



The History of CBS New York Television Studios: 1937-1965

By Bobby Ellerbee and *Eyes of a Generation.com*

Preface and Acknowledgements

This is the first known chronological listing that details the CBS television studios in New York City. Included in this exclusive presentation by and for *Eyes of a Generation*, are the outside performance theaters and their conversion dates to CBS Television theaters. This compilation gives us the clearest and most concise guide yet to the production and technical operations of television's early days and the efforts at CBS to pioneer the new medium.

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. (Second Revision: June, 2021).

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), and Gady Reinhold (CBS 1966 to 2019), for their first-hand knowledge, photos and help. Among the distinguished CBS veterans providing background information are Dr. Joe Flaherty, George Sunga, Dave Dorsett, Allan Brown, Locke Wallace, Rick Scheckman, Jim Hergenrath, Craig Wilson and Bruce Martin.

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), which at the time was America's only radio network, with an idea to promote classical music by airing orchestra performances. NBC declined. 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 Phonographic 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. With the record company out of the picture, Paley quickly streamlined the corporate name to Columbia Broadcasting System. Paley had come to believe in the power of radio advertising since his family's La Palina cigars had doubled their sales after young William convinced his elders to advertise on radio the year before.

Although the network was growing, it did not own a radio station of its own...yet. In December of 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.

WABC came with a bonus...it was located in the brand new **Steinway Hall at 109 West 57th Street in Manhattan**, across the street from the Carnegie Hall. Concerts were broadcast from the concert halls downstairs, but upstairs, there were only 4 rooms. In need of studios, the network moved in July 1929 into the bottom six floors of a new building 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 of the CBS space, 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.

Within a few years, CBS had nearly 50 stations in its network. Since the number of affiliates a network possesses determines the number of people it can reach, which in turn determines what a sponsor is charged, CBS was soon on firm financial ground. By 1930 CBS had 300 employees and total sales of \$7.2 million.

Although CBS fared well, NBC continued to dominate the entertainment-oriented broadcasting industry. Paley viewed news and public affairs as a quick way for CBS to gain respectability and decided to explore the potential for establishing its own network news department. In 1930, he hired Ed Klauber to institute a news and public affairs section, and in 1933 the **Columbia News Service**, the first radio news network operation, was formed.

As part of the public affairs effort, Klauber had given time in the lightly listened to midday to educational and public service programs. One of those programs was presided over by a new college graduate who would later become one of the most famous names in America...Ed Murrow.

On September 15, 1930 at 3:30 PM, Edward R. Murrow's voice was heard on radio for the first time as he hosted the debut edition of "The University Of The Air" radio show from WABC. At the time, the 22-year-old Murrow was president of the National Student Federation and the show was one of the Federation's projects. CBS hired Murrow as Director of Talks in 1935, and by 1938 he was head of the network's European division.

The first international radio news broadcast was initiated later that year with Murrow in Vienna, Austria, William L. Shirer in London, and others reporting from Paris, Berlin, and Rome. **Some of the radio studios at 485 Madison were short wave equipped for just for this purpose, and had studio numbers in the 30s. The regular 485 Madison radio studio numbers were originally 1 through 10, and later 11 though 20 were added.**

By the beginning of World War II, CBS employed more than 2,000 people, had annual sales of nearly \$36 million, and boasted more than 100 affiliate stations throughout the United States. In 1940 the world's first experimental color television broadcast (a field sequential system) was made from a CBS transmitter atop the Chrysler Building in New York City and was received in the CBS Building at 485 Madison Avenue. The following year marked the beginning of CBS's weekly broadcasts of black-and-white television programs...at least until the start of the war.

A Quick Word on the CBS Radio Studios, Then On To Television

The 485 Madison Avenue Studios

The original radio studios, number 1 through 6, were on floors 4-6. Soon after, Studios 7, 8 and 9 were added **with Studio 9 becoming the network's major news studio.** Eventually the studios in the building were numbered 1-20. Studios 31, 32 and 33 were also at 485 Madison, but were shortwave studios built to receive reports from overseas. The last radio broadcast from 485 Madison was July 25, 1964, when operations were moved to the new CBS Broadcast Center.

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. The news of the world literally passed through this room daily, reported by the worldwide staff of CBS correspondents, including Murrow's famous live reports from London via shortwave during World War II.

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

Orson Welles' famous "War of the Worlds" broadcast, and his weekly "Mercury Theater of The Air," came from Studio 1. As we'll see, Studio 1 later became color TV Studio 71.

This is 485 Madison Avenue, the first real home of CBS. In the photo, the building is in the final stages of completion in early 1929, just months before CBS moved here, on or around July 21.



The CBS Radio Building, 49 East 52nd Street

Just around the corner from the 485 headquarters building, at 49 East 52nd Street, CBS had a second radio building which had more studios that were numbered 21 through 29. Studio 21 was in the basement, 22 on the second floor, with 23 and 24 on the third floor. 25 and 26 were on the fourth floor and 27, 28 and 29 were on the fifth floor.

The building was constructed in 1908 as a guest house for the Vanderbilt family and was sold to the Juilliard School of Music in 1924. CBS leased it and converted it to radio studios in 1940 and one of the first, top shows on the network, “Arthur Godfrey Time” (his morning program), came from Studio 22 on the second floor.

Many years later, in that same second floor space, “**Bridge Over Troubled Waters**” was recorded by Simon & Garfunkel. When CBS moved to the Broadcast Center, these studios became the property of CBS’s Columbia Records. At this link, you can see ultra rare photos and read rare accounts of this 52nd Street facility, and the famous CBS Church Studio on 30th Street. <http://www.reevesaudio.com/vintagesessions.html>

At this link is the official CBS memo on the move of CBS Radio to the Broadcast Center.
<http://donswaim.com/cbs-radio-moves-1964.pdf>



This is the entrance to the CBS Radio building at 49 East 52nd Street

The CBS Radio Theaters

Except for #2, all of the radio theaters later became television theaters too. Here is a rare look at their history.

CBS Radio Theater 1 came to be in early 1934 when the network purchased The Hudson Theater at 141 West 44th Street. CBS sold it in 1937, and it was used as a legitimate theater until NBC bought it for \$595,000 in 1950. NBC used it as a radio studio before converting it for television. It was used for the original “Tonight” show and “The Kate Smith Hour.”

CBS Radio Theater #2 also came in 1934 and was at 251 West 45th Street. Built in 1921 as The Klaw Theater, it became The Avon in September of 1928. CBS leased it in the spring of 1934 and purchased it three years later, kept it as a radio property until 1953, and then sold it.



Left to right: Images of the Avon marquee, the Maxine Elliott Theater, and Ed Sullivan Theater

CBS Radio Theater #3, which we now know as The Ed Sullivan Theater, was at 1697 Broadway at West 53rd Street. The theater was owned by Billy Rose when CBS took a long-term lease in 1936. The network purchased the theater when David Letterman came to CBS in 1993. This was the second theater CBS converted from radio to TV, and was designated **Studio 50**.

CBS Radio Theater #4 was just around the corner from the Sullivan at 254 West 54th Street. Built in 1927 as the Gallo Opera House, it went through many name changes and was known as The New Yorker just before CBS leased it in 1942. This was the third theater CBS converted to television, and for television it was designated **Studio 52**. When CBS sold it in the 70's, this became the famous Studio 54 nightclub.

CBS Radio Theater #5 was at the Maxine Elliott Theater at 109 West 39th Street. CBS Radio leased it in 1944, and it became the first theater CBS converted for television. It was here that Ed Sullivan's television program “Toast of the Town,” later renamed “The Ed Sullivan Show,” premiered on June 20, 1948. For television, CBS designated this theater Studio 51.

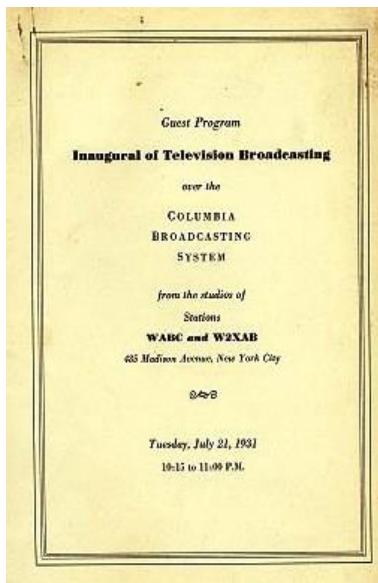
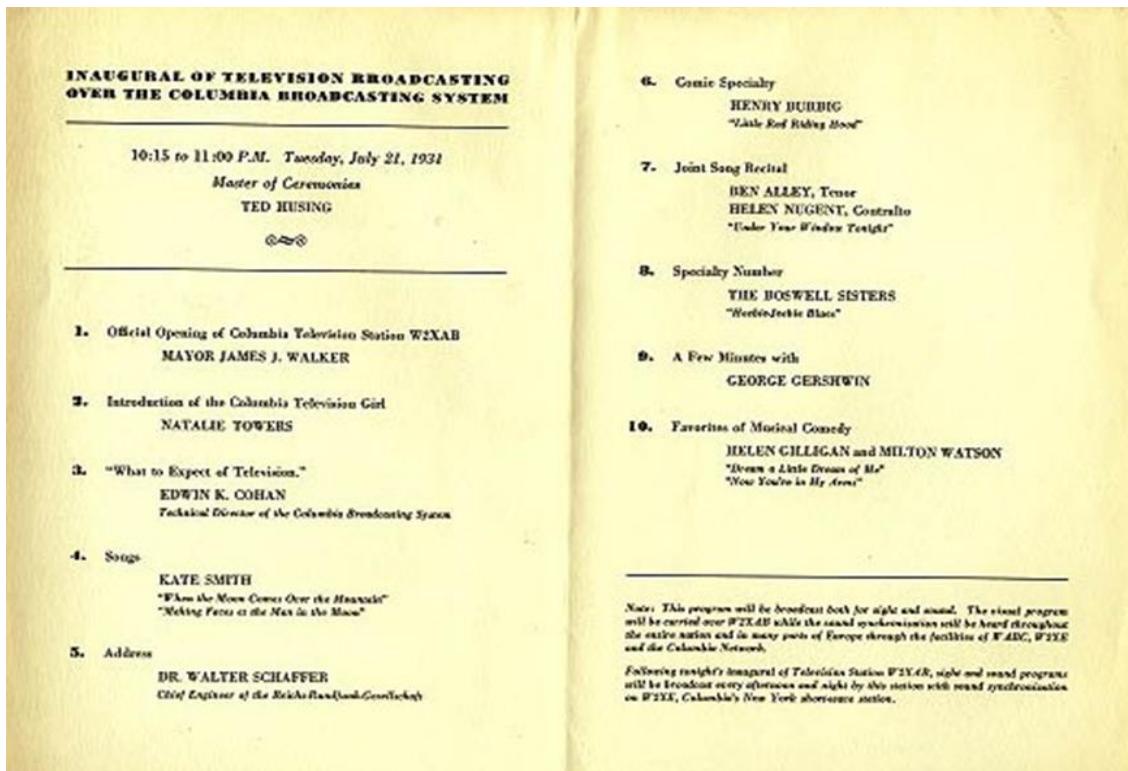
The Start of CBS Television

As you'll see on the next page, the actual debut was July 21, 1931, but in this article, CBS has a target of June 15th as their kick off date. Notice the artist conception of the broadcast studio. This was on the 23rd floor at 485 Madison Avenue. Thanks to Maureen Carney for the image.

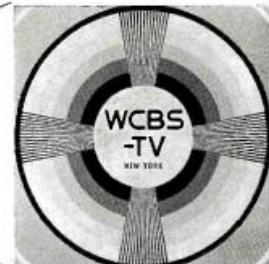
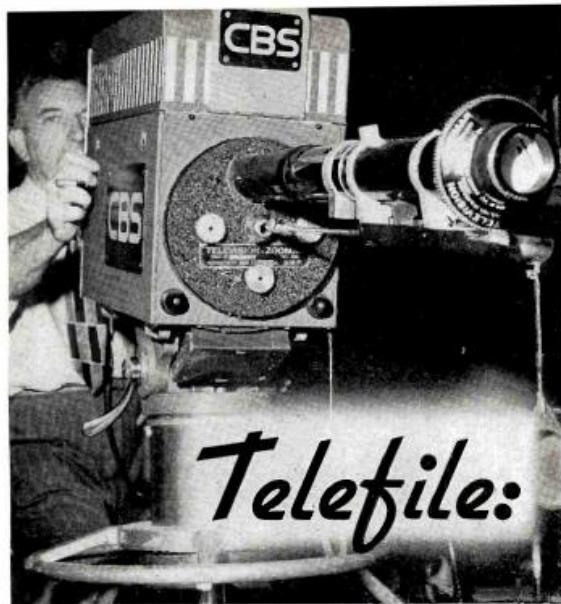


At the link is a full tour of the W2XBS studios from November 1931.
<https://eyesofageneration.com/1931-television-station-tour/>

Two years after CBS moved to 485 Madison, the network celebrated the occasion with its **first experimental television broadcast**. The studios of CBS Radio Station WABC and experimental television station W2XAB were located at 485 Madison. Thanks to David Schwartz, this is a copy of the inside of a program given to visitors on that day at 485 Madison.



MUST READ: Here is a fantastic thumbnail history of CBS television operations from the January 1951 issue of *Broadcasting* magazine. It covers the story from the 60 line start of W2XAB to early CBS network operations. On the second page, there is a full list of equipment and studios in operation.



CBS' NEW YORK STATION COMBINES NETWORK AND LOCAL OPERATIONS

Telefile:

ON July 21, 1931, with New York's Mayor James J. Walker doing the official honors, W2XAB, forerunner of WCBS-TV, inaugurated the first regular schedule of video broadcasting in the U. S. with a 45-minute variety program. The cast included such first-flight talent as Kate Smith, George Gershwin, the Boswell Sisters and, of course, the "Columbia Television Girl," Natalie Towers.

The opening program announced: "Following tonight's inaugural of television station W2XAB, sight-and-sound programs will be broadcast every afternoon and night by this station." Before the end of 1931, William Schudt Jr., then CBS director of television, now director of station relations, was handing a W2XAB schedule of seven hours a day, seven days a week, practically paralleling the 1950 schedule of WCBS-TV.

Operating on a frequency of 2,778 kc, W2XAB covered a wider area than today's TV stations. But the definition of its mechanically scanned pictures was only 60 lines from top to bottom, in contrast to today's electronically scanned 525 lines. It soon became clear that 60-line pictures were not good enough for a national system of TV programming, and on Feb. 23, 1933, CBS announced: "We now feel that further operation with the present facilities offers little possibility of contributions to the art of television, and we have, accordingly, decided to suspend temporarily our program schedule."

More than eight years elapsed before W2XAB resumed a regular schedule of TV programs. On July 1, 1941, when it became WCBW, one of the two TV stations authorized to begin commercial

operation on that date, it inaugurated a 15-hour-a-week program schedule. But WCBW did not immediately start selling time to advertisers, deciding instead to concentrate on program experiments for the time being.

Video coverage of the arts, through a series put on in cooperation with New York's Metropolitan Museum of Art; of the dance, from ballet to ballroom and square dancing; of public affairs, through forum discussions; of informal entertainment, such as quizzes and parlor games played by celebrities; of children's stories illustrated by an artist who drew as the storyteller talked; of news, illustrated by maps and other visual material—these were some of WCBW's 1941-42 program experiments.

On Dec. 7, 1941, WCBW telecast a 90-minute documentary on the attack of Pearl Harbor and the nation's reaction to it. Followed war bond drives, with notables selling bonds by TV; a National Defense series in cooperation with government agencies; a Red Cross

first aid course and other wartime series. On June 1, 1942, to conserve scarce tubes and manpower, WCBW cut its schedule from 15 to four hours a week, all films.

Live programming, resumed in May 1944 and gradually accelerated toward today's full-scale operation, continued the prewar experiments in TV presentation of all types of programs, from dance to drama, quizzes to commentaries, fashions to sports. In June 1945, WCBW made its facilities available to advertisers on a "working partnership" basis for testing, developing and broadcasting commercial TV programs. On Nov. 1, 1946, when the station changed to its present call, WCBS-TV, it began full commercial operation charging clients for time as well as for program expenses. WCBS-TV now operates on Channel 2 (54-62 mc) with 6.8 kw aural, 13.7 kw visual.

* * *

TODAY, WCBS-TV broadcasts something over 50 hours of program service a week, running from midafternoon until after 11 p.m. Analysis of a typical recent week's operations shows a total of 53 hours of program time, divided into 39 hours and 25 minutes of network service and 13 hours and 35 minutes of local programming. Time devoted to vari-

ous types of programs breaks down as follows:

	Hrs. & Min.
Films	11:00
Musical Shows	8:30
Dramatic Programs	6:00
Comedy-Variety	5:30
Children's Shows	4:00
Sports, Fashions &	
Women's Shows	3:15
News	2:15
"How To Do" Shows	1:45
Situation Comedy	1:30
Interviews	1:30
Forums	1:30
Talent Shows	1:00
Giveaways	1:00
Quiz Shows	0:30
Religious	0:30
Exposition	0:15
Total	53:00

Dividing the 53 hours of video air time into sponsored and sustaining hours—spot announcements are not included in this breakdown—shows an almost even division, if the participating time is considered as fully commercial:

Type	Net-		
	Local	work	Total
	Hrs.	Min.	Hrs.
Sponsored	2:15	12:40	14:55
Particip.	7:15	5:00	12:15
Sustaining	4:05	21:45	25:50
Total	13:35	39:25	53:00

The division between local and

Among the Executives Responsible for WCBS-TV Operations



Mr. MINER

Mr. SUTTON

Mr. VAN VOLKENBERG

Mr. ROBINSON

January 23, 1950

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network time is anything but equal, however. Nearly seven-eighths of the sponsored time on WCBS-TV is used by network programs (85%) and network shows account for almost as much (84.2%) of the station's sustaining hours. Only in participating shows do local programs get more time hours (59.2%) than network shows.

The emphasis on network programming is no accident. J. L. Van Volkenburg, newly appointed CBS vice president in charge of network sales (AM and TV alike) and formerly head of all CBS-TV operations, told *BROADCASTING*: "For the past few years, as TV stations were first appearing in many cities and as facilities for connecting them into networks were being developed, we of CBS television have operated on the theory that our first responsibility was to direct our main efforts to programming of a type that not only was good local broadcasting but that would provide programming for our affiliates as well.

"This phase is now coming to an end," Mr. Van Volkenburg stated. "We expect in the not too distant future to adopt for TV the pattern which has been so successful in AM and to set up a local operation for WCBS-TV distinct from that of the CBS-TV network, comparable to the autonomous operation of WCBS, New York key station of the Columbia radio network."

UNIQUE CBS TV technical facilities in New York, without trying to separate what is network, what station, comprise a transmitting plant atop the Chrysler Bldg., main studios (four) across the street in the Grand Central Terminal Bldg., four more in Liederkrantz Hall and three theatres. With rehearsal halls, staff offices, carpenter, painting and maintenance shops, storage space, etc., the facilities occupy some 200,000 square feet (4.6 acres) of floor space, roughly one-third of the entire CBS New York operation.

