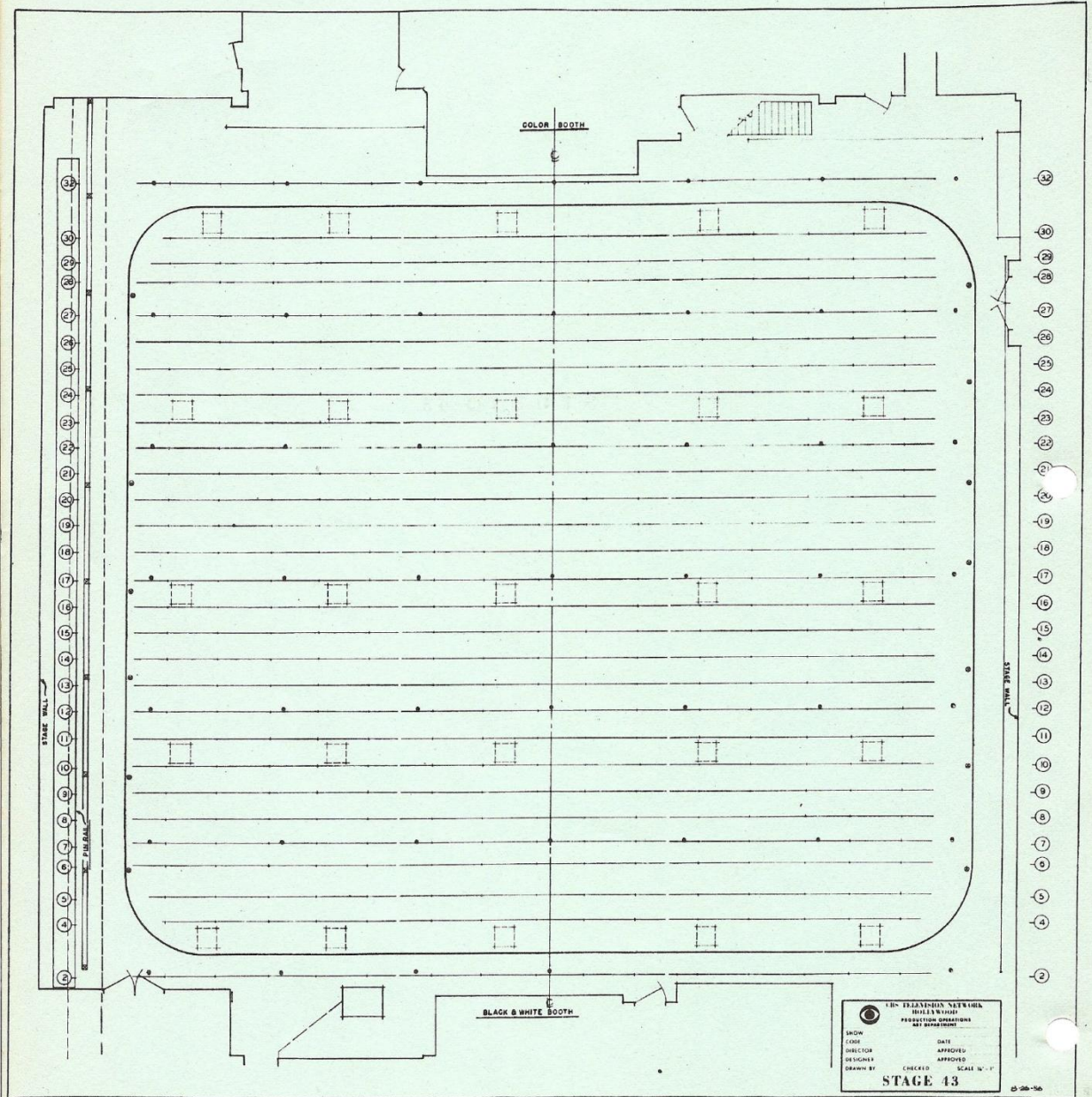
This is the color control room built in 1954.



This is "Sunday Nights."



Studio 43



STUDIO 43

Phones: OLIVE 1-2345
BACKSTAGE - Ext. 431
CONTROL ROOM - Ext. 432, 433
MAINTENANCE/SWITCHER - Ext. 438

Production Information1. General Description

Can handle dramatic, variety/musical, comedy, daytime or panel programs. Studios 43 and 41 can be used simultaneously for a large activity using a 6' x 7' 10" connecting passageway for equipment and personnel moves. Also equipped for color. Air-conditioned.

2. Audience Capacity - 346
(Portable Bleachers shared with #31 and #41)

3. Dimensions

Wall-to-wall - 109' 2" x 109' 8"
Net Production Area - 7,947 square feet
Grid Height - 26' 6" (fly system)
Scenery Entrance - 14' 6" W x 14' 6" H (can handle car)

4. Control Room Facilities

6 Telecine S/S controls
4 Video tape S/S controls
2 Remote lines
5 Camera controls
Audio console - 3E
2 Ampex 350 Audio Tape machines
1 Sync-lock
1 Wipe and matte amplifier
2 Turntables
Announcer's booth

cont'd

STUDIO 43
Production Information - Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 4 Pedestals
 - 3 Houston cranes (shared with other studios)
 - 5 Long-tongue dollies (shared with other studios)
 - 1 Short-tongue dolly (shared with other studios)
 - Monitors as required
6. Crews
 - Stage - scheduled as required
 - Lugging - none
7. Dressing Rooms

No rooms permanently assigned to Studio; available as required on floor below.

This is "Tuesday Nights."



This is the lineup and order of CBS Los Angeles (local) shows and their debut date. **Notice at the top of the page, the originating studios are listed and include three locations and their new studio numbers...the Vine Street studios changed from D and E to 18 and 19. Studios 36 and 46 were built in 1992 and are large twins next to each other where "Dancing with the Stars" and "American Idol" are done. Studio 56 was where "The Pat Sajak Show" came from in 1989. It was then Studio 42, but was renamed 56, and that is where Craig Ferguson's show began. Studio 58 is much larger and CBS built the studio to move Ferguson into...it is now the home of James Corden's "The Late Late Show." Thanks to David Schwartz and Joel Tator for this info.**

CBS LOS ANGELES-DAYTIME

Studios:

6121 Sunset Blvd. (Columbia Square)-studios A-B-C

1313 Vine Street studios D-E-18-19

7800 Beverly Blvd (Television City)-studios 31-33-41-43 (opened 1952)
studio 36-46-56 (42)-58

<u>show (debut)</u>	<u>studio origination</u>
Art Linkletter's House Party (9/52)	studio D, 43, 41, 33
There's One In Every Family (3/53)	studio 41
Bob Crosby Show (9/53)	studio 33
Johnny Carson Show (5/56)	studio E-1313 Vine St.
On the Go with Jack Linkletter (4/59)	various remote locations
For Better or Worse (6/59)	studio 41
Red Rowe Show (11/59)	studio 41, 31 (last weeks)
Full Circle (6/60)	studio 43
The Verdict is Yours (7/60)	studio 41
The Clear Horizon (7/60)	studio 43
Video Village (3/61)	studio 43
Double Exposure (3/61)	studio 43
Your Surprise Package (3/61)	studio 43
Face the Facts (3/61)	studio 43
The Brighter Day (6/62)	studio 43

Password (60's-various)	studio 33, 31, 41, 43
The Amateur's Guide to Love (3/72)	studio 43
The Price is Right (9/72)	studio 33
The Joker's Wild (9/72)	studio 31, 33
Gambit (9/72)	studio 43, 41
Vin Scully Show (1/73)	studio 41
Hollywood's Talking (3/73)	studio 31
The Young & The Restless (3/73)	studio 43 & 41
Match Game '73 (7/73)	studio 33
The \$10,000 Pyramid (fall 73)	studio 31
Tattletales (2/74)	studio 31
Now You See It (4/74)	studio 33
Spin-off (6/75)	studio 41
Give 'n' Take (9/75)	The Burbank Studios
Double Dare (12/76)	studio 33
New Tic Tac Dough (7/78)	studio 31
Whew! (4/79)	studio 33
All New Beat the Clock (9/79)	studio 33
Tattletales (1/82)	studio 41
Capitol (3/82)	studio 31
Child's Play (9/82)	studio 33
The \$25,000 Pyramid (9/82)	studio 33

Here is the national daytime line up with their announcers. Thanks to David Schwartz.

CBS LOS ANGELES-DAYTIME

<u>show (debut)</u>	<u>announcer</u>
Art Linkletter's House Party (9/52)	Jack Slattery
There's One In Every Family (3/53)	Roy Rowan
Bob Crosby Show (9/53)	Steve Dunne, Jack Narz
Johnny Carson Show (5/56)	Hank Simms
On the Go with Jack Linkletter (4/59)	Johnny Jacobs
For Better or Worse (6/59)	Jim Bannon
Red Rowe Show (11/59)	Jay Elliott
Full Circle (6/60)	
The Verdict is Yours (7/60)	Bern Bennett
The Clear Horizon (7/60)	Bern Bennett
Video Village (3/61)	Kenny Williams
Double Exposure (3/61)	Kenny Williams
Your Surprise Package (3/61)	Bern Bennett
Face the Facts (3/61)	Johnny Jacobs
The Brighter Day (6/62)	John Harlan
Password (60's-various)	Bern Bennett, Jack Clark, Lee Vines
The Amateur's Guide to Love (3/72)	Kenny Williams
The Price is Right (9/72)	Johnny Olson, Rod Roddy
The Joker's Wild (9/72)	Johnny Jacobs, Johnny Gilbert

Gambit (9/72)	Kenny Williams
Vin Scully Show (1/73)	Johnny Gilbert
Hollywood's Talking (3/73)	Johnny Jacobs
The Young & The Restless (3/73)	Bern Bennett
Match Game '73 (7/73)	Johnny Olson
The \$10,000 Pyramid (fall 73)	?Bob Clayton or Jack Clark ?
Tattletales (2/74)	Jack Clark, Johnny Olson
Now You See It (4/74)	Johnny Olson
Spin-off (6/75)	Johnny Jacobs
Give 'n' Take (9/75)	Johnny Jacobs
Double Dare (12/76)	Johnny Olson, Gene Wood
New Tic Tac Dough (7/78)	Jay Stewart
Whew! (4/79)	Rod Roddy
All New Beat the Clock (9/79)	Jack Narz
Tattletales (1/82)	Gene Wood
Capitol (3/82)	John Collins
Child's Play (9/82)	Gene Wood, Bob Hilton
The \$25,000 Pyramid (9/82)	Jack Clark, Charlie O'Donnell
Press Your Luck (9/83)	Rod Roddy
Body Language (6/84)	Johnny Olson
Card Sharks (1/86)	Gene Wood, Charlie O'Donnell
The Bold & The Beautiful (3/87)	Bern Bennett

Blackout (1/88)	Johnny Gilbert, Jay Stewart
Family Feud (7/88)	Gene Wood
Now You See It (4/89)	Mark Driscoll, Don Morrow
Wheel of Fortune (7/89)	Charlie O'Donnell
Barbara DeAngelis (1/91)	Michele Roth

CBS Television Network supplies a total of 78½ hours of network programs per week. Behind this number of programs are more than 60 different departments—Accounting, Business Affairs, Construction, Development of New Effects, Engineering, Executive, Graphic Arts, Network Operations, News, Press Information, Sales, Special Events, Sports, Station Relations, Television Recording, and Wardrobe, to name only a few. CBS Television has 28 studios; 116 live black-and-white cameras; 31 black-and-white film chains; 17 live color cameras, and five color film chains. We employ more than 3,700 persons of various crafts and skills such as writers, directors, producers, singers, actors, announcers, technicians, stagehands, scenic editors, editors, film cutters. (For the man-hours it takes to produce one half-hour network drama see box opposite page.)

The arrangements and the personnel which went into our broadcasting of the 1952 national political conventions—a type of broadcast which I have chosen because it can only be live and which I doubt could be done at all if there were no networks, began in May 1951, well over a year before the conventions. It required 41,750 man-hours for 118 hours and 11 minutes of actual convention broadcasting.

Just for fun...from June 28, 1954, here is a breakdown of the network's cameras, studios and equipment. At the top, we see CBS provided 78 and a half hours of programming per week. At the bottom is a mention of the 41,750 man-hours it took to produce live coverage of the 1952 national political conventions. Back then, that was quite a task...no computers to help, and graphics were handmade.

Today, there is no camera ramp and the Studio 33 control room is covered by curtains, but here is how that famous studio looked in 1953.





Soon, we are going into the color history of TVC, but before we do, here is a piece of interesting history on one of our contributors... **George Sunga**.

In the photo below, at Mickey Rooney's elbow, we see a young George on the set. He was the first ever Production Supervisor at TVC and part of his job was to arrange the west coast part of Edward R. Murrow's live "Person To Person" and "See It Now" interviews. (The camera on the left is a Marconi Mark IV monochrome that made great pictures. See the video.)

George also worked closely with Judy Garland and later became a the producer for such legendary shows as "The Smothers Brothers Comedy Hour," "The Glen Campbell Goodtime Hour," "All In The Family," "The Jeffersons," "Good Times," most Norman Lear shows, and even the "Three's Company" franchise shows, plus too many more to name. He is "The Godfather" of Television City history! **THANK YOU, GEORGE SUNGA!**

Here is the stellar Garland – Rooney video! <https://www.youtube.com/watch?v=Phlpp7pO4DM>
 Here is a little more on my friend George. <https://www.youtube.com/watch?v=VT492bqYxf0>
 On this page is a 75-minute interview I did with George a few years ago...just click on his name in the bottom window and enjoy. <http://www.eyesofageneration.com/Oral%20History/>



The Color/No Color Battle at Television City



Above is a shot of “The Red Skelton Show” with the RCA TK-41 color cameras in Studio 33.