These TV technical facilities include:

- 9 Live talent studios.
- 2 Telecine studios.
- 6 Announce studios (audio).
- 7 Rehearsal halls (in addition, AM studios are sometimes used for this purpose).
- 34 Camera chains (representing an investment of approximately \$510,000).
- 7 Film camera chains (five at Grand Central, two at Liederkrantz).
- 12 Projectors (three 35mm, five 16mm, and four Teleopticon projectors). (Investment—\$72,000).
- 34 Type 5820 image orthicon tubes in cameras, plus 34 spares. (Investment—\$88,400).
- 7 Iconoscope tubes in cameras, plus seven spares.
- 6000 Electron tubes in the overall audio-video and radio system.
- 155 Video isolation amplifiers (sections of distribution amplifiers) over 100 of which are located in TV Master Control at Grand Central.
- 125 Microphones, including uni-directional, bi-directional and non-directional types.
- 170 Regulated video equipment

power supply units, 110 of which are located at Master Control.

80 Video monitors, 50 of which are located at the Grand Central Studios.

11 Video (camera) control consoles.

12 Audio control consoles.

12 Program and switching consoles.

700 Video selector relays at Master Control.

170 Camera lenses (investment on this item in excess of \$50,000).

85 Racks of auxiliary and terminal audio/video equipment, 47 of which are located at Master Control.

11 Sync. generators.

3 Radio relay equipments.

205 Fluorescent light fixtures.

665 Incandescent light fixtures.

150,000 sq. ft. of scenery and backdrops plus 1,500 bulk pieces of scenery and props.

At least \$50,000 worth of test and measuring equipment.

The CBS video operation in New York requires the services of some 580 employees, including 175 technicians, cameramen, etc.; 78 program personnel; 128 engaged in executive, production, sales and general operations; 120 in building, theatre and shop operations.

UNIQUE CBS, which has segregated its video operations into an autonomous division, CBS maintains a close integration of AM and TV at the top executive level. Frank Stanton, CBS president; Adrian Murphy, vice president and general executive; Hubbell Robinson Jr., vice president in charge of network programs; J. L. Van Volkenburg, vice president in charge of network sales; Frank Falknor, vice president in charge of program operations; William B. Lodge, vice president in charge of general engineering, are all responsible for TV as well as radio. Edmund Chester, director of news, and Red Barber, director of sports, also supervise video as well as audio coverage of those fields.

CBS executives concerned with only TV include: David Sutton, TV sales manager; Worthington Miner, manager of TV program development; Richard Redmond, director of general TV operations; Paul Wittig, manager of TV technical operations; Arthur Duram, TV sales promotion manager; Robert Wood, TV traffic manager; John DeMott, TV production manager.

Concentration on network programming has given CBS-TV and WCBS-TV a number of video's top shows, such as Arthur Godfrey's

WITH the WCBS-TV operation so closely aligned with that of the network, the combined studio facilities of both are constantly kept busy.

TOP PHOTO—Lilli Palmer and Frederic March rehearse a lively scene for *Ford Theatre* as Miss Palmer's husband, Rex Harrison, observes from the sidelines.

MIDDLE PHOTO—Worthington Miner (left), manager of TV program development and producer of *Studio One*, intently watches the monitors during a program.

BOTTOM PHOTO—This dramatic moment was caught during a scene from "Dr. Jekyll and Mr. Hyde," presented on *Suspense*.

FROM these antennae high atop Chrysler Tower, WCBS-TV's signal is transmitted to New York and surrounding territory.

Lipton and Chesterfield programs, *Mama, The Goldbergs, Toast of the Town, Studio One, Ford Theatre, Inside USA* and *People's Platform*. But it has also forced WCBS-TV to drop most of its sports coverage, in which it pioneered with great success from 1944 to 1948. This year even baseball is being discontinued.

Despite the emphasis on programming for the network, WCBS-TV has its share of local business, currently airing *Winner Take All* and *Pantomime Quiz* for New York's Chevrolet dealers, *Faye Emerson Show* for Arnold Bakers

(Continued on Telecasting 11)



In comparison to NBC, which was owned by RCA, Columbia was not very involved in television early on. Its main goal was growing the radio network, and only after its early success in radio did CBS start to dabble in TV. On July 21, 1932, CBS started an 18-month experiment in television broadcasting on W2XAB in New York City.



With a telephone carrying his voice and a bank of photo-electric cells picking up his image, Edwin K. Cohan, technical director of the Columbia Broadcasting System, demonstrates the essence of sight and sound transmission in the studio of the System's television station, W2XAB, New York.

Two weeks before President Franklin Roosevelt's first inauguration in 1933, the CBS television experiment came to a halt due to the financial difficulties brought about by the great depression. Not until the young Hungarian scientist **Peter Carl Goldmark** was hired on January 1, 1936 did CBS have any further major dealings in television. After hiring Goldmark, they were "off to the races!" (By the way, when Goldmark arrived in the US in 1935, he was interviewed by RCA and CBS, and passed over by both on these first meetings with them. It is said that for years afterward, David Sarnoff was upset that RCA missed its chance to hire him.)

Shortly before Goldmark was hired at CBS, Sarnoff had announced RCA would invest \$1,000,000 in television over the next few years. Knowing it would be expensive, Paley decided he couldn't allow Sarnoff and RCA's network, NBC, to get too far ahead. NBC had been broadcasting experimental television in the city from atop the Empire State Building for some time before Paley enlisted Goldmark's help to build CBS's own transmitter atop the Chrysler Building, the city's second-tallest building.

The CBS New York Studios

Grand Central Terminal...15 Vanderbilt Avenue; Studios 41 and 42

STUDIO OVER GRAND CENTRAL

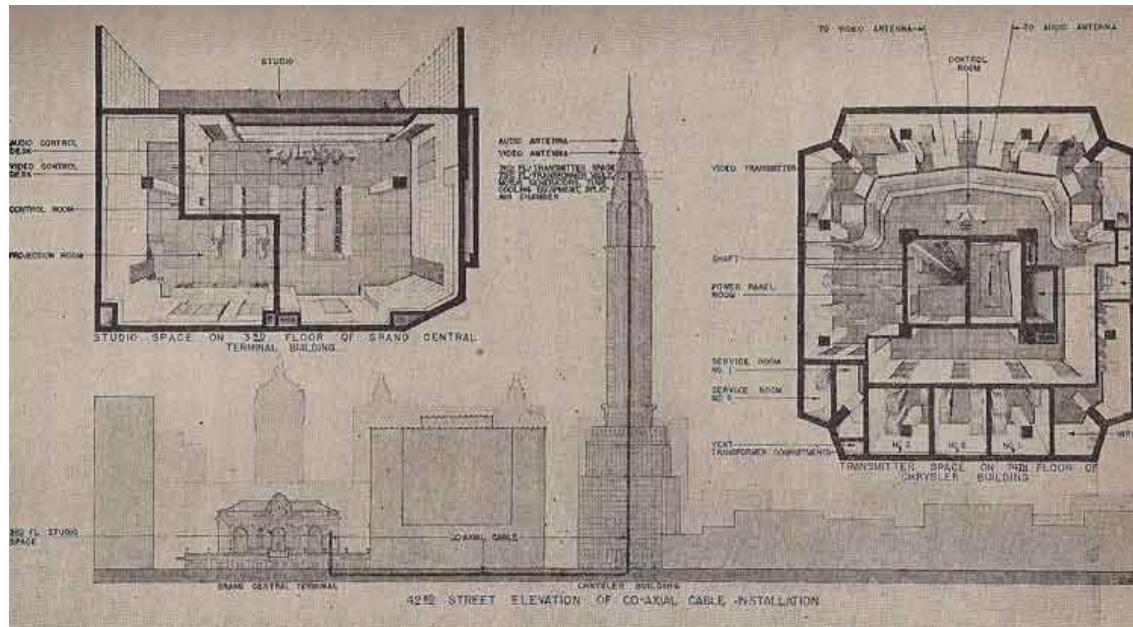
When all of this equipment is ready for installation, it will be necessary to construct special rigging to lift it from the 71st floor, where elevator service ends, to the floors above.

The Grand Central studio across the street from the Chrysler Building was chosen by Columbia because it is easily accessible, centrally located and near the transmitter. This will make program production easier as well as assure power transmission with the least possible loss or distortion. Incidentally, this problem of power transmission is further simplified by the fact that the antenna for the new station is located just under the stainless steel needle of the building only 90 feet from the transmitter.

The studio space is directly over the main waiting room of the station and is 40 feet high, 230 feet long and 60 feet wide. In addition to dressing rooms, laboratories, etc., there is room for two large studios but only one is to be constructed immediately.



While the engineering of the transmitter and tower were going on, others searched for studio space. The site needed to be near the transmitter, have big open spaces, and technicians needed easy ability to add electrical circuits. Grand Central Terminal, one block from the Chrysler Building, was a perfect choice. **Seen from the outside, the new CBS television studios (circled) were located directly above the Grand Central waiting room on the west end overlooking 42nd Street.** Below is a drawing that shows the route of the coaxial cable from the studios to the transmitter.



Shown below is part of the studio space after CBS moved to the Broadcast Center. **The total space was 230 feet long and 60 feet wide with a 40 foot ceiling.** In the late '60s, after CBS left, it first became an indoor ski jump, and later a tennis club with two courts, a massive lounge and locker room. Today it is used a lounge for railroad conductors and engineers.



The CBS studios at Grand Central were 41 and 42, with 42 being the larger. However, the partition between the studios was movable. At times the space was used in its entirety for large broadcasts, like the "U.S. Steel Hour," "Studio One," and election nights in the 1950s, as seen below.





These are photos taken by CBS at the time they leased the space. Above is looking from where Studio 42 will be, toward where Studio 41 will be. Below, the opposite view. The tall arch windows are on the outside wall and the internal hallway has short arch windows.



At this link, “The Morning Show with Jack Paar” from Studio 41, a rare video from 1953.
<https://www.youtube.com/watch?v=Z2XSUbC1rIY>

At 4:15 there is a very rare glimpse inside CBS Studio 41 and the Grand Central operations in its early days of operation. <https://eyesofageneration.com/a-guided-tour-of-some-of-television-s-early-studios-you-may-have-seen-this-b/> There is also look inside at 4:41 in the same video. Footage is from CBS, RCA's NBC and GE's WRGB.

The studio and transmitter efforts were officially announced on September 1, 1937 in *Broadcasting Magazine*, but it would be just over three years before it went on the air. There were a number of problems with the transmitter installation and the custom tower, which was built to Goldmark's specifications by RCA. This *Broadcasting* article is from March of 1939.

CBS Plans First Tests of Television In May as Transmitter Work Advances

INSTALLATION of the CBS television transmitter atop the Chrysler Tower in New York City is virtually complete and the network hopes to make its first test telecasts sometime in May, Dr. Peter Goldmark, chief television engineer of CBS, stated March 21, when he conducted a group of radio editors on an inspection tour of the Tower's 73d, 74th and 75th floors, where the equipment is located. The transmitter, which was built by RCA, embodies the latest principles of television design, he stated, and has a power output of 7½ kw. audio and 15 kw. video.

The antenna, not yet installed, is of a new design worked out by Dr. Goldmark in collaboration with consulting engineers. Because this antenna will permit the focusing of the video signals in a vertical direction instead of spraying them out spherically, the CBS signals will be four times as strong as those of the NBC television transmitter, although the power output is identical, he said. CBS engineers have also designed the equipment for film transmission and some of the studio equipment.

Costly Preparations

Actual installation of the transmitting equipment in the tower began in January, although preparatory work in the tower has been under way since last fall, Dr. Goldmark explained. Apparatus for both video and audio transmission is now in place and has been wired and when the antenna has been erected and the power brought in, testing will begin. CBS will have expended about \$600,000 before the first video program goes on the air, he said, including the cost of the apparatus, \$400,000, and about \$200,000 for installation costs.

For the present, at least, CBS has no thought of building other television transmitters in other cities, he said, but will concentrate on New York with its experiments in sight broadcasting. Neither does CBS expect to make any video pickups from the World's Fair grounds or other remote spots, he added, but will broadcast all its experimental visual programs from the studio in the Grand Central Bldg., across the street from the Chrysler Bldg.

Probably the largest studio to be used in broadcasting, the CBS quarters consist of a single room 270 feet long, 60 feet wide and

45 feet high. At one end a control room, where the programs will be monitored, is now nearing completion. A projection studio for use in televising moving pictures is also under construction. Work on the studio is expected to be completed in May at about the time the transmitter is ready to begin operations. Gilbert Seldes, director of television programs for CBS, has for more than a year been planning experimental programs, but he has not yet made any announcement regarding them.

Installation of the transmitter apparatus in the Chrysler Tower presented many problems to Dr. Goldmark and G. S. McAllister, CBS director of construction. The building elevators were needed during the daytime for normal traffic and were available to the construction crew only between 7 p. m. and 6 a. m. Furthermore, the regular freight elevator went only to the 60th floor and a special hoist was constructed to lift the bulky equipment the rest of the way through the fire well. Moving heavy equipment from elevator to hoist and from hoist through narrow corridors was another problem that was only solved after much careful calculation.

Raising the cable from the basement level to the 74th floor was another stickler. Because the cable almost filled the conduit it was feared the lead covering would swell from the heat of the friction and jam, but coating the conduit with heavy grease avoided this trouble. By detaching the elevator cab and using the drum, the cable was hoisted without installing special winches, as had been thought necessary at first.

At present the engineers are working on the problem of air-conditioning the tower to maintain the required constant temperature of 90 degrees, which means changing the air three times a minute because of the intense heat generated by the equipment, without creating a constant gale. Another puzzler is the antenna installation. The arms of the antenna will extend out of small openings in the spire and the swirling wind currents make anchorage a problem that has not been solved. The antennas are being made to withstand a wind velocity of 150 miles an hour, with a large additional safety margin.

Finally, on November 15, 1939, the transmitter was ready to test. Here is the *Broadcasting* article.

FIRST VIDEO TEST IS STAGED BY CBS

FIRST TEST of the video signal of the new television transmitter of CBS, atop the Chrysler Tower, New York, was made Nov. 8, when a test pattern was kept on the air from 1:30 to 2:30 p.m. In addition to marking the first picture transmission of W2XAB, the date is also the first time in history that two television stations have been on the air at the same time in the same city.

CBS engineers were not completely satisfied with the images produced by the first test, which were marred by "pictorial echoes", secondary images slightly removed from the original, but they expect to be able to remove this distortion without much trouble and believe that for a first attempt the signals came through better than might have been expected. They were extremely pleased that their signal produced no interference with that of NBC's Empire State Bldg. transmitter, W2XBS, nor its signal with the CBS images, proving that two video stations can operate side by side without interference.

CBS Television Advances

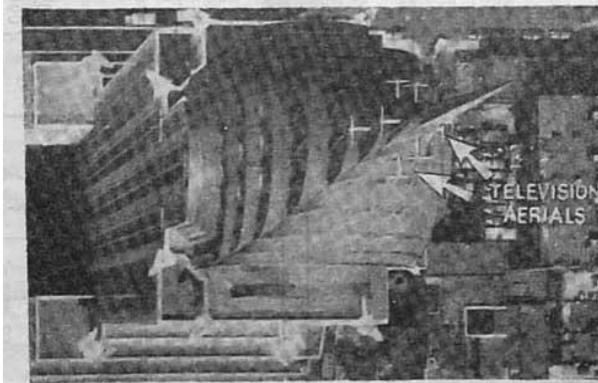
A NEW type of television camera, equipped with a series of lenses and mirrors that permit the operator to view the picture right side up instead of upside down, usual camera fashion, has been developed by CBS television technicians. Test broadcasts on the CBS audio television channels have been started, and testing of the video channels will be commenced shortly, it was learned. Date on which CBS will begin transmission of program material is still shrouded in mystery, however, with executives refusing to make any predictions.

In the article above, notice the "Costly Preparations" part of the article that describes the physical problems the engineers faced in trying to install the transmitter, the cabling and the antenna at the Chrysler Building.

That's why it took an extra year to get W2XAB's transmitter up and running. The antenna tests at RCA's Camden testing facility took nine months. After the antennas were installed, ice fell from them and injured some passersby, which caused CBS to go back and add heating elements to them.

LOOKING DOWN from an airplane on station W2XAB of the Columbia Broadcasting System, one would see the Chrysler Building with its television antennas as it appears below.

In this picture, the plane is over 42nd Street and cars parked on 43rd can be seen at the top of the picture. Test patterns are being radiated, and it is expected that soon actual programs will take the air. The studios are located in the Grand Central Bldg., which is but a short distance from the transmitter proper. For further details see article on Page 739.



Below are rare descriptions of these Grand Central studios, complete with diagrams and specs from technical to crewing, from the 1961 CBS Production Book. Thanks to Gady Reinhold for these images that cover Studios 41 and 42 as well as the "PC" or Production Coordination Studios 43 and 44. Just to be clear, Studios 43 and 44 were really control rooms with telecine and telop machines areas adjacent, able to handle network and/or local programs. Later, they also handled videotape switching.

STUDIO 41
GRAND CENTRAL

Stage Entrance: 15 VANDERBILT AVENUE, THIRD FLOOR
Scenery Entrance: DEPEW PLACE, SOUTHEAST ENTRANCE

Phones: BACKSTAGE - PL 7642, 7215
CONTROL ROOM - PL 641, 7319
PUBLIC - MU 4-9716 (CORRIDOR)
MAINTENANCE - PL 7340, 7097

Production Information

1. General Description

The smaller of the Vanderbilt Studios. Can handle small dramatic shows and daytime serials. Ideally suited for news shows because of the range and versatility of Control Room facilities. Transporting large pieces of scenery into the Vanderbilt Studios is difficult to accomplish. Air-conditioned.