By the time TVC opened, there was still blood on the walls from the NBC - CBS color battle that had started a few years before. It wasn't until December 17, 1953 that NBC's Dot Sequential System was finally chosen by the FCC over the CBS Field Sequential System. As the child of RCA, NBC went full bore into color, but CBS hung back. I think William Paley did not want to help RCA sell color TV sets, and until more manufacturers brought color sets to the market, he was reluctant to do much color. Consequently, there was no real rhyme or reason as to which shows got broadcast in color, and even then, it was only occasionally...like for a week or so at a time, then back to black and white. There was no way to know when they would do it either...it almost seemed to be on a whim. It was a bit different with specials, as they were usually in color, but the sporadic weeks of color on regular shows was quite confusing for CBS viewers until color set sales began to run around 1963. Reports state that in 1956, CBS was airing one color show per week.

CBS used color in New York before TVC, but in 1954 and again in '56, TVC installed color equipment. The first installation was in Studio 43, when CBS broadcast “Life With Father” in color on September 7, 1954 using 4 RCA TK-40 cameras. In addition to the black and white control room there, a second color control room was built.

Cables for the color cameras were permanently installed from the Studio 43 color control room to the other four studios. The TK-40 cameras could then be moved to any of these other studios and patched back to the Studio 43 color control room. A Philco Film Scanner was provided for 35mm motion picture film. This scanner experienced many problems with dirty optics.

A second studio, Studio 41, was converted in 1956 with 4 RCA TK-41's. By the early 60's, CBS colorcasting had decreased to only a few shows per year. It is believed the New York Studio 72 color facility was closed by this time. The last Studio 43 RCA color camera production was the late 1964 taping of Rogers and Hammerstein's "Cinderella."

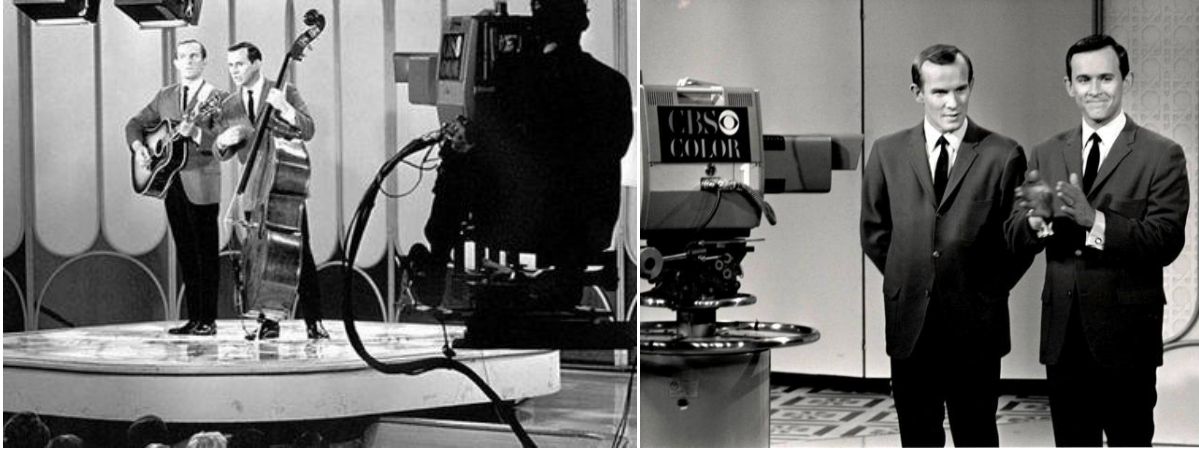
In 1964, Studios 31 and 33, and later 41 and 43, experienced the second generation installation. The conversion took till late 1965, but by then, all Television City studios had been converted from Marconi and Pye 4 1/2-inch image orthicon monochrome cameras, and the remaining TK-40 and TK-41 color cameras were changed to Philips Norelco PC-60s, and later PC-70s. GE Film Chains (Model 3V) were used during this era. Thanks to our friend, the late Ed Reitan, for this information.

Below is "The Bob Crosby Show," which was done occasionally in color.



One of the problems in writing about Television City is where to draw the line between the facility history and the history that had been made there. Since there has been soooooo much history made there, from Skelton, Benny and Burnett, to the many dramas and soaps, to everything in between, I have had to skip over much of that part, but **for THE ULTIMATE back-story on both the facility, and its stars, I give you the first of nine half-hour interviews with Mr. Charles "Cappy" Cappleman, who was at CBS's Television City from 1955 till 2006. He started as a Floor Manager and retired as Vice President of West Coast Operations and in between was General Manager of TVC. He has seen it ALL! I have watched every one of them, and they are fascinating! Enjoy!**

<https://www.youtube.com/watch?t=45&v=6iW5pmFsfGM>



These are the Norelco PC-60s at work on “The Smothers Brothers Comedy Hour.”

By the way, there were only a few, maybe four, Pye Model 2014 4.5 inch Image Orthicons (shown below) used at Television City. When it opened, all of the cameras were RCA TK-30s, but in 1953 a lot of new RCA TK-11s were added. Part of the reason to buy the Pyes was the fact that CBS had profits in the United Kingdom it had made in royalties. Back then, the only way to get the money out of the country was to spend it on items made in the UK. Pye was the first to benefit; shortly after, Marconi sold about 30 Mark IV black and white cameras to CBS and in 1965, about as many Mark VII color cameras. At the link is some video from the Pye 2014 camera used to shoot the August 17, 1953 “Westinghouse Studio One Summer Theater” presentation of “Death Sentence” with James Dean and Betsy Palmer (below right). This show was usually done in New York, but the summer show was from TVC. Remember, this is kinescope and not videotape.

http://www.dailymotion.com/video/xnmav_betsy-palmer-james-dean-3_shortfilms#.UTZtzRzvsVI



Videotape Comes of Age at Television City



November 30, 1956...First Videotape Delayed Broadcast, CBS Television City

Fifty nine years ago, CBS made broadcast history when it replayed “The Evening News With Douglas Edwards” to the west coast. After recording the live feed coming down the network line from New York at 4 p.m. Pacific time, the program was played back three hours later.

In the photo, we see CBS Engineer John Radis at the Ampex VRX-1000 recording the show. A kinescope of the newscast was rolled simultaneously just in case there were problems with the tape playback.

This VRX-1000 is one of only 16 hand-built machines Ampex rushed to production after debuting the technology eight months before. The two racks of tube equipment to the left contain the electronics for the recorder.

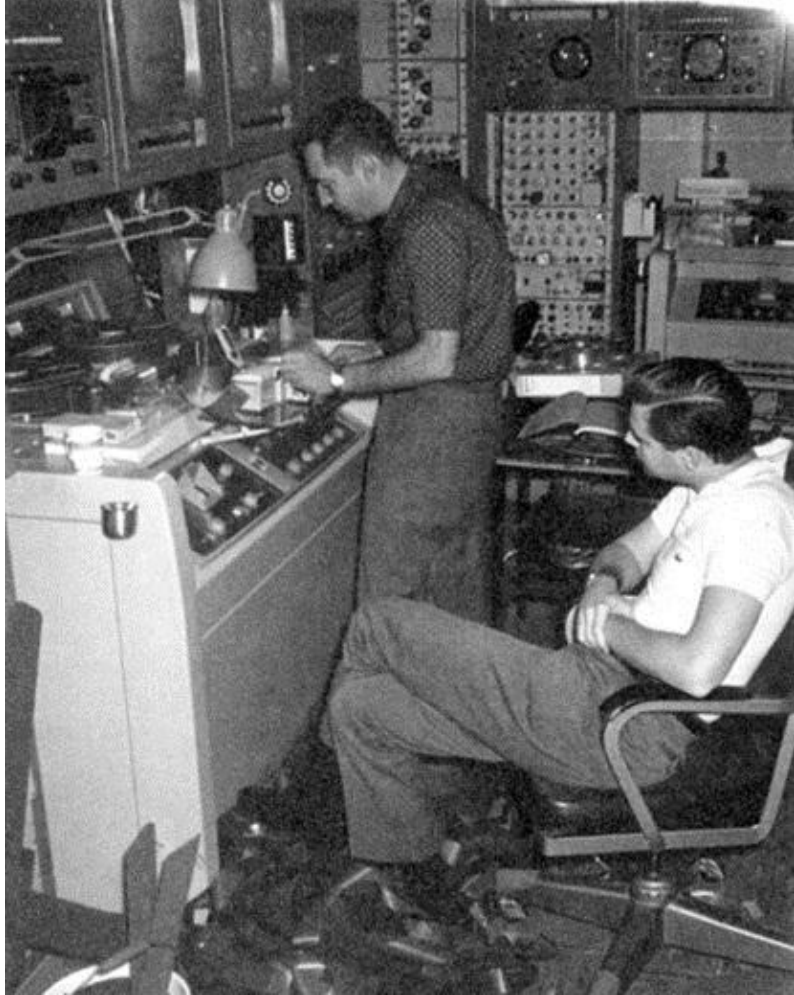
Pictured below is one of the first photos of the new CBS videotape room at Television City which was kept busy recording network feeds for time-zone delay and, eventually, programs produced in the studios at Television City. The Edwards machine is on the far right.



It would take over a year for CBS New York to get videotape machines due to a huge backlog, even though the networks got priority. In early 1958, 14 VR-1000s went into service as CBS Grand Central. NBC too had the bulk of its machines on the west coast, but both CBS and NBC had two VTRs in New York which were mostly used for testing and engineering purposes.

In the color photo below, we see the historic Douglas Edwards machine being retired in 1978. Early on, it had been fitted with RCA color modules as Ampex and RCA traded technology rights. RCA had developed color recording in 1954 and allowed Ampex to use it if they would allow RCA to use the Quad recording head.





On the left is CBS video tape editor Murray Ross performing the first edits ever done at Television City. John Frankenheimer watches, ankle deep in “cutting room floor” remnants.

The date is November 10, 1958, and the occasion is the CBS presentation of “The Old Man” for “Playhouse 90.” That was a monster production that even included a studio full of knee-deep water.

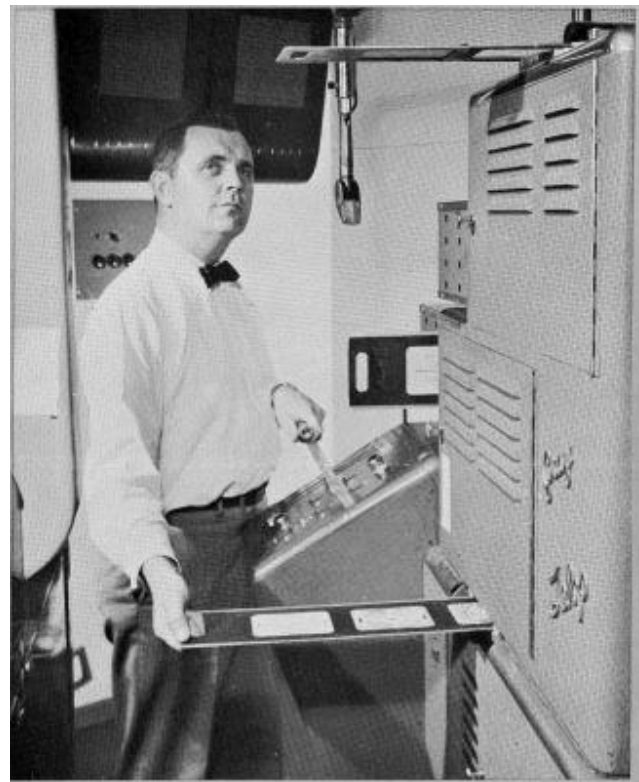
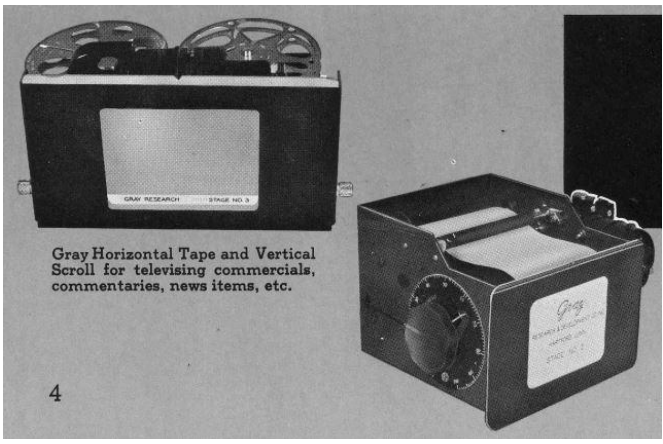
Just to show you how complex the production was, I’ve included a few photos below.