2. Audience Capacity - None

3. Dimensions

Wall-to-wall - 44' x 60'
Net production area - 2,550 square feet
Grid height - 14' 4" (fixed)
Studio door - 5' 11" W x 8' 10" H (cannot handle car)
Loading dock - 4' 8" W x 7' 4" H

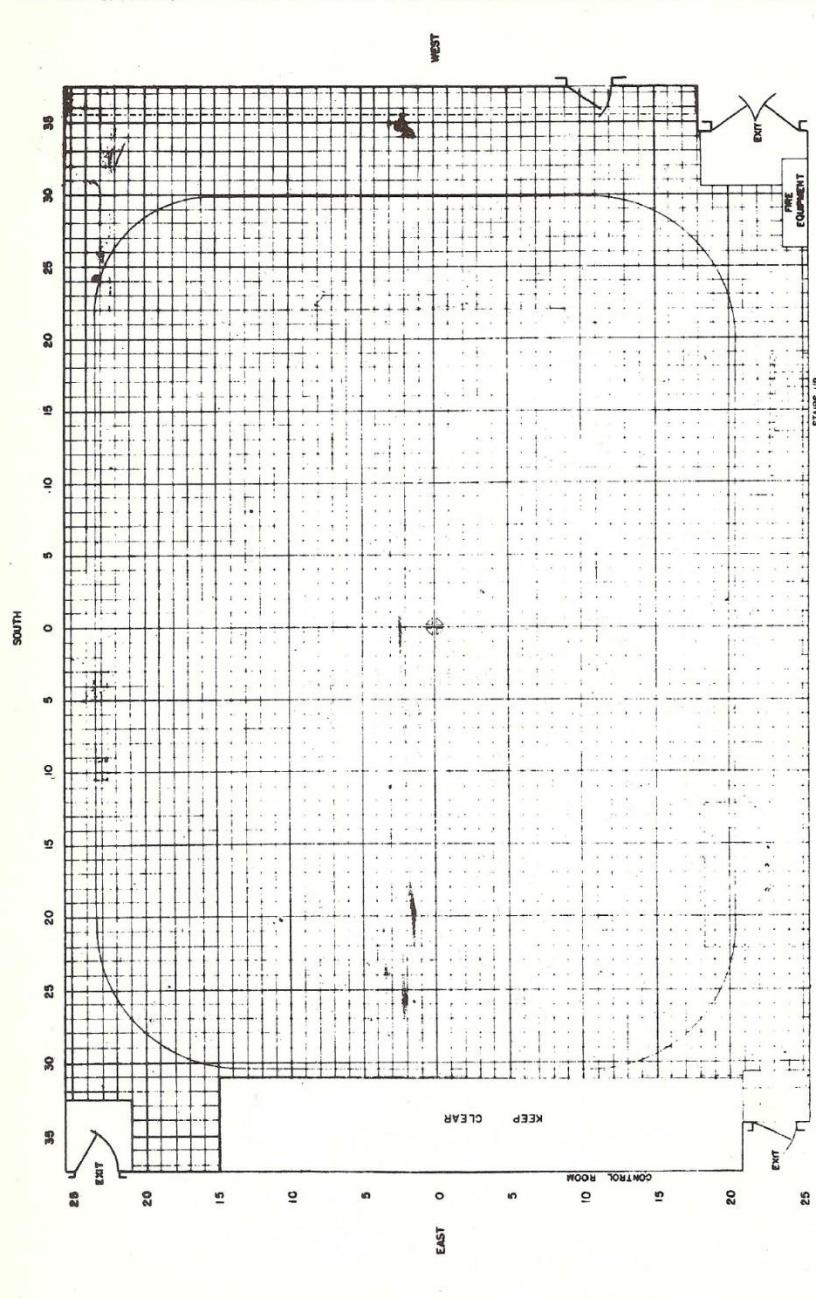
4. Control Room Facilities

5 Telecine S/S controls
4 Video tape S/S controls
5 Remote lines (including 1 telecine and 4 tape)
Switching console - RCA TS-20
Audio console - CBS 3-C
2 Sync-locks (shared with #42 and #44)
2 Wipe and matte amplifiers (shared with #42 and #44)
2 Turntables
Announcer's booth
Videoscene, Superwipe, or Zoom Keyer - require one day to install
Client seating - 4 to 6 people in rear

cont'd

STUDIO 41
Production Information Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 3 Pedestals
 - 2 Booms
 - 1 Long-tongue Fearless Dolly (shared with #42)
 - 2 Monitors
 - 2 Echo chambers in balcony (new German type)
 - Sound effects console on lighting switchboard platform
6. Crews
 - Stage - 6 men (special news crew - 3 men)
 - Lugging - 5 men
7. Backdrops
 - Cycs -- Four 50' x 13' 16" Grey
 - Track 200'
 - Pipe - Three 10' sections
 - Scrim - Two 60' x 13' 6"
 - One 120' x 13' 6"
 - Sweeps - 2 curved and 6 straight sections
8. Rehearsal Hall D - 4th Floor
 - 17' 8" x 38' 4" x 10' H (shared with #42)
9. Dressing Rooms (shared with #42)
 - 7 Rooms - 2 people each - 4th floor
 - 3 Rooms - 10 people each - 5th floor



CYC HEIGHT 13'-6"
 GRID HEIGHT 14'-4"
 NC GRID
 TWO FT. OF SPACE FROM
 WEST WALL TO HANG DROPS

CBS-TV		STUDIO 41	
STUDIO 41	10' X 10' AREA	11' 6"	11' 6"
STYLING	STYLING	STYLING	STYLING
DESIGNER	DESIGNER	DESIGNER	DESIGNER
DATE	DATE	DATE	DATE

SCALE 1/8" = 1'-0"

Detail 1B & 2B

STUDIO 42
GRAND CENTRAL

Stage Entrance: 15 VANDERBILT AVENUE, THIRD FLOOR
Scenery Entrance: DEPEW PLACE, SOUTHEAST ENTRANCE

Phones: BACKSTAGE - PL 7642, 7215
CONTROL ROOM - PL 641, 7319
PUBLIC - MU 4-9716 (CORRIDOR)
MAINTENANCE - PL 7340, 7097

Production Information

1. General Description

The larger of the Vanderbilt Studios. Incorporates all of the advantages of Studio 41, with the added benefits of more space. Air-conditioned.

2. Audience Capacity - none

3. Dimensions

Wall-to-wall - 45' x 76'

Net production area - 3,550 square feet

Grid height - 15' (14' under catwalk)

Studio door - 5' 11" W x 8' 10" H (cannot handle car)

Loading dock - 4' 8" W x 7' 4" H

4. Control Room Facilities

5 Telecine S/S controls

4 Composite remotes or video tape S/S controls

5 Remote lines (including 1 telecine and 4 tape)

Switching console - RCA TS-20

Audio console - CBS 3-C

2 Sync-locks (shared with #41 and #44)

2 Wipe and matte amplifiers (shared with #41 and #44)

2 Turntables

Announcer's booth

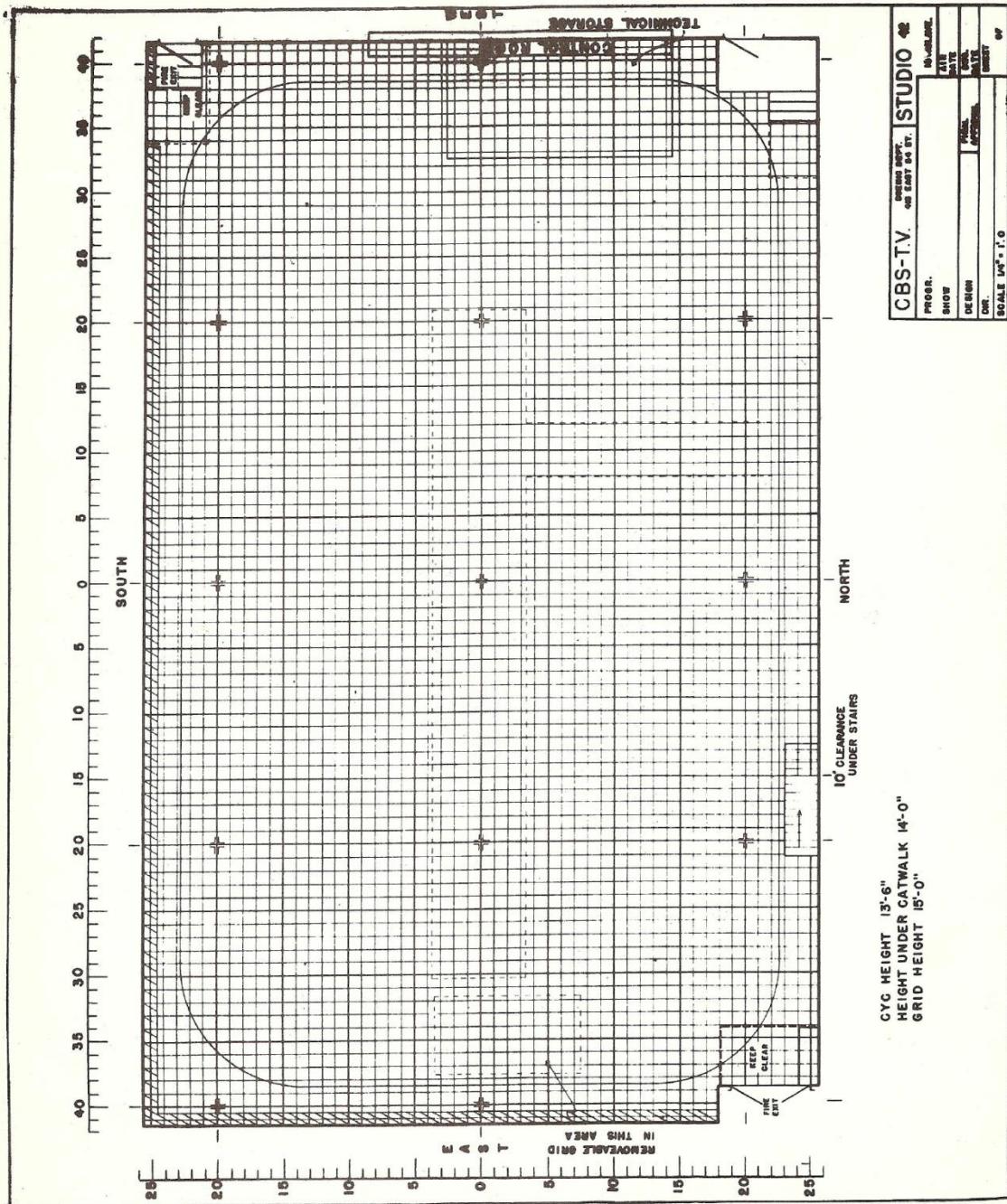
Videoscene, Superwipe, or Zoom Keyer - require one day to install

Client seating - 4 to 6 people in rear

cont'd

STUDIO 42
Production Information Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 4 Pedestals
 - 2 Booms
 - 1 Long-tongue Fearless Dolly (shared with #41)
 - 2 Monitors
 - 2 Echo chambers in balcony of #41 (new German type)
 - Sound effects console on lighting switchboard platform
6. Crews
 - Stage - 5 men (Special news crew - 3 men)
 - Lugging - 5 men
7. Backdrops
 - Cycs -- Four 60' x 13' 6" Grey
 - Track 240'
 - Pipe - Three 10' sections (in #41)
 - Scrims - Two 60' x 13' 6"
 - One 120' x 13' 6"
 - Sweeps - 2 curved and 6 straight sections
8. Rehearsal Hall D - 4th Floor
 - 17' 8" x 38' 4" x 10' H (shared with #41)
9. Dressing Rooms (shared with #41)
 - 7 Rooms - 2 people each - 4th floor
 - 3 Rooms - 10 people each - 5th floor



PC STUDIO 43
GRAND CENTRAL
Entrance: 15 VANDERBILT AVENUE, THIRD FLOOR

Phones: CONTROL ROOM - PL 643
MAINTENANCE - PL 7340, 7097

Production Information

1. General Description

PC 43 is used for program control of all programs originating at or feeding through CBS NY, as well as all WCBS-TV film and video tape programs and station breaks. The studio also controls all Network and local news bulletins and special reports. This studio is not equipped for live production.
Air-conditioned.

2. Control Room Facilities

8 Telecine S/S controls
5 Video tape S/S controls
5 Remote lines(including video tape)
Switching console - RCA TS-20
Audio console - CBS 3-C modified
2 Turntables
Announcer's booth (Announcer in attendance at all times)

PC STUDIO 44
 GRAND CENTRAL
 Entrance: 15 VANDERBILT AVENUE, THIRD FLOOR

Phones: BACKSTAGE - PL 7642, 7215
 CONTROL ROOM - PL 644
 PUBLIC - MU 4-9716 (CORRIDOR)
 MAINTENANCE - PL 7340, 7097

Production Information

1. General Description

This studio is not active for live production but is used for co-ord or on-air program control of film and video tape elements, as well as pre-broadcast run-throughs of film and video tape programs. Air conditioned.

2. Control Room Facilities

8 Telecine S/S controls
 5 Video tape S/S controls
 5 Remote lines (including video tape)
 2 Camera Controls - (Remote cameras required)
 Switching console - RCA TS-20
 Audio console - Western Electric, WE 25B - modified
 2 Sync-locks (shared with #41 and #42)
 2 Wipe and matte amplifiers (shared with #41 and #42)
 2 Turntables
 Announcers' booth



Above, underwater weather woman Ginger Stanley arriving in the rear of the building and Walter Cronkite hosting "The Morning Show" with Bill Baird's "Charlemagne the Lion" puppet.

Partial List of Shows from Grand Central Studios...by David Schwartz

CBS Television Quiz (1941-42); **Hold It Please** (1949); **CBS Morning Show with Walter Cronkite** (1954) Studio 41; **See It Now** (1952-55) Studio 41; **The Verdict Is Yours** (1957-62) Studio 42; **CBS News with Douglas Edwards**, Studio 41; **Mama**, Studio 41; **The Brighter Day**, Studio 42; **WCBS local news**, Studio 41; **U.S. Steel Hour**, Studio 41; **Danger** (1950-55) Studio 41; **Man Against Crime**, Studio 42; **You Are There**, Studio 41; **Jack Paar Morning Show**, Studio 41; **The Guiding Light** (late 50's) Studio 41; **Studio One** (1948-58) Studio 41; **Person to Person** (1953-61) Studio 41; **Sunrise Semester** (1963-64) Studio 42; **Ford Theater**, Studio 41; **Winky Dink & You**, in Studio 42.

Keep in mind that in 1964, when CBS moves to the Broadcast Center, the studio numbers 41, 42, 43 and 44 will move there too.

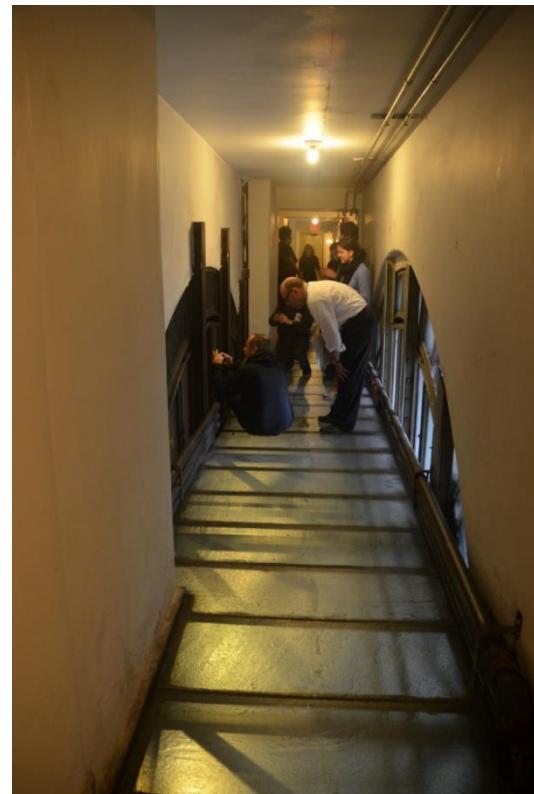
Perhaps the most famous show to come from Studio 41 was "See It Now" with host Edward R. Murrow. Here is a clip showing him in 41 with the legendary Don Hewitt directing.

<https://www.youtube.com/watch?v=I7fu5M5OFe8#t=25>



Here's a rare look at the skywalk route the CBS people had to take to get to and from Studios 41 and 42 at Grand Central.

In the photo on the page above, you see the Depew Place entrance, which is where the catwalk path began. Many a night, techs and news people ran to make last minute deadlines.



A Map of the CBS Television Theaters

Below is a map of the CBS Studios before the Broadcast Center was put into service in 1964, and a map that shows them after the consolidation.

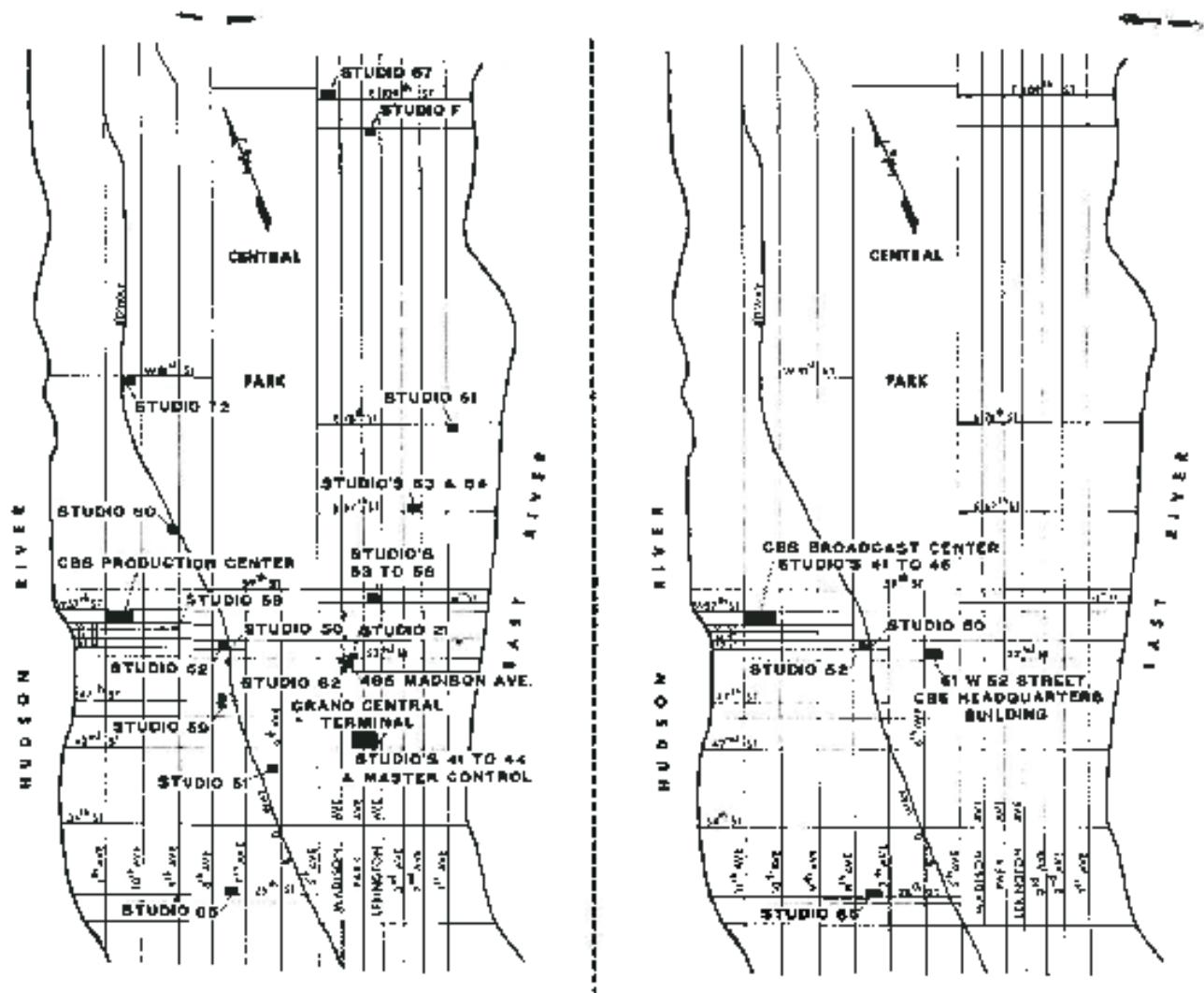


FIGURE 1A - LEFT FIGURE 1B - RIGHT

The city-wide dispersion of the New York CBS television broadcasting facilities during the mid-1950's, as shown in Figure 1A, is contrasted with the consolidated plant which will exist after completion of Broadcast Center (and the new CBS Office Building), Figure 1B. Off-premise Studios 50 and 52, located in the Broadway area, are retained for audience shows. Studio 65 provides supplementary production facilities to handle peaks in the schedule. Broadcast Center will accommodate the bulk of program production, provide all central facilities and service, and handle the continuity of twenty-four hour per day program transmission.