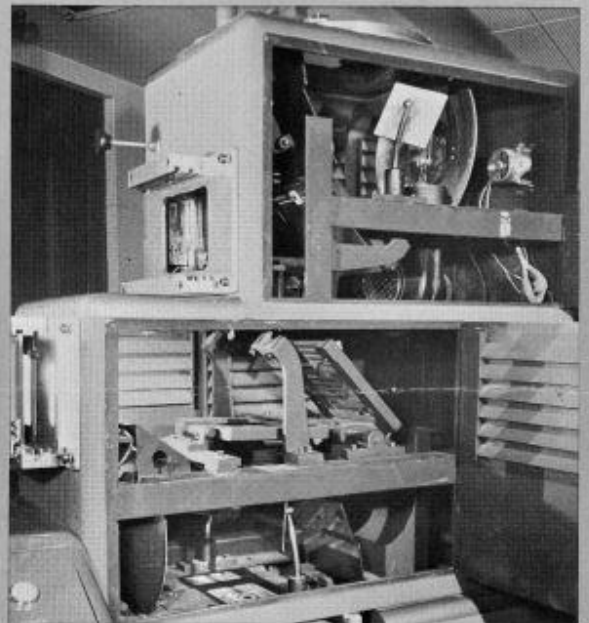


Here is a screen shot of "The Old Man," with rain and wind and all. And below is something not many have ever seen: a Gray Telop Machine. Before modern telecine, like 35mm slide drums and the like, the Telop machine served the same purpose, but operated with a difference. The "slides" in this machine are basically post cards. They are opaque and about the same size. There are mirrors inside that flip and flop just like the later RCA quadraplexer module did.





The Gray Telop, with four optical openings affording dual projection from any two channels. Note control panel, slide holders.



Optical system and mechanical parts are easily accessible for cleaning mirrors, reflectors, replacing lights.

Above is a CBS telop card from back in the day. Notice on the right, this had a text scrolling device that could either give a ticker scroll at the bottom of the screen (the first to offer this) and, it had an optional vertical credit roll device. At the bottom, you can see inside the machine. Even though there was now videotape, which was a huge jump, there were still challenges in the graphics presentation department that kept art departments busy for many years.

Frankly, there is just too much incredible history and too many legendary shows that have come from Television City to even try to include all of that, so this is the last part of the TVC story before we move on to even more CBS Los Angeles studios...18 more to be exact. **These are Studios 36 and 46 at Television City, which were built in 1992.**

ELECTRONIC MEDIA November 23, 1992

CBS's new studios aimed at prime-time production

By THOMAS TYRER
Staff reporter

LOS ANGELES—Hoping to cash in on expected demand for premium production space, CBS last week unveiled two new state-of-the-art studios at its Television City headquarters here.

That gives CBS a total of 29 studios—nine at Television City and 20 at CBS Studio Center in Studio City, Calif.

CBS acquired the CBS Studio Center studios when it bought out its former partner MTM Enterprises last year.

That's more studios than any other network. However, CBS is quick to deny that the studio build-up is tied to a possible financial interest and syndication rules repeal, which would allow the networks to distribute shows in which they have an equity position.

Instead, the network says the new studios are meant as a means to reap more revenues.

CBS says it expects the continued rise of cable television networks and the possible entrance of telephone companies into program production to make its studios that much more in demand.

"The people in this business have consistently underestimated the growth of the business," says Charles Cappleman, CBS vice president of West Coast operations, who supervises all CBS studio leasing and technical support.

"We have to compete with all the other network facilities and the independent facilities," Mr. Cappleman says.

"It's on a first-come, first-serve basis, which has really been the rule for the last 30 years."

More than three years in the making, the new studios are the first to be built in the Los Angeles area in roughly five years.

Right now, there are 18 major studio facilities in the greater Los Angeles area, housing more than 200 production stages.

Over the past three years, studio vacancy rates have averaged 5 percent.

The vacant studios have usually



CBS's two new state-of-the-art studios are at Television City in Los Angeles.

New studios' technical highlights

Studio size: two at 15,400 square feet by 42 feet high.

Lighting: 75 computer-controlled electric winch pipes with memory.

760 dimmers per studio operated by a digital electronic control board from either the stage or control room.

Control rooms: six Hitachi CCD cameras, Grass Valley GVG-300 video switcher with Kaleidoscope, 64-input Trident audio console, Chyron,

Ultimate 6, Abekas DVE and still-store.

Tape formats: D-2; 1-inch; Beta-SP; ¾ U-Matic; with others available, all linked to post-production facilities via fiber-optic interconnects.

Amenities: security parking; 20 dressing rooms; two green rooms; two rehearsal halls; two makeup and hairdressing facilities; office space; two audience lounges and holding areas. #

—Thomas Tyrer

been older facilities without the latest technical innovations, Mr. Cappleman explains.

CBS designed and constructed its two new studios for about \$20 million.

It expects to recoup the investment once the four stages housed inside reach just less than a 50 percent occupancy rate.

Moreover, CBS designed the studios with the latest in technical equipment to attract the more expensive prime-time series productions rather than the less-expensive daytime and late-night programming that's taken up much of the network's other space.

"We've been so full of daytime and late-night (production), the

prime-time shows would call and we couldn't clear stage space," Mr. Cappleman says.

"We've turned down tens of millions of dollars worth of work simply because the stages were full," he said.

During the two years it spent designing and constructing the studios, CBS went regularly to directors, producers, stagehands and others for input.

"This thing was literally designed by production people for production people," Mr. Cappleman says.

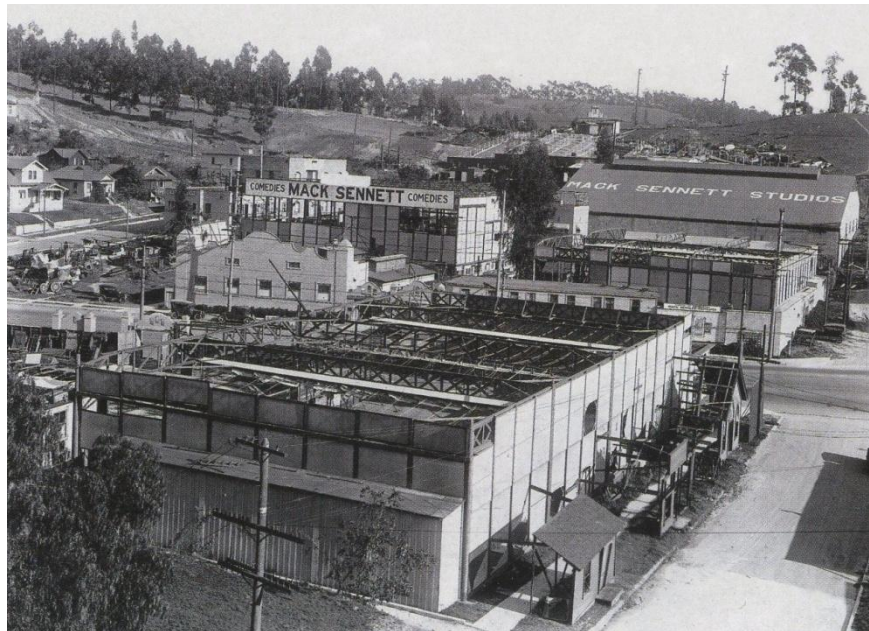
"The whole attitude here is show business is hard business, and we in operations ought to be invisible and shouldn't add production problems."#