The CBS Studio Numbering System

Before we get too far along, I wanted to address a mystery that has had many of us scratch our heads for a long time. From conversations with long time employees and independent research, I have come to the following conclusions. (I have also spoken with CBS Executive Vice President of Technology, Dr. Joe Flaherty, on this and he is in agreement.)

Studio numbers 1 - 20 were reserved for radio studios at the 485 Madison Avenue building.
Studio numbers 21- 30 were reserved for the CBS Radio Building at 49 East 52nd Street.

Studio numbers 31 – 40 were for special use studios...in the early radio days, these were the short-wave studios at 485 Madison used during WWII, but later, when the Broadcast Center opened in 1964, Studios 31, 32 and 33 became production control rooms that could handle input and output from any source.

Studio numbers 41 – 44 were assigned to the television studios at Grand Central.

Studio numbers 50 – 70 were reserved for the television theaters.

71 – 79 were reserved for CBS color studios. This came after the multi-month Field Sequential color tests from Studio 57.

Although blocks of numbers were available to be assigned, not all of them were. For example, there were only three studios in the 30s block, and two in the 70s.

The CBS Television Theaters

There is just too much history to try and pull the stories of the CBS Field Sequential Color tests and battles with RCA and the FCC into in this studio history, but some of that will come up in interesting ways soon.

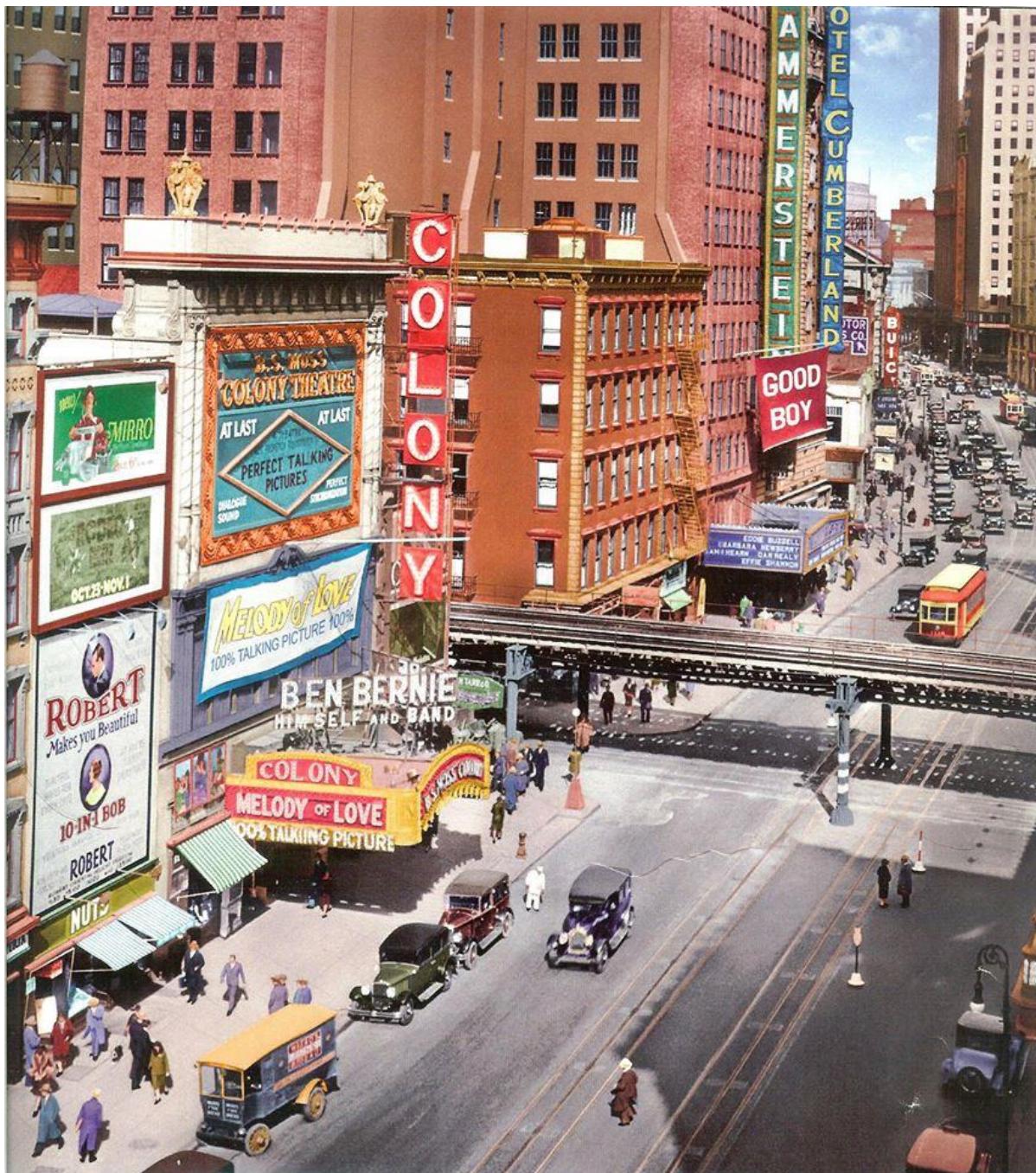
After World War II, television came back to life slowly. In 1946 and '47, only NBC and DuMont were on the air as networks, but CBS and ABC came aboard in 1948 and that was America's first real television season. Thanks to David Schwartz for the information in the next paragraph.

CBS Television began regular network operations Monday, May 3, 1948 at 7:15 PM with a show called "Face the Music." It was followed at 7:30 by "Television News" (a newsreel), and after that, at 7:45, there were film shorts. At 8:00 "Sportsman's Quiz" with Don Baker aired and at 8:05, the last network show of the day, a cooking show with Dione Lucas called "To The Queen's Taste," aired for fifteen minutes as a remote from Bloomingdales.

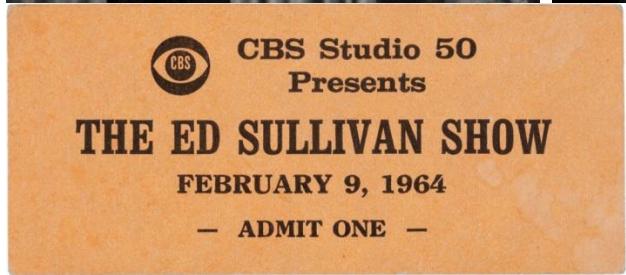
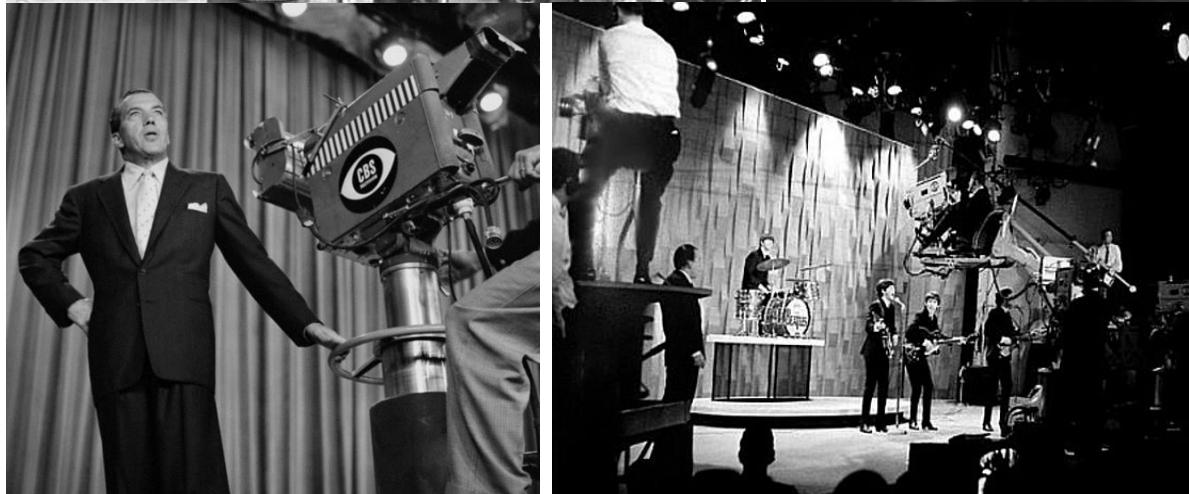
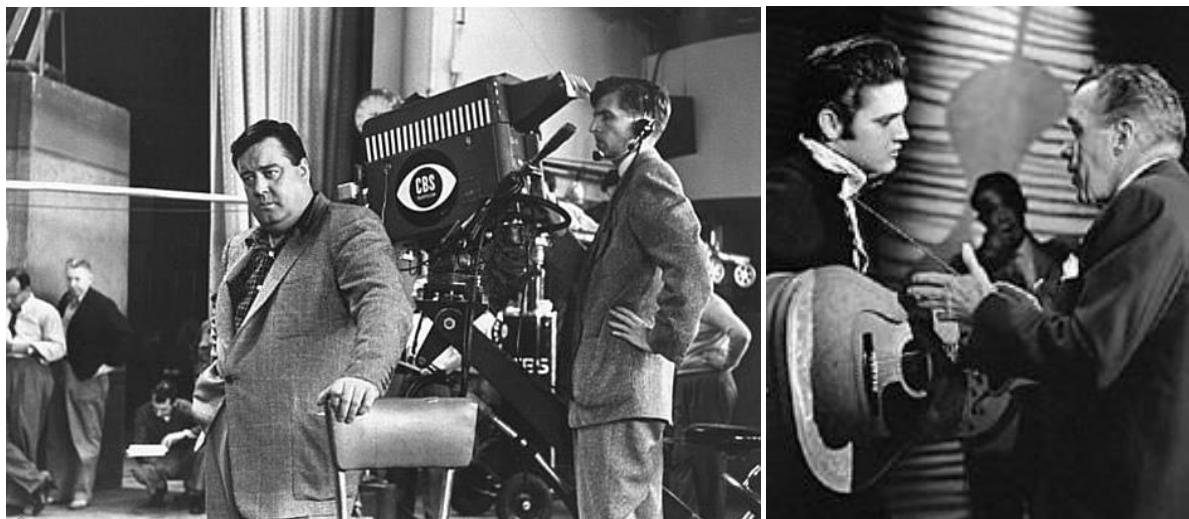
In order to find new production space quickly, CBS turned to Broadway and movie theatres and converted three of their five CBS Radio Playhouse properties into their first television theaters. **Those three venues were The Hammerstein Theater, which became CBS Studio 50 and is now The Ed Sullivan Theater; The Maxine Elliott Theater, which became CBS Studio 51; and The New Yorker Theater, which became CBS Studio 52.**

The Maxine Elliott Theater, or Studio 51, was the first to be converted, followed in rapid succession by Studio 50 and then Studio 52. The best way to present these many CBS studios is to do them in numerical order, so we will start with Studio 50.

CBS Studio 50: The Ed Sullivan Theater...1697 Broadway at West 53rd Street



This beautiful, rare photo of The Hammerstein Theater was taken between September 1928 and April 1929 during the run of "The Good Boy" written by Oscar Hammerstein II. The theater was built by Arthur Hammerstein between 1925 and 1927, and was named after his famous father, Oscar Hammerstein I. Its first production was the three-hour musical "Golden Dawn," the second male lead of which was Cary Grant, then still using his birth name, Archie Leach. Arthur Hammerstein went bankrupt in 1931, and lost ownership of the building.



Since 1949, almost every star that is a star has been in this theater as a guest of Jackie Gleason, Ed Sullivan or David Letterman. I have too many great photos from here to share, but here are a few to remind us of why this is sacred ground.

STUDIO 50
HAMMERSTEIN THEATRE

Stage and
Scenery Entrance: 219 WEST 53RD STREET
Theatre Entrance: 1697 BROADWAY

Phones: BACKSTAGE - PL 7224, 520, 570
CONTROL ROOM - PL 650, 7383
PUBLIC - CO 5-8954, CI 5-9678 (BASEMENT LOUNGE)
MAINTENANCE - PL 7000

Production Information

1. General Description

Excellent audience studio, with desirable Broadway location, large stage, and ample seating. Good orchestra facilities and space allocation, including large wings, which make studio ideal for musical and variety shows. Excellent commercial access and Control Room facilities. Air-conditioned.

2. Audience Capacity - 792

Orchestra - 342
Balcony - 281
Mezzanine - 169

3. Dimensions

Wall-to-wall - 66' x 56'
Net production area (within cyclorama) - 3,147 square feet
Grid height - 60' (fly system)
Proscenium height - 30'
Proscenium opening - 36' 9"
Center camera ramp - 19' 8" L x 8' 2" W
Depth from wall to end of stage - 49' 6"
Depth from wall to fire curtain - 34' 4"
Scenery entrance
 Outside door - 7' 3" W x 9' 10" H
 Inside door - 7' 1-1/2" W x 9' 8-1/2" H (2" can be added to width when doors are removed; can handle car)

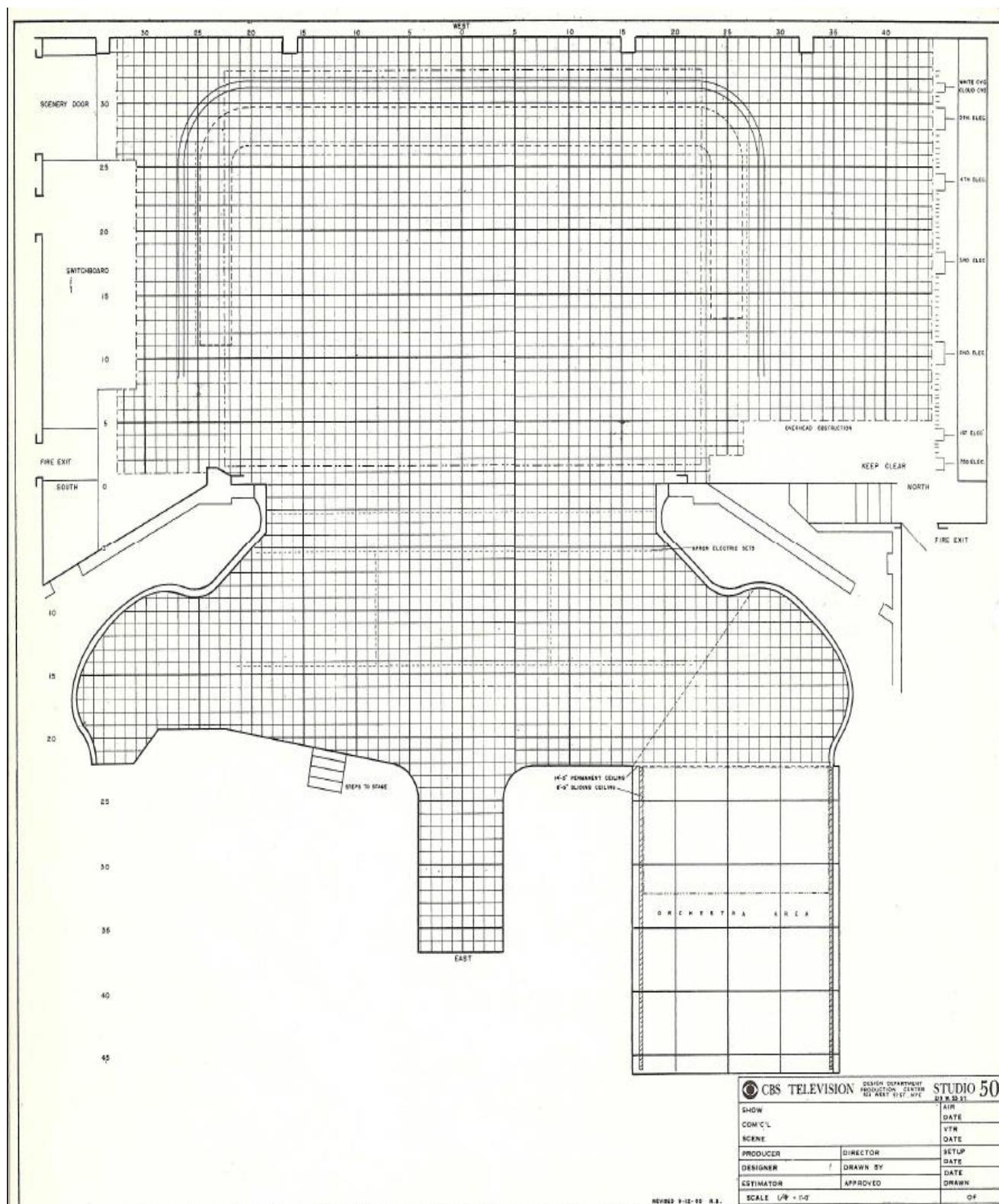
4. Control Room Facilities

4 Telecine S/S controls (15 van)
2 Video tape S/S controls
6 Remote lines (including telecine and video tape)
Switching console - CBS 6 new
Audio console - CBS 3E

cont'd

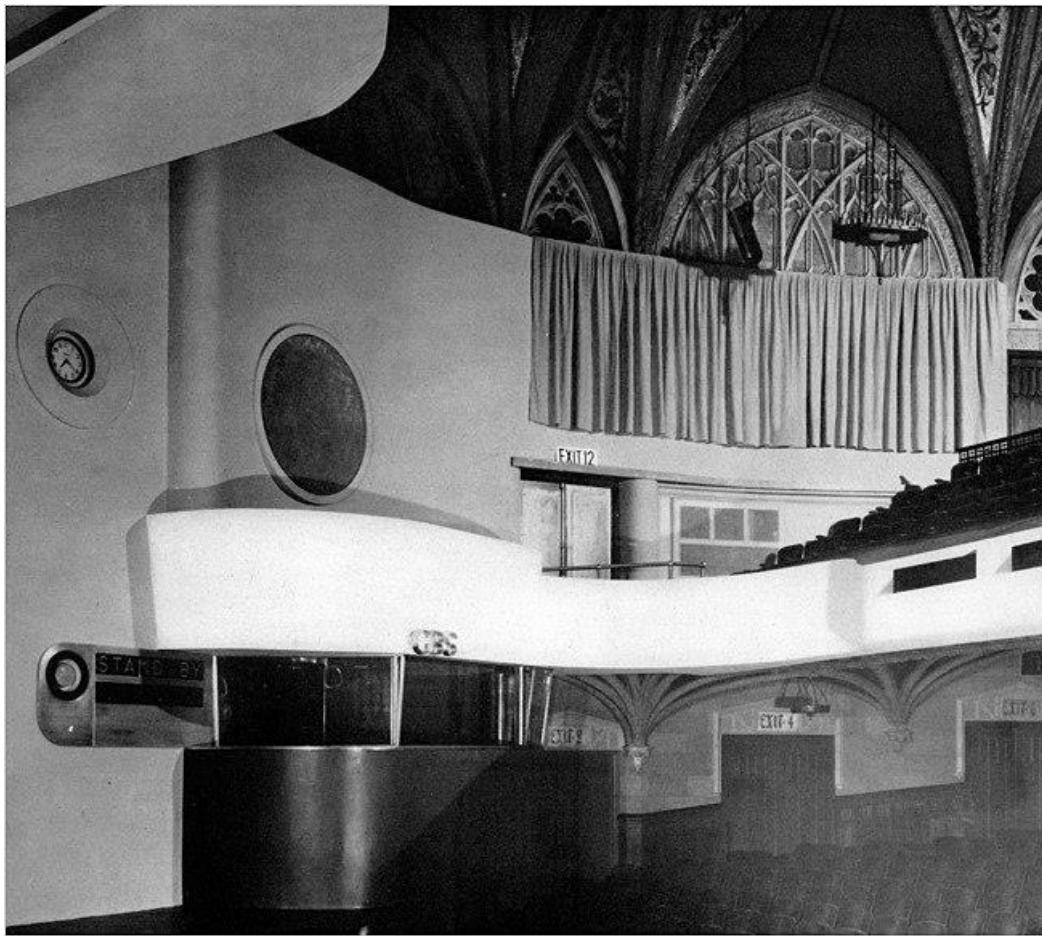
STUDIO 50
Production Information Cont'd
 (Control Room Facilities)

- 1 Sync-lock
- 1 Wipe and matte amplifier
- 2 Turntables
- No announcer's booth
- Videoscene, Superwipe or Zoom Keyer - require one day to install
- Client seating - 6 to 8 people in rear
- Cue-off air
- 5. Floor Technical Equipment
 - 4 Cameras
 - 4 Pedestals
 - 2 Booms
 - 2 Stage monitors, plus audience monitors
 - Echo chamber on Sixth Floor
 - Sound effects console on Mezzanine Left
- 6. Crews
 - Stage - 6 men
 - Lugging - none
- 7. Backdrops
 - Cycs - Three 30' x 96', Cloud, Grey and White
 - Track 96'
 - Pipe - one 90', one 45'
 - Scrim - One 30' x 96'
- 8. Rehearsal Hall - Basement Lounge
 - 24' 8" x 14' 1"
- 9. Dressing Rooms
 - 1 Room - 1 person
 - 1 Room - 2 people
 - 7 Rooms - 4 people each
 - 2 Rooms - 9 people each
 - 1 Room - 11 people
 - (All rooms on upper floors, serviced by elevator)
- 10. Orchestra Facilities
 - Stage Left (part of stage and platforms)
- 11. Promotional Facilities
 - Display windows - Two 11-1/2" W x 61" H
 - Two 19-1/2" W x 60" H
 - Broadway marquee - 20' Deep x 45' L
 - 4 lines for copy, North and South
 - 20 spaces per line
 - Illuminated sign - 120' H x 7' Deep x 2' W





As we all know, this was ground zero for some of television's biggest ever broadcasts...from Elvis to The Beatles. Above, the Sullivan marquee that will soon become a new digital marquee for Stephen Colbert's new "Late Show;" on the right, Elvis fans at the 53rd Street stage entrance. Below is a look at the new radio control room CBS added to the Hammerstein Theater when it converted the theater into CBS Radio Playhouse #3 in 1936.



In 1933, Billy Rose took over the property and made the Billy Rose Music Hall one of New York's top night clubs. Rose took out all the theater seats and replaced them with tables and two large bars. This photo from June 2015, during the post-Letterman overhaul, gives us an idea how the place must have looked as a nightclub with all the theater seats removed. Rose also installed a kitchen which was in the space now occupied by Angelo's Pizza.



When CBS took over in 1936, Architect William Lescaze renovated the interior, keeping nearly all of Herbert Krapp's original design but covering many walls with smooth white panels. The debut broadcast was "Major Bowes' Amateur Hour." **What comes next is a huge surprise! This is the auditorium dome and chandelier as it looks now...white plaster ribbing with gray paint over the wedges...and wait 'til you see what is under that gray paint!**





Beautiful mosaic-like murals once covered the ceiling of the lobby and auditorium. This is a photo from 1989 taken inside a large storage closet...the only place in the theater where the original ceiling was intact. Thanks to Nick Van Hoogstraten for the photo, he recently sent. His book, *Lost Broadway Theaters*, has been a huge help in many ways.

This was the second CBS radio theater to be converted to television. In order to get the new “Toast of the Town” show with Ed Sullivan on the air on June 20, 1948, The Maxine Elliott Theater was the first transformation. **Sullivan’s show, still titled “Toast of the Town,” moved from Studio 51 to Studio 50 in January of 1953.** Sullivan got to move in when “This Is Show Business” moved to another night on CBS.

The first TV show to come from Studio 50 was actually a holdover from the radio days.

When *LIFE* profiled Arthur Godfrey in 1948, his voice was ubiquitous on the American airwaves, reaching 40 million listeners each week on three different CBS Godfrey shows. The “Talent Scouts” radio show started in 1946 and was a sort of amateur hour for young professionals. It ran for 25 minutes on Monday nights with the sponsorship of Lipton tea. During the show, the “scouts”—who could be anyone from a manager to a parent—brought out their “talent” to perform in front of a live audience. Winners were decided by an old-fashioned applause meter, with a new star declared each night.

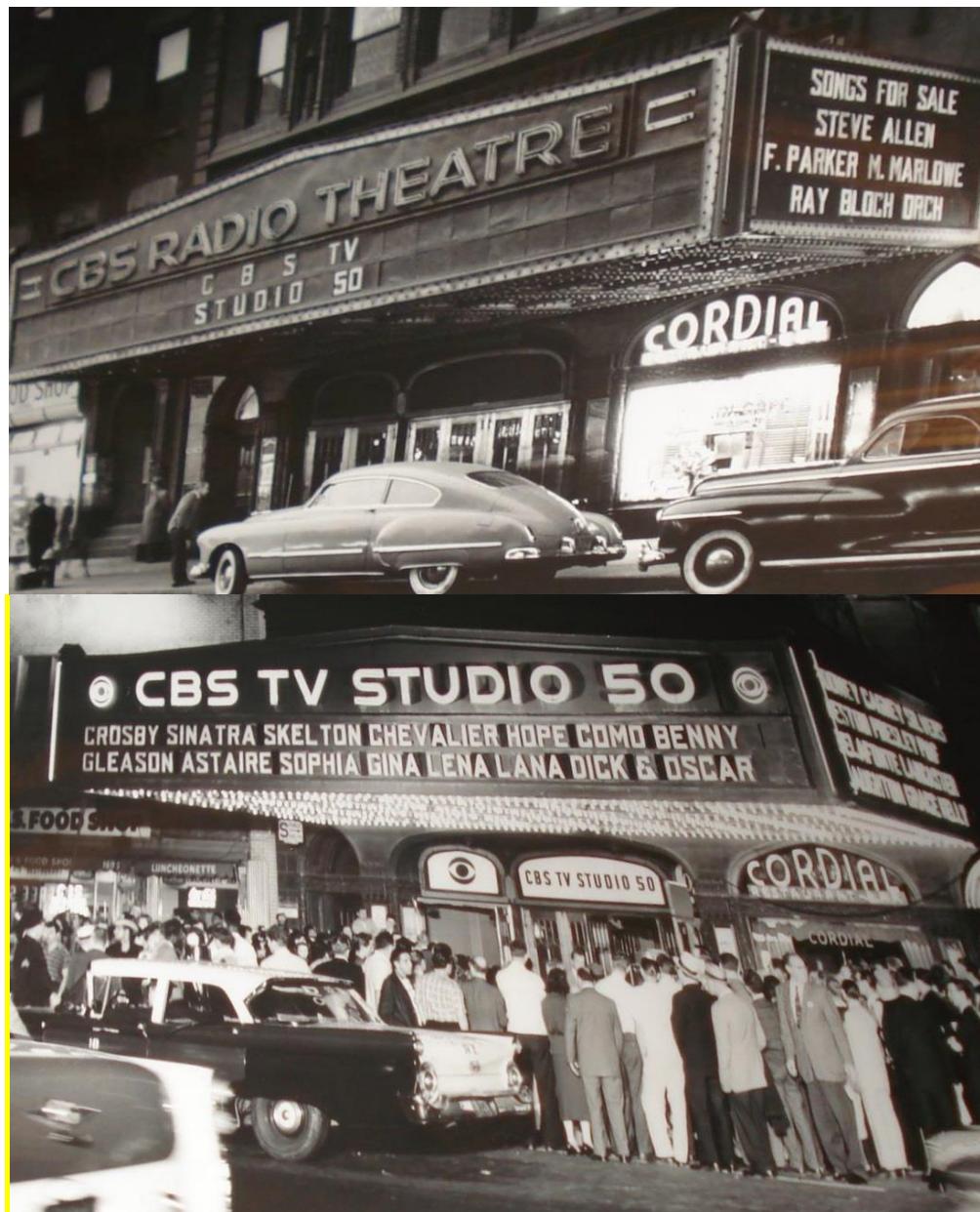
“He will probably be on television very shortly,” *LIFE* predicted, and the prophecy came true on December 6, 1948. After two years on the radio, “Arthur Godfrey’s Talent Scouts” became a regular show on CBS-TV. It was simulcast on radio from the same studio it had been in those two years...CBS Radio Theater #3 which, when converted to television became Studio 50. This was the first television show to originate from Studio 50.

The second major television show to originate here was “The Jackie Gleason Show,” which debuted in September 1952, after CBS hired him away from Dumont.



Above left, Godfrey standing under the Studio 50 marquee. On the right, a rare color photo of the Ed Norton apartment on “The Jackie Gleason Show” which was the second big show from Studio 50. Fittingly, the **first ever CBS radio show from here in 1936 was “Major Bowes’ Amateur Hour.”** Here is a short clip of Talent Scouts with Godfrey’s podium in pretty much the same place on stage that Ed Sullivan later occupied. <https://www.youtube.com/watch?v=3FlVhQTIL1Q>

The Studio 50 story wouldn't be complete without a quick word on The Cordial Bar. When Billy Rose owned the property, this is where the kitchen for his nightclub was. In the sub-basement of the theater, there is a door that I have seen with winding stairs that go up into the back room of this space that is now Angelo's Pizza. That secret door was Jackie Gleason's favorite door, and many of Sullivan's guests liked the door too. Through that door, they could go to the bar without being seen by the public. After the show, the Sullivan staff retreated there for a review with the boss and wife Sylvia. During the 60s, China Song Restaurant was also a Sullivan staff hang out, and is near where the Steak & Shake is now. These are photos I took of framed pictures on the lobby walls of the Sullivan Theater.

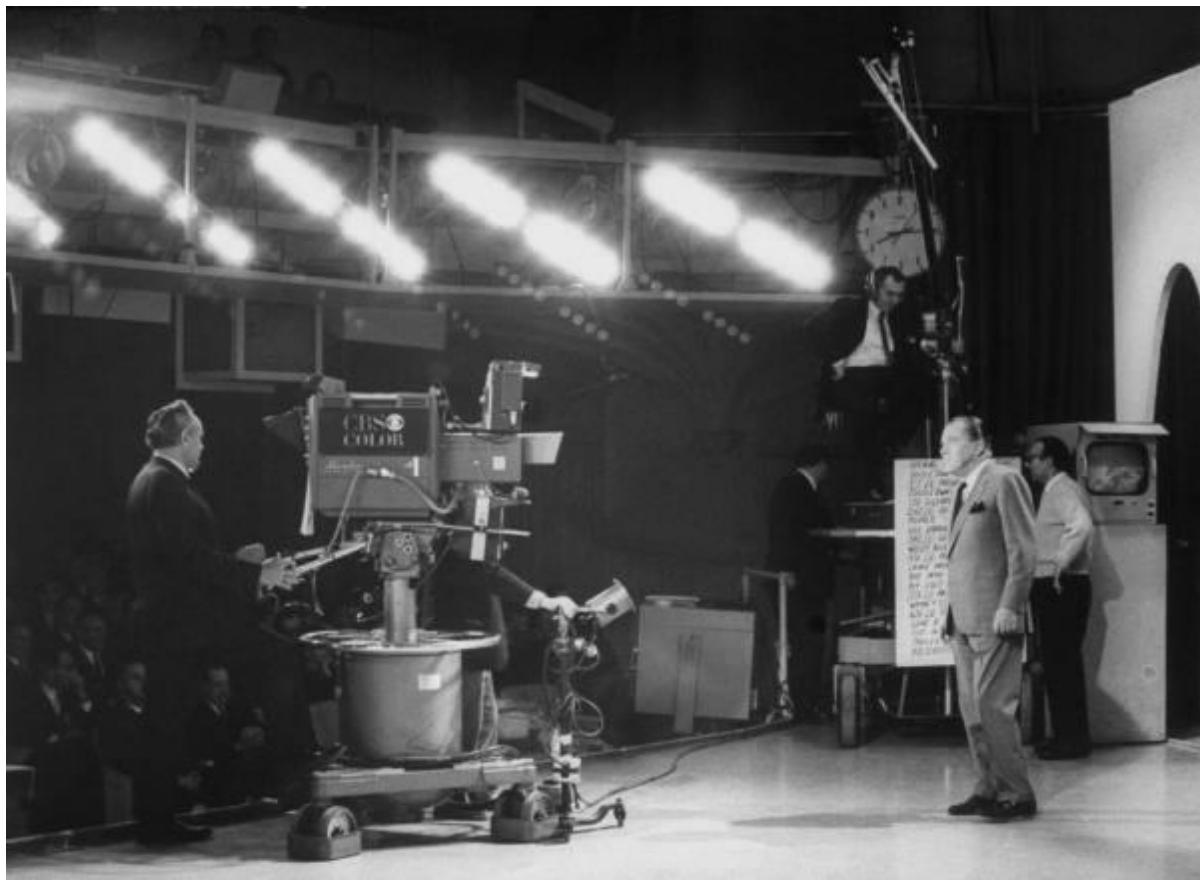


<https://www.flickr.com/photos/dennisdegan/17249014215/in/photostream/>

At the link above is a great 50+ photo tour of the Ed Sullivan Theater in the last month of David Letterman, taken by my good friend Dennis Degan. BE SURE AND CLICK LEFT, AND NOT RIGHT, to view these.

Below is a photo of the wall in the camera crew lounge with CBS legend Pat McBride on the right (also seen above in the Gleason photo in the mashup). Below, the secret door that once led to The Cordial Bar, and me kissing the floor of this hallowed ground.





On October 31, 1965, Studio 50 was converted to color; it was the first CBS New York theater studio, and only the third CBS studio in New York, to go color; the other two were at the Broadcast Center. Behind the camera is “Ed’s cameraman,” George Moses.

Shows from CBS Studio 50...Partial List Compiled by David Schwartz

Let's Pretend (radio)
 Toast of the Town/The Ed Sullivan Show (1953-1971)
 Arthur Godfrey & Friends (1949-1959)
 What's My Line? (1966-1967 taped color shows, 1968-1972)
 Wheel of Fortune (1952)
 The \$10,000 Pyramid (1973-1974)
 Musical Chairs (1975)
 Pass the Buck (1978)
 By Popular Demand (1950)
 I've Got A Secret (1976)
 Late Show with David Letterman (1993-2015)
 Kate & Allie (1984-1989)
 Jackie Gleason Show (1952 – 1964; the show began in Miami 9/26/64)
 Candid Camera (1963-67)

To Tell The Truth (1967-68 color shows, 1969-72)
Pantomime Quiz (1956)
Ted Mack & the Original Amateur Hour (late 60's)
Garry Moore Show (1958-64; 1966-1967)
Your Hit Parade (1958-1959)
Songs for Sale (1950-1952)
Sing It Again (1950-1951)
The Show Goes On (1950-1952)
Information Please (1952)
American Scene Magazine with Jackie Gleason (1962 'til early 64)
Phillip Morris Show (radio)
This is Show Business (1951)
The Ford Theater (radio)
Harvest of Stars (radio)
Strike it Rich (radio-1948)
County Fair (radio-1948)
Hit the Jackpot (radio-1949)
Messing Prize Party (1949)
America's Greatest Bands (summer 1955)
The Andy Williams Show (summer 1959)
Arthur Godfrey's Talent Scouts (1948-1958)
Arthur Murray Party (1956)
Be Our Guest (1960)
The Big Payoff (1959)
The Big Record (1957)
The Entertainers (1964-1965)
For Love or Money (1958-1959)
The Frank Sinatra Show (1950-1951)
Frankie Laine (summer 1955 & 1956)
Go Lucky (1951)
I'll Buy That (1954)
Information Please (1952)
Larry Storch (1953)
Model of the Year (1974)
On Broadway Tonight (1965)
The Orson Bean Show (12/17/1954)
Password (color shows 1966-1967)
Stage Show with Tommy & Jimmy Dorsey (1954-1956)
Steve Lawrence Show (1965, black and white shows)
Summer Holiday (1954)
Summer Magic (1954)
Summertime USA (summer 1953)
The Teresa Brewer Show (1957)
Vic Damone (1956-1957)
We Take Your Word (1950-1951)



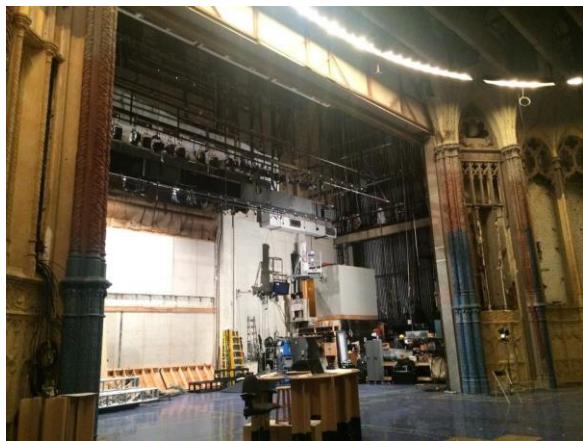
The origination point for Ed Sullivan's "Toast of the Town" will be changed from the Maxine Elliot Theatre on West Thirty-ninth Street to the C. B. S-TV Studio 50 at Broadway and Fifty-third Street, effective with Sunday's performance. The new location will provide a greater staging area and a larger seating capacity.

The New York Times

Published: January 27, 1953
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Above: the beautiful front doors, the original Hammerstein ticket office in the outer lobby. The Sullivan move announcement and, the huge "elephant beams" erected under the stage. When Sullivan arrived January 1953, one of his first acts was the Ringling elephants, but not before the floor was reinforced. This is now the guest band waiting room under the stage.



Above left: with the theater being prepared for Colbert this fall, the 1993 Letterman sets, seats and catwalks are gone and the original proscenium is now visible. Top right: 1973 post-Sullivan

lower level seating configuration...the wall on the left hides the new control room, the mirrored wall on the right hides the new tape rooms.

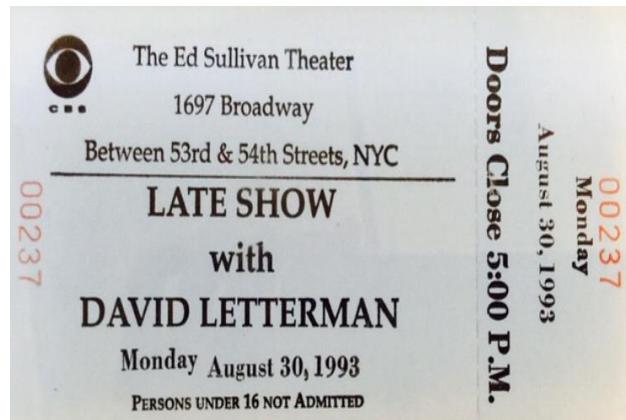
Below left: taping a pilot called “Cash on the Line” in late 1972...sometime before the CBS debut of the show on March 26, 1973, the set changed, the game changed and the title changed to “The \$10,000 Pyramid.” Below right...the big bad wolf. From the start of television operations, Studio 50, and to some extent Studio 52, was haunted by magnetic flux problems. In red is the source of the problem...a subway transformer so big it took up a whole building. On the left the cream-colored brick building is the back of Studio 52 and, on the right side of the circled transformer building, is the back of Studio 50. This is on West 53rd Street and Broadway is just in front of Studio 50. The back of the famous Roseland Ballroom is behind me as I took the photo.