CBS Studio Center - 4024 Radford Avenue



This history is from the CBS Studio Center website <http://www.cbssc.com/history.htm>

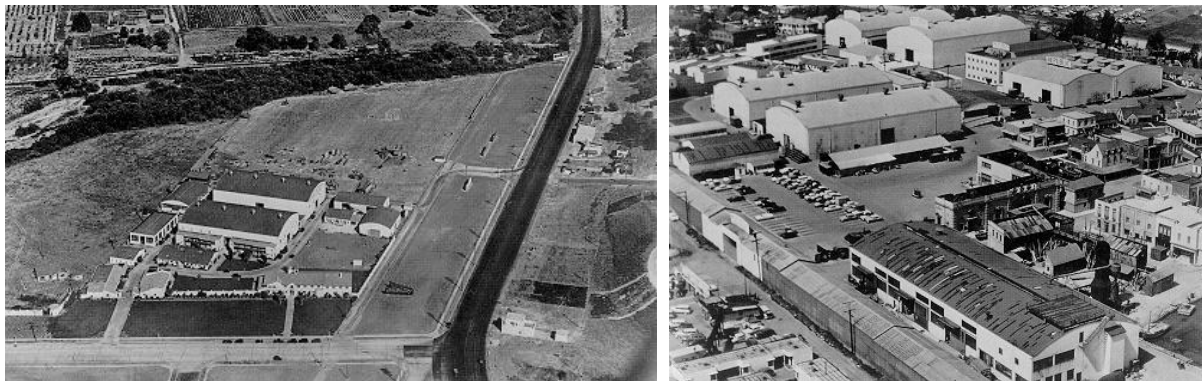
The year was **1926** and plans for a new city in the San Fernando Valley were being developed. It began with the purchase of a 50 acre lettuce ranch at the corner of Colfax Avenue and Ventura Boulevard, along with a 300 acre ranch located at Laurel Canyon. During this time, “King of Comedy” Mack Sennett, known for his two-reelers and the Keystone Kops, was looking for a new studio location. A deal was struck and in **1928** Mack Sennett Studios opened and the surrounding area became known as Studio City.



At this time the Studio consisted of one office building, a projection room/film editing building, a film library, a two-story dressing room building attached to a large sound stage, a wardrobe building, garage, and a stage with an in-ground swimming pool. With the advent of sound in **1929**, Sennett was the first producer to use RCA equipment, with which he produced a bunch of singing short subject films with a young unknown named Bing Crosby.

In **1933** the Great Depression forced Sennett into bankruptcy and the Studio became an independent production facility. Mascot Pictures, under the direction of Nat Levine, became one of the principal tenants. For the next two years the Studio was known as Mascot Studios. Mascot produced the Saturday matinee serial which always ended with the heroine left tied to the railroad tracks as a speeding train came hurtling toward, interrupted by “continued next week.”

In **1935** Mascot Pictures, Monogram Pictures and Consolidated Film Industries joined with several other independent producers and became known as Republic Studios. By then there were six sound stages and several more support buildings. Republic produced over fifty features a year which starred, among others, legends Roy Rogers, John Wayne, Joan Crawford and Barbara Stanwyck. With the advent of television in the early **1950**'s, Republic entered a new medium and produced a number of series. By this time there were twenty-three sound stages and the largest scoring studio in the world. This is Republic Studios in (left) in 1937 and again around 1945.



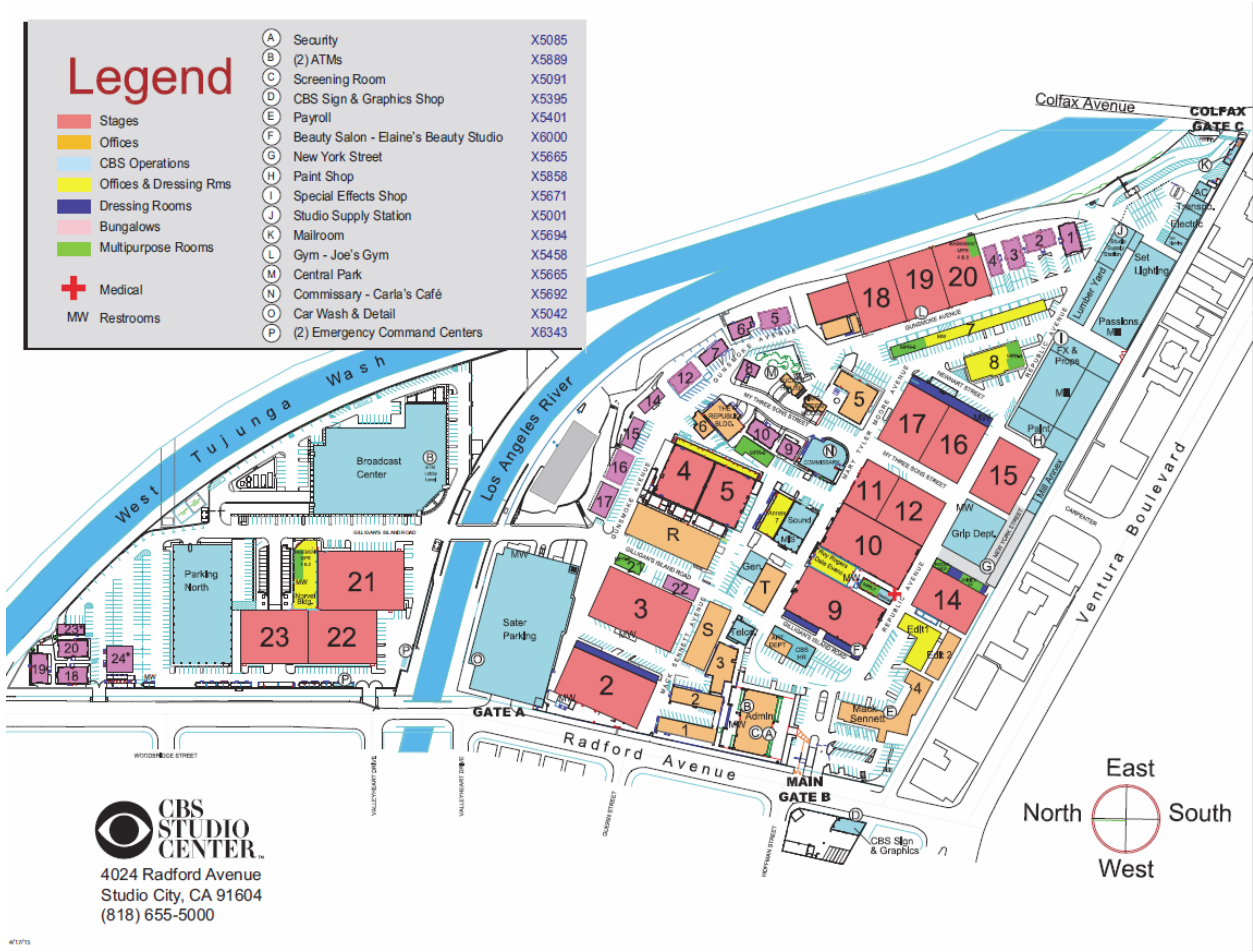
In **1963** the CBS Television Network entered into an agreement with Republic Studios whereby CBS became the major lessee and the facility was renamed CBS Studio Center. By **1967** CBS decided to purchase the studio and long range improvement plans began. The lot continued to grow and throughout the 60's and 70's such television classics as *Guns, Smokey, Big Valley, Gilligan's Island, Get Smart, My Three Sons, Bob Newhart*, and *Mary Tyler Moore* were produced at the Studio.