I was quite surprised by the “pace of change” that came after David Letterman’s last show. Below is video of the next Monday morning’s activities. As you see, workers are removing the set scenery...cutting it up and demolishing it. I wish it had gone to a museum instead!

<https://www.facebook.com/cbcnews/videos/vb.5823419603/10153343470154604/?type=2&theater>





LATE SHOW			
Schedule for the Week of May 18-22, 2015 (Rev. 5/18)			
* TAPE 4:30		* TAPE 4:30	
WEEK #1135 (22/28)	MON 5/18 SHOW #4212	TUES 5/19 SHOW #4213	WED 5/20 SHOW #4214
OPEN/ACT 1	- MONO JOKES Ford	REGIS WALK ON - MONO JOKES Macy's	LAST SHOW -MONOLOGUE Ford
ACT 2	-TOP TEN	-TOP TEN	PACKAGE
ACT 3	TOM HANKS 2/11/15=22:15 10/7/13=24:03 5/2/13=all night long interrupts 5/14/13=24:52 10/22/12= 22:59	BILL MURRAY 10/15/14=22:54 4/2/14= all night & Roseland w/ Lady Gaga 1/31/14=21:11 8/29/13=19:47	TOP TEN
ACT 4	TOM HANKS	BILL MURRAY	PACKAGE
ACT 5	PLUG TUES	PLUG WED	PAUL AND THE CBS ORCHESTRA
ACT 6	TOM HANKS (package)	BILL MURRAY (package)	A DAY IN THE LIFE
CLOSE	EDDIE VEDDER (song)	BOB DYLAN (song) COLD CLOSE Late Show Staffers In Memoriam	FOO FIGHTERS
WWP TAG	Pants for life	Worldwide Pants	Worldwide Pants
NOTES		Rehearsal 7:00-8:00PM	LAST SHOW

First day ticket, last day schedule.
THANKS DAVE!!!!!!!!!!!!!!

7th Floor	Late Show Staff & Crew Only
6th Floor	Dressing Rooms 602, 603 & 604
5th Floor	Make-Up/Hair & Dressing Room 503
4th Floor	Late Show Staff & Crew Only
3rd Floor	Late Show Staff & Crew Only
2nd Floor	Late Show Staff & Crew Only
1st Floor	Stage Door, Main Green Room
B Level	Basement Green Room

Studio 51: The Maxine Elliott Theater...109 West 39th Street



Above is the outside and inside of the theater, and below is a Sunday night in 1949 at "The Toast of the Town." Notice on the far side, Ray Bloch and part of the orchestra are visible. Also, there is a new TV control room built into the audience seats just behind the center stationary camera.



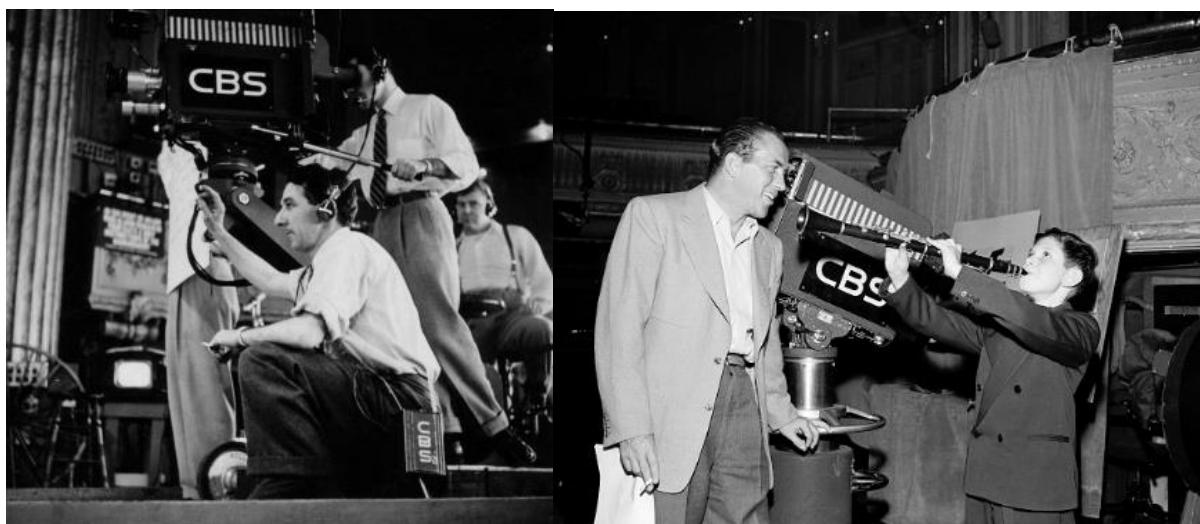
Actress Maxine Elliott had a long and successful career in the theater, but had always dreamed of owning her own one day. That day came December 30, 1908 when the beautiful 900-seat theater opened with gold silk wall paper, marbled foyers and lush velvet seats and curtains all around. Plays came and went, but the theater stayed afloat through the depression.

In 1941, the theater was leased to the Mutual Network for use as a radio studio but CBS was able to take over the lease in 1944 and made this CBS Playhouse #5. In the spring of 1948, CBS began to look for a place for a new Sunday night variety show, "Toast Of The Town" with New York Daily News columnist Ed Sullivan. Since it was such an intimate and handsome theater, this became the first CBS television theater. **The show debuted June 20, 1948 and stayed here until January 1953, when it moved to Studio 50. The show's name was changed to "The Ed Sullivan Show" on September 18, 1955.**

CBS leased the theater until the owners sold it in 1959. It was demolished in 1960.



Above, in the rare dress rehearsal photo, you see the guests for this premiere of "Toast Of The Town" at the finale. In the white circles are two people you may recognize. I'll tell you who it is in a second, but some of the others on that stage are Richard Rogers and Oscar Hammerstein II; six June Taylor Dancers, who were dubbed The Toastettes; John Cocoman; Rudy Goldstein; Kathryn Lee; Eugene List; and Monica Lewis, sister of the show's creator and producer, Marlo Lewis. Speaking of Lewis...yes, that's Jerry Lewis circled on the left and Dean Martin on the right. **Below left**, on one knee is Eddie Brinkmann, Sullivan's floor director from the first day to the last...on the right, Ed Sullivan in rehearsals.



Shows from CBS Studio 51...Partial List Compiled by David Schwartz

Winner Take All (1948-1950)
Strike it Rich (1951-1954 nighttime)
Stand Up and Be Counted (1956)
The Jimmy Dean Show (1958-1959; the last show to originate from studio 51)
Beat the Clock (1957-1958 daytime)
Messing Prize Party (1948)
Toast of the Town (1948-1953)
Places Please (1948-1949)
High Finance (1956)
Your Lucky Clue (1952)
Wingo (1958)
Keep Talking (1958)
The Steve Allen Show (1950-1952)
Ladies Day with Warren Hull
The Morey Amsterdam Show (1948-1949)
On Your Account (1954)
Arthur Godfrey and His Friends (1949)
The Garry Moore Show (daytime 1951)
This is Show Business (1951-1954)
This is the Missus (1948-49)

We the People (Debuted June 1, 1948 and is possibly the first show from Studio 51)

Arthur Murray Party (summer 1952)
Balance Your Budget (1952-1953)
It Pays to be Ignorant (1949)
The Jack Paar Show (1954 nighttime)
The Ken Murray Show (1951)
Masquerade Party (1953, 1954, 1958)
The Red Buttons Show (1952-1954)
Riddle Me This (1948)
Telefinds of 1949 (2/7/1949)
Toni Twin Time (summer 1950)
What's My Line? (1950-1951)
Wheel of Fortune (nighttime episodes, the one long before Merv Griffin's creation)
Who's There (1952)
Your Surprise Store (1952)

Studio 52: The New Yorker Theater...254 West 54th Street

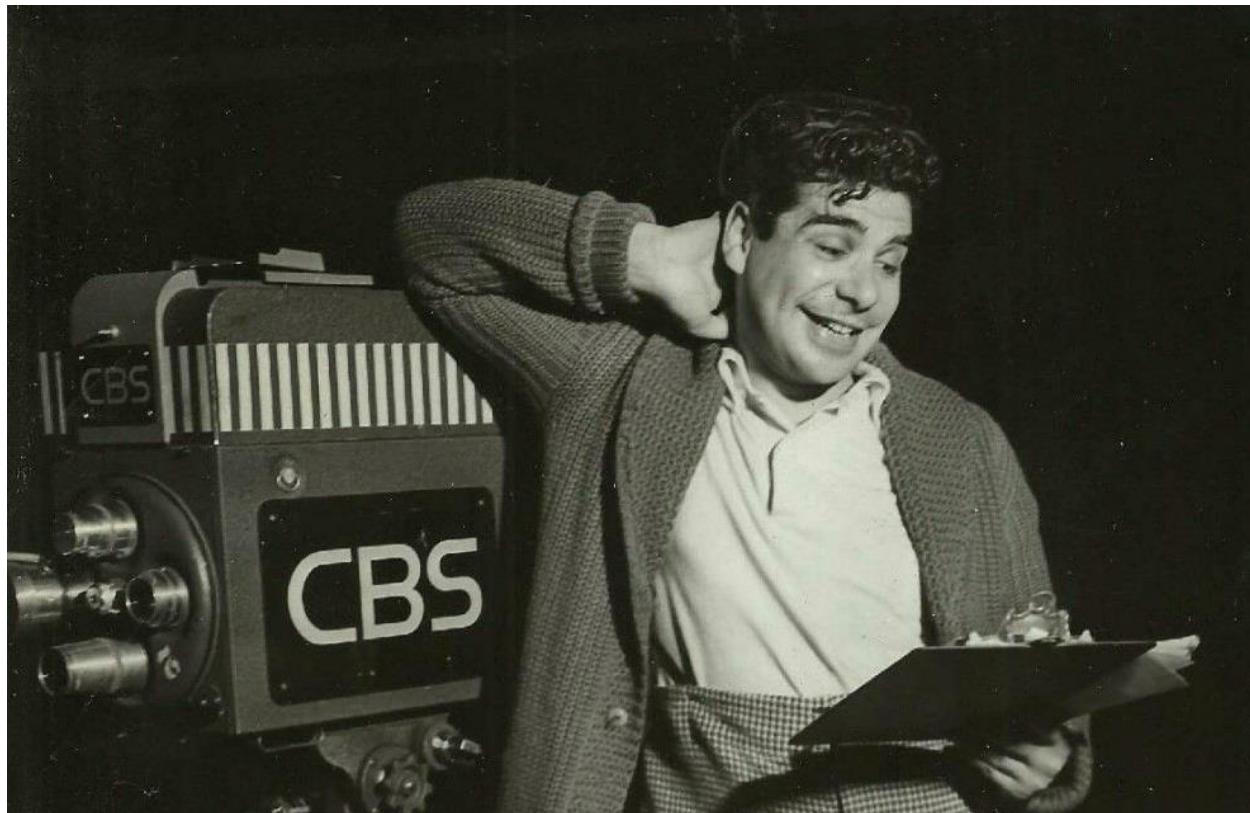


This was the third theater CBS converted from radio to television. "The 54th Street Revue" which debuted on Thursday night, May 5, 1949 from Studio 52, is believed to be the first ever television series produced there. The host was Jack Sterling with the Harry Sosnik Orchestra. Guests on the first show included Cliff Edwards, a comedian, singer and cartoon voice who you may best remember in the role of Jiminy Cricket in Walt Disney's "Pinocchio."

Edwards's rendition of "When You Wish Upon A Star" is his most familiar recorded legacy and Disney's theme song. Other debut guests included the dance team of Bob Fosse and his wife Mary Ann Niles, and singer Carol Bruce.



Below is a 54th Street regular, comedian Al Bernie rehearsing for the Thursday night variety show that was directed by Ralph Levy. It was Levy's first assignment for CBS as a director, but not his last. He directed the "I Love Lucy" pilot, "The Jack Benny Show," "The Burns and Allen Show," and much more.



From the 1961 CBS Production Book, here are the particulars and a diagram of Studio 52.

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STUDIO 52

NEW YORKER THEATRE

Stage Entrance: 229 WEST 53RD STREET
Theatre Entrance: 254 WEST 54TH STREET

Phones: BACKSTAGE - PL 261, 581
CONTROL ROOM - PL 652
PUBLIC - CI 5-9429 (Backstage); CI 5-9520 (Mezza. Lounge)
MAINTENANCE - PL 7034

Production Information

1. General Description

Good location and stage size. Excellent seating, with large balcony. Fine orchestra facilities and excellent Control Room equipment. Used primarily for audience participation and Variety Shows. Air-conditioned.

2. Audience Capacity - 828

Orchestra - 312
Balcony - 371
Mezzanine - 145

3. Dimensions

Wall-to-wall - 68' x 66'
Net production area (within cyclorama) - 2,670 square feet
Grid height - 58' (fly system)
Proscenium height - 27'
Proscenium opening - 43' 8"
Center camera ramp - 21' L x 9' 6" W
Depth from wall to end of stage - 47'
Depth from wall to fire curtain - 32'
Scenery Entrance - 7' 5" W x 8' 4" H (can handle car)

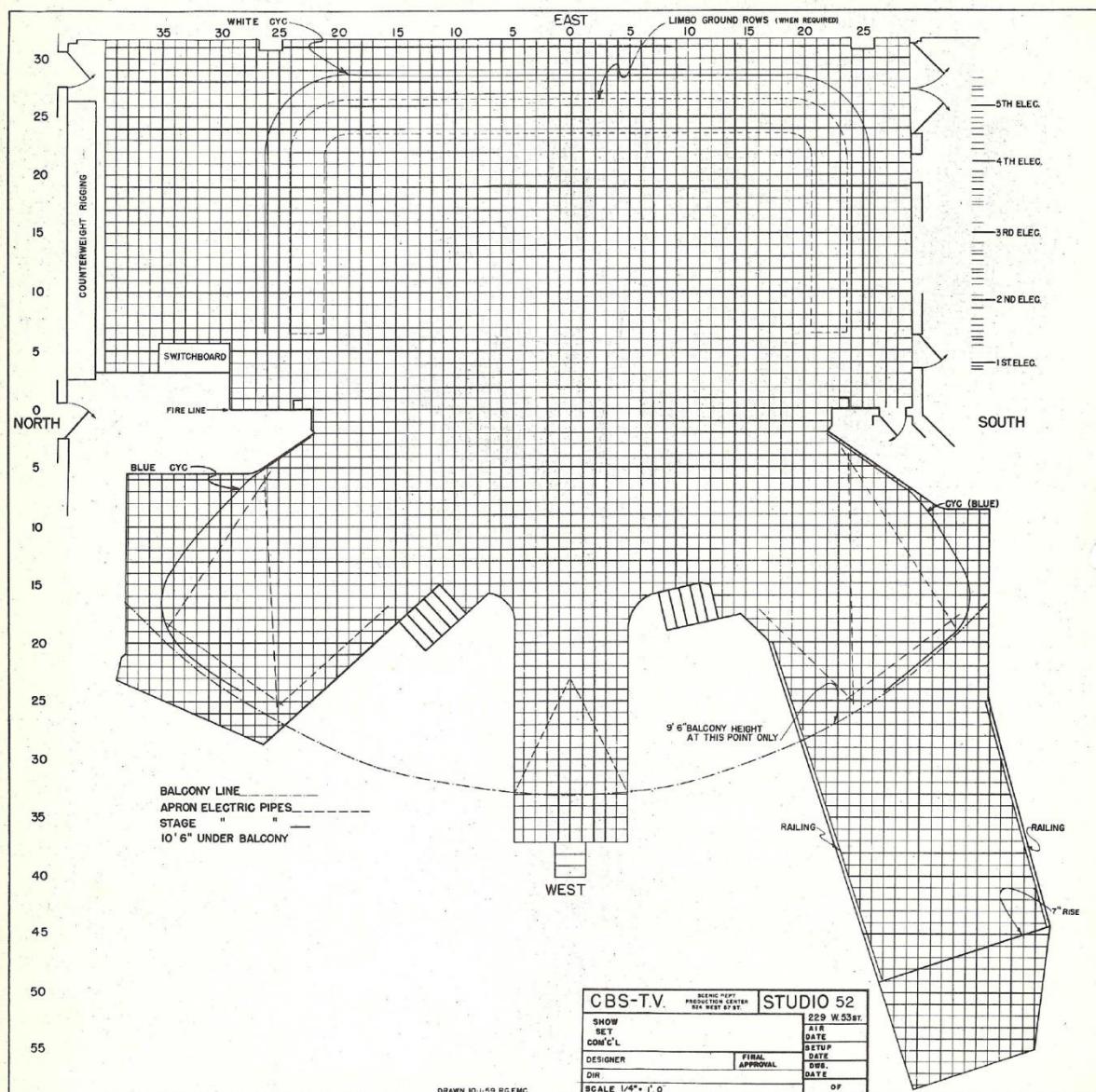
4. Control Room Facilities

3 Telecine S/S controls (15 van)
2 Video tape S/S controls
5 Remote lines (including telecine and video tape)
Switching console - CBS 6
Audio console - CBS 3E
1 Sync-lock
1 Wipe and matte amplifier
2 Turntables
No announcer's booth; viewing room on Second Floor may be used
Videoscene, Superwipe, or Zoom Keyer - require one day to install
No client seating in Control Room (viewing room for 6 to 8 people located on Second Floor)
Cue-off air

cont'd

STUDIO 52
Production Information Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 4 Pedestals
 - 2 Booms
 - 2 Stage monitors, plus audience monitors
 - Echo chamber on Third Floor
 - Sound effects console in Basement
6. Crews
 - Stage - 6 men
 - Lugging - none
7. Backdrops
 - Cycts - One 90' x 25' White
 - Two 43' x 13' 4" Blue and Grey
 - Track: one 80' 6", two 45'
 - Pipes: one 90', one 45', one 83'
 - Scrim - One 88' x 25'
 - Four 13' x 13' 4"
 - One 12' x 53' - Stage Right
 - One 12' x 50' - Stage Left
8. Rehearsal Hall - none
9. Dressing Rooms
 - 2 Rooms - 3 people each
 - 4 Rooms - 4 people each
10. Orchestra Facilities
 - Stage Left - 15' x 40' (approximate)
11. Promotional Facilities
 - Display windows (inside Lobby) -
 - Four - 33" W x 58" H
 - 54th Street Marquee -
 - 12' Deep x 24' L
 - 4 lines for copy
 - 15 spaces per line
 - Illuminated Signs -
 - 8' 4" x 4' 6" and 7' 6" x 3' 8"



<https://eyesofageneration.com/ive-got-a-secret-backstage-video-3-1962a-rare-look-at-cbs-studio-52/>

At the link above, Garry Moore gives us a tour of CBS Studio 52's control room and then, it's on the stage. This is a rare glimpse of the inside of the famous theater captured during the 10th Anniversary of "I've Got a Secret." IGAS started in Studio 59, The Mansfield Theater on June 19, 1952 and stayed there for eight years. The show moved to Studio 52 in June of 1960.



Above is a shot of the soap opera "Love of Life" in rehearsal...it was the last show done at Studio 52 before it was closed and sold. I have a Norelco PC60 from Studio 52...maybe this one is the one I have?

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• TELEVISION
LIGHT THEATRE
REPERTORY GROUPS
CABARET
RECORDING STUDIOS
ADVERTISING SOUND STUDIOS
ETC.

WEST 54th VIEW CHANNEL 2

52 CBS CBS TELEVISION

PARKING

SALE or LEASE
256 West 54 street

256 West 54th St. Theatre Entrance

WORKING AREA

CURTAIN LINE

CAMERA AREA

TV CONTROL

OFFICE

L.T.

D.R.

256 West 54th Street Entrance

100'-6" 47'-10"

4'-0" 2'-0"

100'-5" 25'-6"

100'-5" AIR CONDITIONING UNIT

FIRST FLOOR

SCALE 1/8" = 1'-0"

Above is the real estate listing for Studio 52. The venue opened on November 7, 1927 as the Gallo Opera House. It was renamed The New Yorker in 1939, and when it was acquired by CBS in 1942, it became CBS Radio Playhouse #4. It was the third conversion from radio to TV and was one of the busiest CBS studios on New York. When sold by CBS, the property became one of the world's most famous discos...Studio 54. The name was changed because the entrance (seen here) is on West 54th Street.



A Partial List of Shows From Studio 52, Compiled by David Schwartz

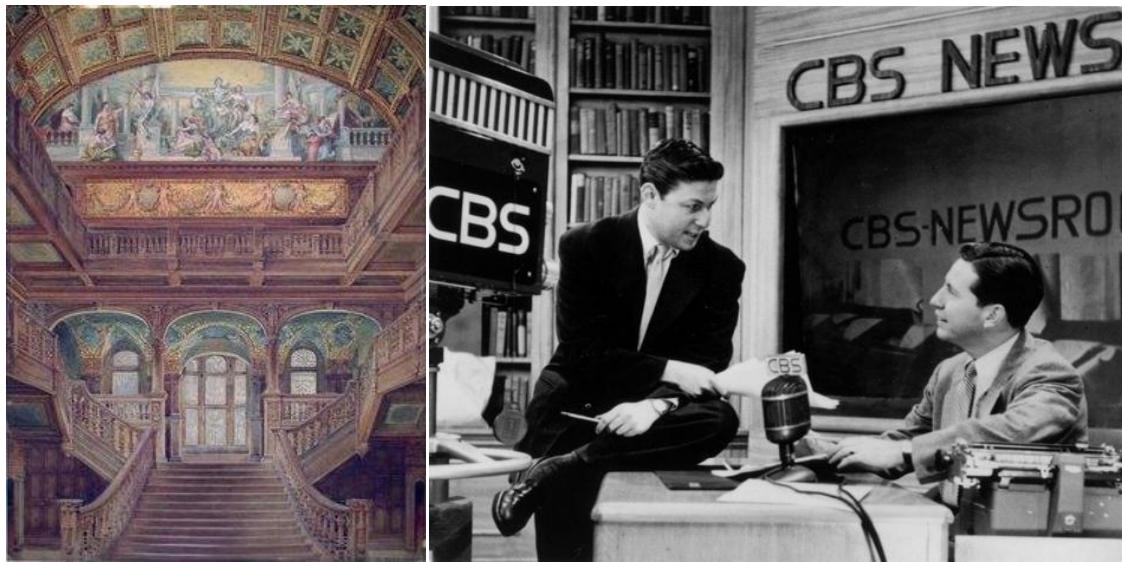
Top Dollar (1958-59)
For Love or Money (1958)
Beat the Clock (1950-1958 nighttime)
Ted Mack's Original Amateur Hour (1960's)
Video Village (1960-1961)
Password (1961-1966)
G.E. College Bowl (1960-1963)
To Tell the Truth (1960-1968)
What's My Line? (1960-1966)
I've Got A Secret (1960-1967)
Two for the Money (1953-1956)
Name that Tune (1954)
The \$64,000 Question (1955-1958)
The \$64,000 Challenge (1956-1958)
You're in the Picture (1961)
Picture This (1963)
Alumni Fun (1964-1966)
The Perry Como Show (1951-1955)
TV's Top Tunes (1953-1954)
Love of Life (1970's) last show to originate from this studio
54th Street Revue (1949-1950)
How Do You Rate? (1958)
Merv Griffin's Talent Scouts (1963)
Give & Take (radio-1947)
Sing it Again (radio-1948)
Missus' Goes A Shopping (radio-1948)
The Pause that Refreshes (radio)
The Arthur Godfrey Show (1958-1959)
Arthur Murray Party (summer 1953)
Be Our Guest (1960)
The Big Party (1959)
Candid Camera (early 1960's)
Celebrity Time (1952)
The Eddy Arnold Show (summer 1952)
The Fred Waring Show (1950)
Giant Step (1956-1957)
Glenn Miller Time (1961)
The Jack Paar Show (1954 nighttime show; 1955 1pm show)
Julius LaRosa (1955)
Kate Smith (1960)
Music Hall with Patti Page (summer 1952)
Revlon Revue (1960)
Sid Caesar (1958 or 1959)
Talent Scouts (1960, 1962, 1963)

Studios 53, 54, 55 & 56...Liederkranz Hall, 111 East 58th Street



Above is the exterior of one of the most interesting buildings in New York. Below, note the elegant décor above the black acoustic blanket. Paul Shaffer would love this...this is the original CBS Orchestra, the WABC Symphony Orchestra conducted by Vittori Gianinni. Remember, WABC was the CBS New York flagship radio station, with no connection to the current ABC.





On the left is a drawing of the grand stair case at the entrance to the building...all equipment, scenery and props had to be carried up and down these stairs. The building, constructed around 1903, was the home a German singing club, so the acoustics in the four main auditoriums were perfect. So perfect that Victor Records regularly used the hall for recording sessions as varied as symphonic orchestras to blues sessions with Jelly Roll Morton.

On the right is a photo of Don Hewitt and Douglas Edwards in a photo that may surprise a lot of people...it did me. I had thought that the “CBS Television News with Douglas Edwards” had always come from the Grand Central Studios, but it didn’t. It did move there some time in the late 1950s, but here’s the story of the earliest days of the show.

In re-reading *This Is CBS*, by Robert Slater, he quotes CBS Television's first news president Sig Mickelson on the 1951 push to make news a more dynamic part of the programming. “The TV news department was located in a corner office of the radio news department at 485 Madison Avenue. The studio was eight blocks away in Liederkranz Hall.”

By the time the 1952 Presidential election rolled around, the CBS Television News department had moved, but not the studio...yet. Here is another quote: “Television news occupied a crowded space on 42nd Street over Grand Central Station. The broadcast studio was thirteen blocks away at Liederkranz Hall. This required the staff to hustle into a cab every night at 7:20 trying to rush last minute film and scripts to Edwards before the start of the news. This did not always work out, especially on rainy days.”

Just so you know, “the crowded space” Sig Mickelson is referring to was in the 29th floor of the Graybar Building, which adjoins Grand Central. Edwards’s news show probably moved to Studio 41 at GC around 1960. When Walter Cronkite took over in 1962, the broadcast began to originate at Cronkite’s real desk in the Graybar newsroom as seen below.



It was at Liederkranz Hall that news legend Don Hewitt came up with the idea of using dual projectors, and in essence gave us the A and B roll concept of news footage. Back then, boring “talking head” newsreel footage was the norm, but to add a bit of extra texture, Hewitt hit on the idea of inserting related images using a second projector. This was done on the fly...punched live on the air. One machine ran the “head” with sound; the other projector was loaded with film of related images and ran with no audio. It was while previewing Senator Robert Taft's long and boring speech on a swollen federal budget that the idea occurred to Hewitt. Who says politicians aren't an inspiration?



On the left, one of the few photos from inside the hall that show John Pumo and Len Raff at camera control units in one of the studios in June of 1950.

Below is a June 1949 *Billboard* article that details some of the status of programming at CBS and the announcement that the network had leased Liederkranz Hall.

CBS-TV Puts Off Daytime Programming Until Autumn

NEW YORK, June 18.—The long awaited daytime programming effort at the TV operation of the Columbia Broadcasting System (CBS) will have to wait until possibly late fall, according to Jack Van Volkenberg, veepee in charge. He pointed out that the nighttime programming picture wasn't entirely licked, that there was still a shortage of space for production and that an entirely new program concept would have to be worked out for daytime shows.

Van Volkenberg said indications were that, instead of programming the entire period from perhaps 12 to 5:30 p.m., CBS-TV would back into daytime programming by doing a half-hour show from 5 to 5:30, then one

from 4:30 to 5 and so on. The advantage of this kind of operation is that smaller segments can be programmed, which, in turn, will not spread the web's creative strength too thin.

Long Haul Ahead

It is fairly obvious that, altho CBS-TV has made gigantic strides in nighttime TV programming, it still has a long way to go before all its problems are solved. And since the evening hours are the ones on which the most money can be made, the web is naturally concentrating all its fire power on building them.

The space difficulty is slowly being disposed of, Van Volkenberg notes. CBS-TV recently leased studio space in **Liederkranz Hall** on East 58th Street and is now rebuilding the facilities there to give the web four studios. With Grand Central, **Liederkranz Hall** and its legit theaters, the net is enlarging its production space substantially.

Must Experiment

As to the kind of programs needed during the day, the video exec claimed that none of the daytime shows he had seen on the other TV stations had seemed entirely satisfactory. CBS-TV has tinkered with soap operas and given them dry runs, he said, but wasn't happy with this kind of show for TV. Among the few programs he did think would be acceptable to daytime listeners were women's shows. CBS-TV already has Dorothy Doan on from 12:30 to 1, but he felt another one such as Dione Lucas would be more

“Family” to N. Y. For TV Version

HOLLYWOOD, June 18.—Radio's veteran *One Man's Family*, owned by National Broadcasting Company (NBC) and produced by Carleton E. Morse, will be shifted to New York next month to launch tele version over NBC's Eastern coaxial network. Show's entire radio cast will move to Gotham to participate in video version, with radio actors reportedly getting \$400 per week for making jaunt to New York and relinquishing local radio jobs.

Morse will produce tele version as well as continue radio counterpart of the weekly family series, currently

The top two floors went into service first; those were Studios 53 and 54. Studio 55 and 56 were on the bottom level. Below, in yet another interesting article from Billboard, we see that demands for production space are heating up. Theaters that we will cover soon, the Peace and Town which will become Studios 57 and 58, are mentioned here, as is Liederkranz, where as of July 1, 1950 three of the four studios are up and running, with Studio 56 in the works.

July 1, 1950

Seams Bulging, **CBS** Seeking 3 Video Studios

NEW YORK, June 24. — **CBS**-TV this week was in the midst of negotiations which would expand its present studio facilities by 25 per cent. Deals are pending to lease a movie theater at Ninth Avenue and 55th Street, the property formerly known as **Peace House** at Fifth Avenue and 109th Street, and another large property, as yet unidentified.

The two known properties being negotiated for are larger than any other **CBS**-TV studios. The fact that present **CBS**-TV theaters can be used only for variety programs and that the web's video studios are generally used for dramatic purposes created a facilities bottleneck last season.

The web already has three studios at Liedercrancz Hall, three at Grand Central and three theaters converted from radio use. The addition of the new properties would give **CBS**-TV more studio space than most of the rival webs here.

NBC bought the Legiter, the Hudson, in New York last week and has surveyed the Center Theater in Radio City as a possible TV studio.

"In addition, NBC is converting its New York Studio 3B, one of its larger radio studios, to TV. Work is to begin in about a week."

Below are four full, three sheet descriptions of Studios 53, 54, 55 and 56 at Liederkranz Hall from the 1960 CBS Production book, complete with diagrams.

75

STUDIO 53
LIEDERKRANZ HALL

Stage and
Scenery Entrance: 111 EAST 58TH STREET, SECOND HALL

Phones: BACKSTAGE - PL 7025, 7060, 7094
CONTROL ROOM - PL 653
PUBLIC - MU 8-9736 (CORRIDOR)
MAINTENANCE - PL 7253

Production Information

1. General Description

Smallest Liederkranz Studio, located on Second Floor. Used for small daytime serials or commercials. Air-conditioned.

2. Audience Capacity - none

3. Dimensions

Wall-to-wall - 41' x 49'
Net production area - 1,500 square feet

Grid height - 14' 3" (fixed)
Studio door - 8' 6-1/2" W x 8' 1" H (Cannot handle car because of Second Floor location)

4. Control Room Facilities

4 Telecine S/S controls (Lied.)
No Video tape control - S/S on cues

2 Remote lines

Switching console - CBS Mech.

Audio console - CBS 3E

No sync. lock

1 Wipe and matte amplifier

2 Turntables

Announcer's booth

Videoscene and Superwipe - require one week to install

Zoom Keyer - requires 3 days to install

No client seating in Control Room (viewing room located on First Floor)

Cue-line

5. Floor Technical Equipment

4 Cameras

4 Pedestals

2 Booms

1 Short-tongue Fearless Dolly (shared with #54)

2 Monitors

Echo chamber in Basement (shared with #54, #55, #56)

Sound effects console in studio

cont'd

STUDIO 53
Production Information Cont'd

6. Crews

Stage - 3 men

Lugging - 5 men

7. Backdrops

CyCs - One 75' x 13' 6"

Track 165'

Pipe - three 10' sections

ScrimS - One 13' 10" x 75'

Sweeps - Two 13'

8. Rehearsal Hall E - Basement (shared with #54, #55, #56)

36' 5" x 49' x 12' H (Door 8' H x 5' W)

Room #39 - Third Floor

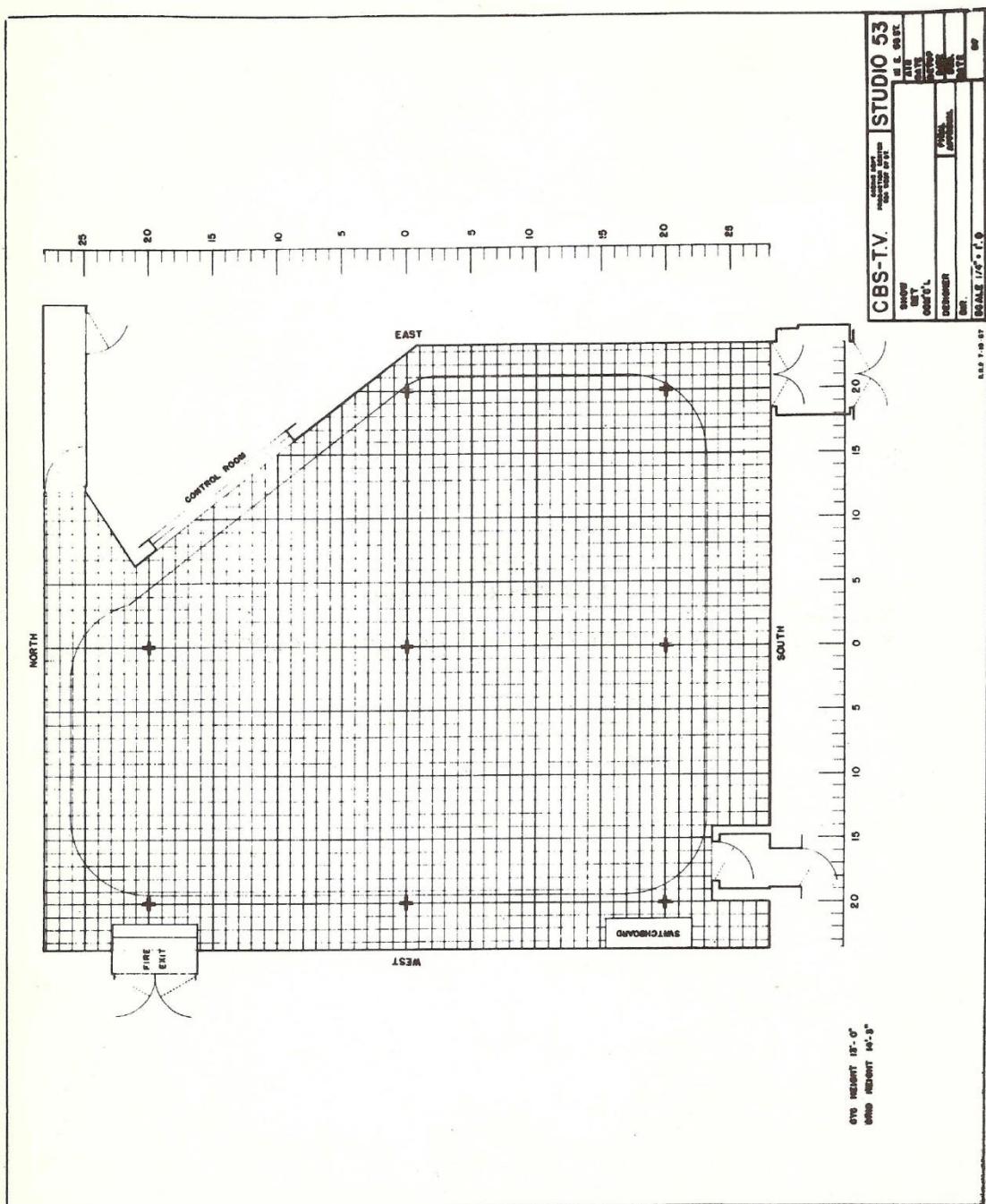
35' 8" x 14' 7" x 10' H

9. Dressing Rooms (shared with #54, #55, #56)

2 Rooms - 3 people each

1 Room - 6 people

5 Rooms - 4 people each



STUDIO 54
LIEDERKRANZ HALL

Stage and

Scenery Entrance: 111 EAST 58TH STREET, SECOND HALL

Phones: BACKSTAGE - PL 7025, 7060, 7094
CONTROL ROOM - PL 654
PUBLIC - MU 8-9736 (CORRIDOR)
MAINTENANCE - PL 7253

Production Information

1. General Description

Second Floor location makes it difficult to use certain heavy props. Good studio for daytime serials or small commercials. Air-conditioned.