In July of **1982** CBS and 20th Century Fox Film Corporation formed a joint venture which included ownership and operation of CBS Studio Center, and for the first time in almost twenty years a new name appeared on the sign above the main gate, CBS/Fox Studios. Then in 1984 Fox sold its interest in the Studio to MTM Enterprises and the facility became CBS/MTM Studios. Shows produced on the lot during the 80's included *Roseanne, Different World, Thirtysomething, St. Elsewhere, Newhart, Hill Street Blues* and *Falcon Crest*.

CBS acquired MTM’s interest in the Studio in **1992** and once again the CBS Studio Center sign appeared at the gate. *Seinfeld*, *Grace Under Fire*, *3rd Rock from the Sun*, *Cybill*, and *Caroline in the City* are just a few of the shows which called CBS Studio Center home during the 90’s. Features such as *Father of the Bride 2*, *Dr. Doolittle*, and *I Love Trouble* were also filmed on the Studio lot.

Some of the more recent hit shows produced on the lot of CBS Studio Center are, *CSI:NY*, *The Defenders*, *The Talk*, *Hot in Cleveland*, *According to Jim*, *NCIS*, *Will & Grace*, *Big Brother* and *That 70’s Show*.

Today the Studio continues to flourish and grow. CBS Studio Center is now home to a brand new Broadcast Center which houses CBS2 and KCAL9.



At this link is an interactive map of the lot <http://www.cbssc.com/map.htm>

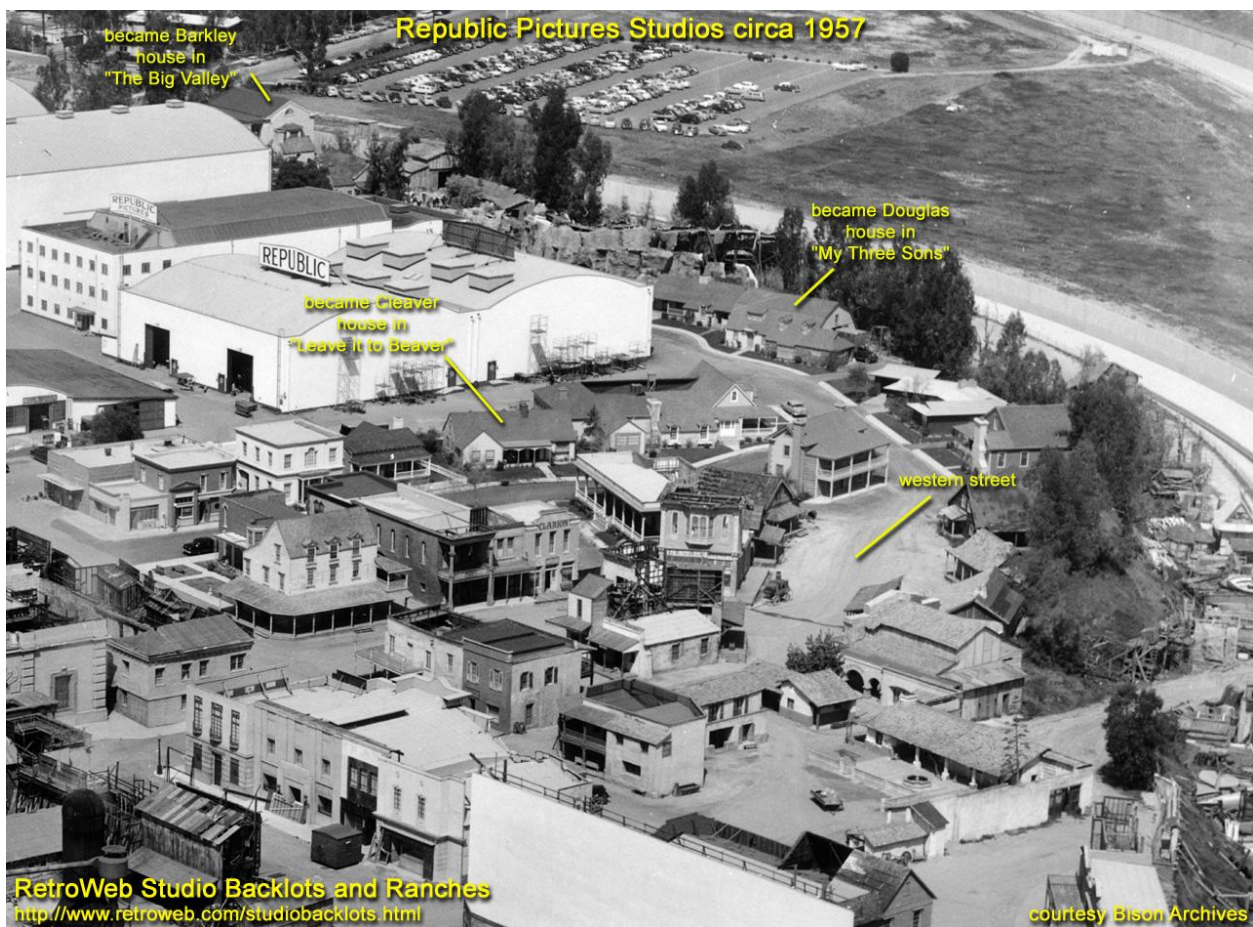
At this link is a detailed stages page that shows all of the stages and their locations <http://www.cbssc.com/stages.htm>

At this link, you'll be able to tour the back lot at Studio Center, and believe me...there is a lot of history there! There are a lot of things you will recognize, like houses and street scenes. If you watch "NCIS," a lot of the "New York Street" sets will look familiar.

<http://www.cbssc.com/backlot.htm>

Not all of this is still here, but here is a taste of a few of the famous places that were not really friendly neighborhoods at all, or real western towns. The "Western Street" should look familiar to friends of Marshall Dillon and Chester. By the way, at this link is a story board to the first episode of "Gunsmoke" with John Wayne's intro, from September 10, 1955.

http://www.gunsmokenet.com/GunsmokeTGAW/Marks-Stuff/Gunsmoke/StoryBoards/001_MattGetsIt/index.htm



To really get more of the flavor of this backlot, go to this link and scroll down to the Republic Studios part. http://www.retroweb.com/tv_studios_and_ranches.html#studios

Below is a partial list of shows that have originated at CBS Studio Center.

- *3rd Rock from the Sun*
- *A Different World*

- *According to Jim*
- *American Gladiators*
- *Are You Smarter Than a 5th Grader?* (first 10 episodes)
- *The Bernie Mac Show*
- *Big Brother* Currently in production
- *The Big Valley*
- *The Bill Engvall Show*
- *The Bob Newhart Show*
- *Baby Daddy* (2012–present) Currently in production
- *Boston Common*
- *Boy Meets World*
- *Brooklyn Nine-Nine* Currently in production
- *Cane*
- *Caroline in the City*
- *Celebrity Circus*
- *The Class*
- *The Cleaner*
- *CSI: Cyber* Currently in production
- *CSI: NY*
- *Combat!*
- *Community* (2014-2015)
- *Cybill*
- *Dave's World*
- *Designing Women*
- *The Doris Day Show* (2nd–5th seasons)
- *Entertainment Tonight* (2008–present) Currently in production
- *Evening Shade*
- *The Exes* Currently in production
- *Falcon Crest*
- *Family Affair*
- *The Game*
- *Get Smart* (1969–70)
- *Gilligan's Island*
- *Girlfriends*
- *Good Morning, Miami* (2002–2004)
- *Grace Under Fire*
- *Greek*
- *Grounded for Life*
- *Gunsmoke*
- *Happily Divorced*
- *Hearts Afire*
- *Hill Street Blues*
- *Hole in the Wall*
- *Hot in Cleveland* (2010-2015)
- *The Insider* (2008–present) Currently in production
- *The Jeff Foxworthy Show*

- *Just Shoot Me!*
- *The Larry Sanders Show*
- *Last Man Standing* Currently in production
- *Leave It to Beaver* (1957–1959)
- *Less Than Perfect*
- *Lou Grant*
- *Malcolm in the Middle*
- *The Mary Tyler Moore Show*
- *Melissa & Joey* (2010–2015)
- *The Millers* (2013-2014)
- *Million Dollar Password* (2008–2009)
- *Minute to Win It* (2010–2014)
- *The Moment of Truth*
- *Mulaney* (2014-2015)
- *My Three Sons*
- *My Two Dads*
- *The New WKRP in Cincinnati*
- *Newhart*
- *NewsRadio*
- *On the Lot* (Adrianna Costa-hosted shows)
- *The Odd Couple* Currently in production
- *Parks and Recreation*
- *Passions* (1999–2008)
- *Phyllis*
- *The Pyramid* (2012)
- *Rawhide*
- *Remington Steele*
- *Rhoda*
- *The Rich List*
- *Rita Rocks* (2008–2009)
- *Rodney*
- *Roommates*
- *Roseanne*
- *Roundhouse*
- *Samantha Who?*
- *The Sarah Silverman Program*
- *Seinfeld*
- *The Singing Bee*
- *So You Think You Can Dance*
- *The Soul Man* Currently in production
- *Spin City*
- *St. Elsewhere*
- *Still Standing*
- *Survivor* Reunion and finale show
- *That '70s Show*
- *That '80s Show*

- *The Talk* Currently in production
- *Thirtysomething*
- *Titus*
- *The Virginian*
- *The Voice*
- *The White Shadow*
- *The Wild Wild West*
- *Unhappily Ever After*
- *Up All Night*
- *Whitney*
- *Will & Grace*
- *Yes, Dear*
- *Young & Hungry*





I hope you have enjoyed this and will share it with your friends and colleagues. If you have more information, documents, video, artifacts, pictures and comments, please send them to me. I would love to hear from you, as this is an ongoing project and by no means the final word.

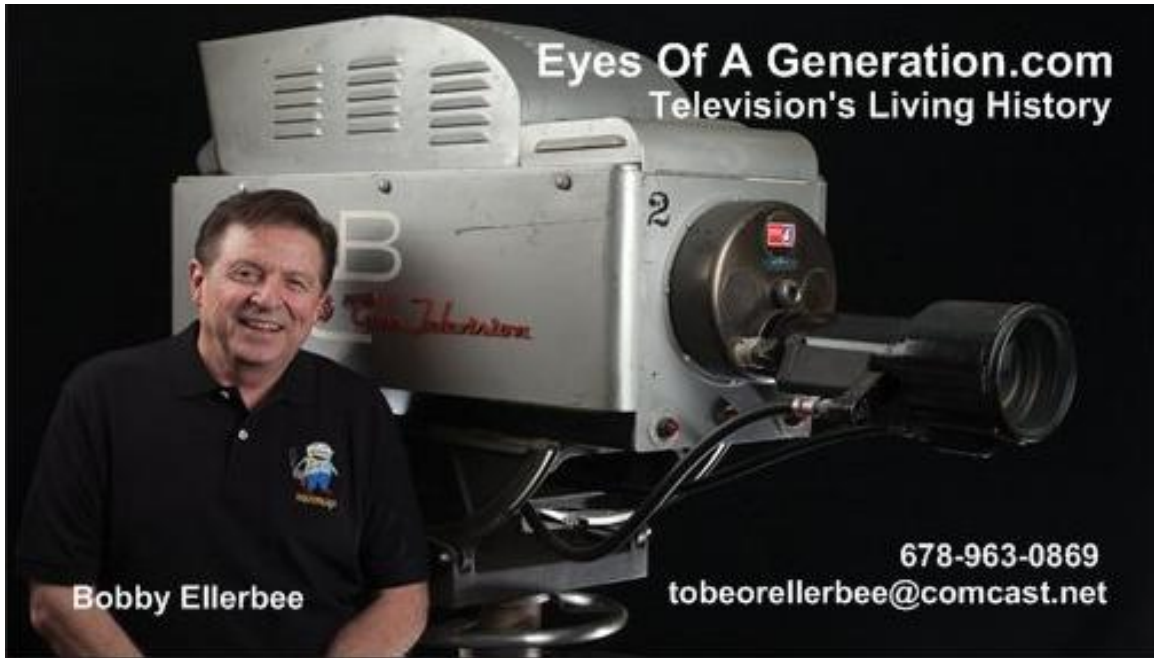
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