2. Audience Capacity - none

3. Dimensions

Wall-to-wall - 44' x 51'
Net production area - 1,855 square feet
Grid height 14' 1" (fixed)
Studio door - 8' 6-1/2" W x 8' 1" H
(Cannot handle car because of Second Floor location)

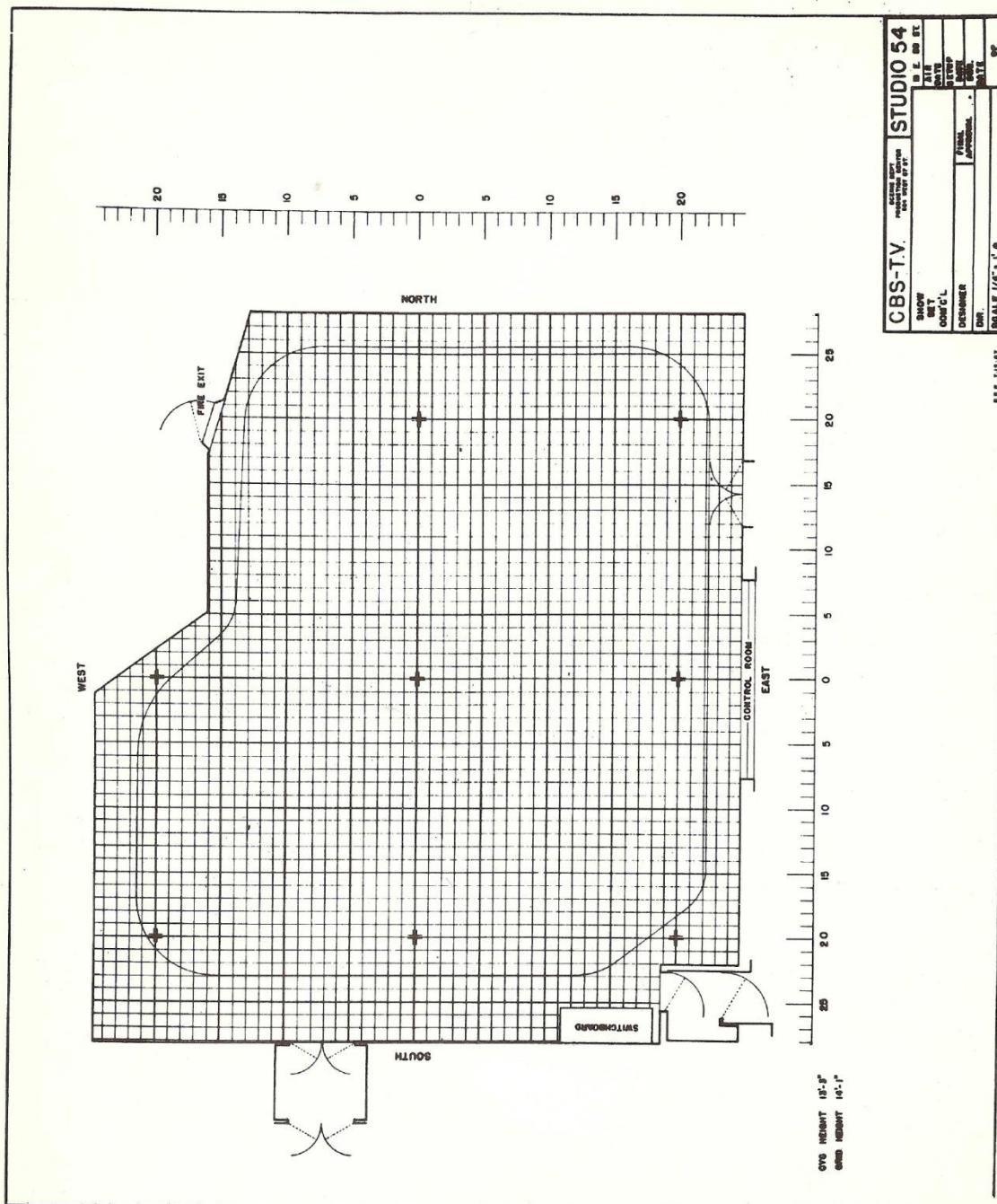
4. Control Room Facilities

4 Telecine S/S controls (Lied.)
No video tape control - S/S on cues
2 Remote lines
Switching console - CBS Mech.
Audio console - CBS 3E
No sync. lock
1 Wipe and matte amplifier
2 Turntables
Announcer's booth
Videoscene and Superwipe - require one week to install
Zoom Keyer - requires 3 days to install
No client seating in Control Room (viewing room located on First Floor)
Cue-line

cont'd

STUDIO 54
Production Information Cont'd

5. Floor Technical Equipment
 - 3 Cameras
 - 3 Pedestals
 - 2 Booms
 - 1 Short-tongue Fearless Dolly (shared with #53)
 - 2 Monitors
 - Echo chamber in Basement (shared with #53, #55, #56)
 - Sound effects console in studio
6. Crews
 - Stage - 3 men
 - Lugging - 5 men
7. Backdrops
 - Cycts - One 175' x 13' 3", Grey
 - Track 164'
 - Pipe - three 10' sections
 - Scrim - One 13' 6" x 180'
 - Sweeps - Two 13'
8. Rehearsal Hall E - Basement (shared with #53, #55, #56)
 - 36' 5" x 49' x 12' H (Door 8'H x 5' W)
 - Room #39 - Third Floor
 - 35' 8" x 14' 7" x 10' H
9. Dressing Rooms (shared with #53, #55, #56)
 - 2 Rooms - 3 people each
 - 1 Room - 6 people
 - 5 Rooms - 4 people each



STUDIO 55
LIEDERKRANZ HALL

Stage and
Scenery Entrance: 111 EAST 58TH STREET, FIRST FLOOR

Phones: BACKSTAGE - PL 7025, 7060, 7094
CONTROL ROOM - PL 655
PUBLIC - EL 5-8273 (CORRIDOR)
MAINTENANCE - PL 7253

Production Information

1. General Description

Largest production area of Liederkranz Studios. Located on First Floor, which is more easily accessible for heavy props. Studio located above causes noise problem if schedules conflict. Ideal studio for daytime serials and commercials. Auto ramp available. Air-conditioned.

2. Audience Capacity - none

3. Dimensions

Wall-to-wall - 43' x 50'
Net production area - 2,015 square feet
Grid height - 12' 7" (fixed)
Studio door - 8' 6-1/2" W x 8' 1" H

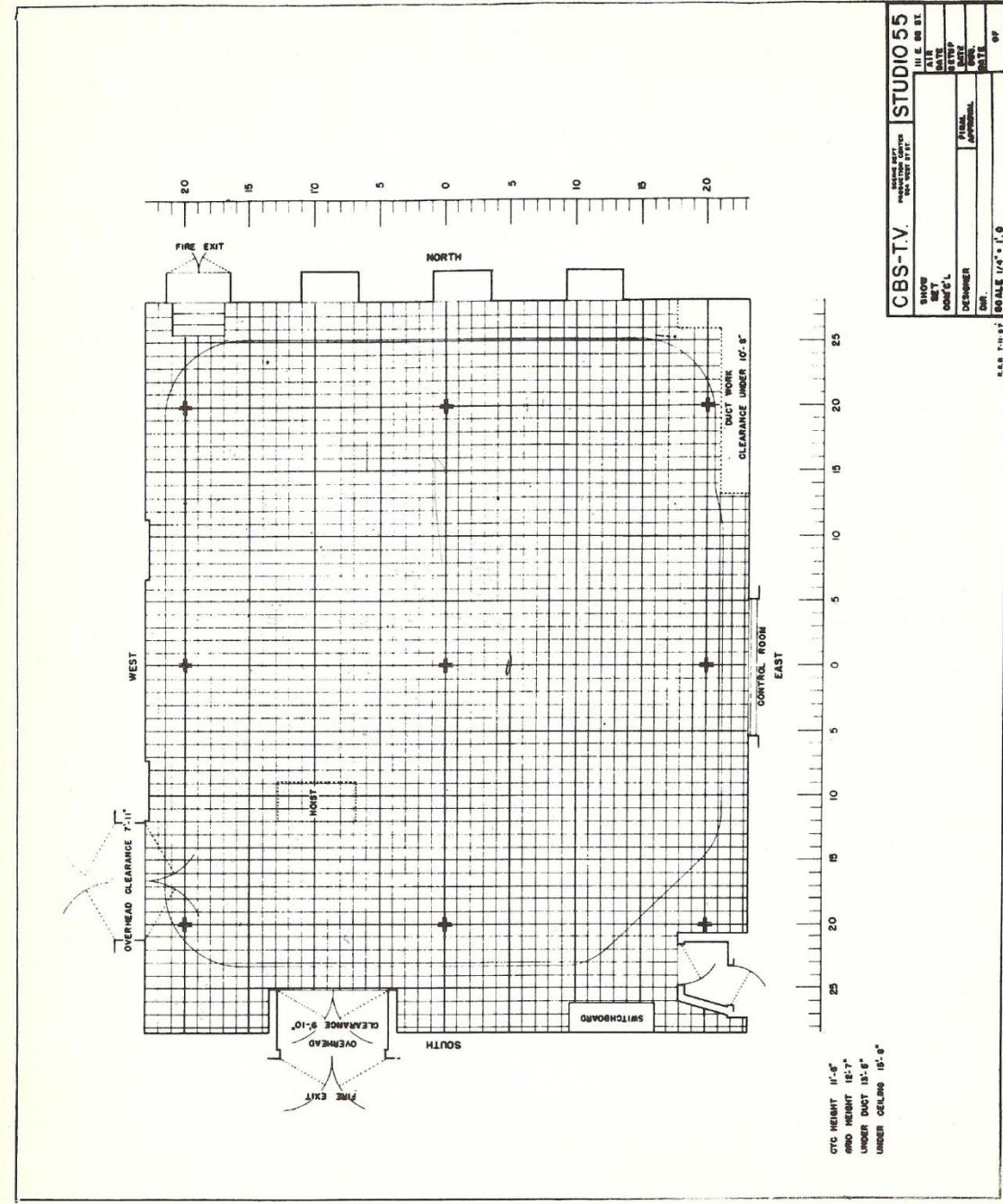
4. Control Room Facilities

4 Telecine S/S controls (Lied.)
No video tape control - S/S on cues
2 Remote lines
Switching console - CBS Mech.
Audio console - CBS 3E
No sync. lock
1 Wipe and matte amplifier (shared with #56)
2 Turntables
No announcer's booth
Videoscene and Superwipe - require one week to install
Zoom Keyer - requires 3 days to install
No client seating in Control Room
(Viewing room located on First Floor)
Cue-line

cont'd

STUDIO 55
Production Information Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 3 Pedestals
 - 2 Booms
 - 1 Short-tongue Fearless Dolly (shared with #56)
 - 2 Monitors
 - Echo chamber in Basement (shared with #53, #54, #56)
 - Sound effects console in Studio
6. Crews
 - Stage - 3 men
 - Lugging - 5 men
7. Backdrops
 - Cycts - Three 50' x 11' 2"
 - Track 163'
 - Pipe - three 10' sections
 - Scrim - One 11' 6" x 50'
 - Sweeps - Two 13'
8. Rehearsal Hall E - Basement (shared with #53, #54, #56)
 - 36' 5" x 49' x 12' H (Door 8' H x 5' W)
 - Room #39 - Third Floor
 - 35' 8" x 14' 7" x 10' H
9. Dressing Rooms (shared with #53, #54, #56)
 - 2 Rooms - 3 people each
 - 1 Room - 6 people
 - 5 Rooms - 4 people each



STUDIO 56
LIEDERKRANZ HALL

Stage and
Scenery Entrance: 111 EAST 58TH STREET, FIRST FLOOR

Phones: BACKSTAGE - PL 7025, 7060, 7094
CONTROL ROOM - PL 656
PUBLIC - EL 5-8273 (CORRIDOR)
MAINTENANCE - PL 7253

Production Information

1. General Description

As with Studio 55, studio located above can cause a noise problem if schedules conflict. Blind control room. Used primarily for daytime serials and commercials. Auto ramp available; access through Studio 55. Air-conditioned.

2. Audience Capacity - none

3. Dimensions

Wall-to-wall - 45' x 50'
Net production area - 1,855 square feet
Grid height - 12' 5" (fixed)
Studio door - 8' 6-1/2" W x 8' 1" H

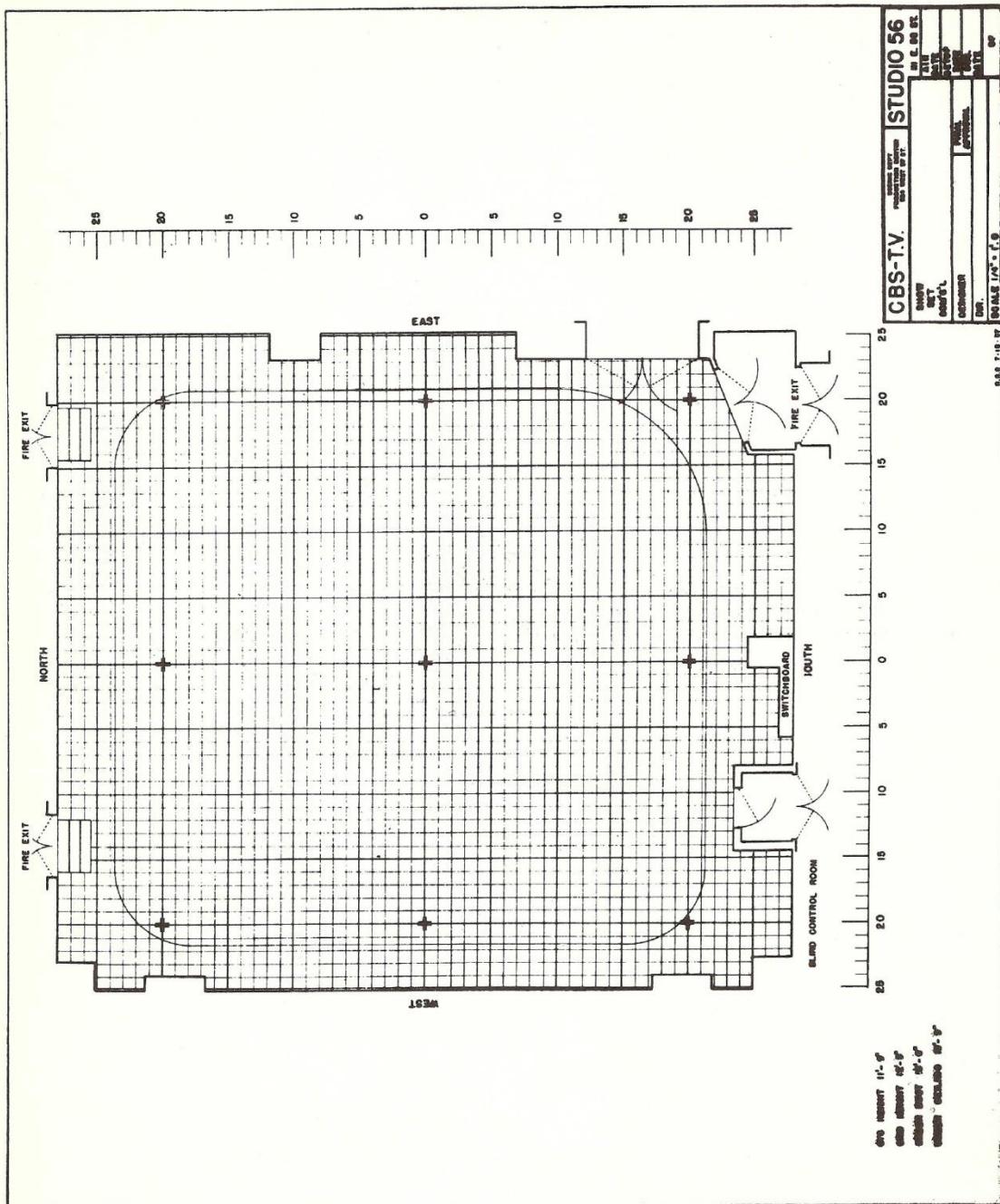
4. Control Room Facilities

4 Telecine S/S controls (Lied.)
No Video tape controls - S/S on cues
2 Remote lines
Switching console - CBS Mech.
Audio console - CBS 3E
No sync. lock
1 Wipe and matte amplifier (shared with #55)
2 Turntables
Announcer's booth
Videoscene and Superwipe - require one week to install
Zoom Keyer - requires 3 days to install
No client seating in Control Room
(Viewing room located on First Floor)
Cue-line

cont'd

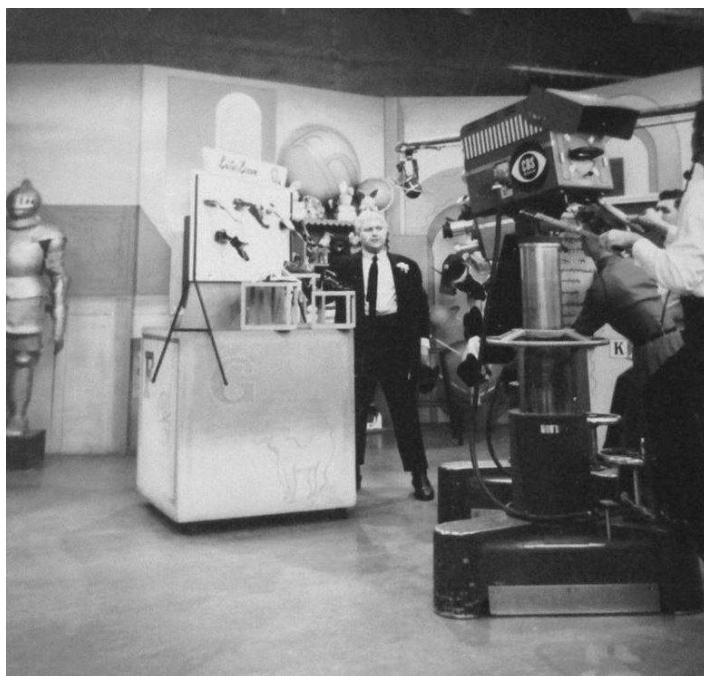
STUDIO 56
Production Information Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 4 Pedestals
 - 2 Booms
 - 1 Short-tongue Fearless Dolly (shared with #55)
 - 2 Monitors
 - Echo chamber in Basement (shared with #53, #54, #55)
 - Sound effects console in studio
6. Crews
 - Stage - 3 men
 - Lugging - 5 men
7. Backdrops
 - Cycts - Two 50' x 12'
 - One 70' x 10' Grey
 - Track 160'
 - Pipe - three 10' sections
 - Scrims - One 12' x 100'
 - Sweeps - Two 13'
8. Rehearsal Hall E - Basement (shared with #53, #54, #55)
 - 36' 5" x 49' x 12' H (Door 8' H x 5' W)
 - Room #39 - Third Floor
 - 35' 8" x 14' 7" x 10' H
9. Dressing Rooms (shared with #53, #54, #55)
 - 2 Rooms - 3 people each
 - 1 Room - 6 people
 - 5 Rooms - 4 people



Partial List of Liederkranz Hall Shows....Compiled By David Schwartz

The First Hundred Years (1950-1952) Studio 56
 The Brighter Day (started here, then moved to Grand Central) 1954
 Mama (I Remember Mama) 1949
 Search for Tomorrow (1951-1964) Studio 55
 Love of Life (1951) started in Dumont Studio 63/64, moved to Studio 56 and ended in Studio 52
 The Guiding Light (1952) Studio 56 (early 50's)
 The Secret Storm (1954-1964) studio 54
 Captain Kangaroo (1955-1964)
 Camera 3
 Look up and Live (1954-1964)
 Mr. I. Magination, Studio 56 (1950-1952)
 Chronoscope (1951-1955)
 Mike and Buff, Studio 57
 Bride and Groom, Studio 53
 Vanity Fair (1948-1951) Studio 55
 Betty Crocker Show, Studio 53
 Margaret Arlen, Studio 55
 Ernie Kovacs, Studio 53 (12/1952-4/1953)
 Bil Baird Puppet Show, Studio 54
 Winky Dink & You (1955-1959) Studio 53
 Lamp Unto My Feet (1949-1964) Studio 54
 Fashion Magic (1950-1951) Studio 55
 Homemaker's Exchange (1950-1952) Studio 55
 The Inner Flame (1955) Studio 53





From Liederkranz Hall, here are some of the many shows that originated there. **Notice the use of Dumont cameras here.** I have just verified with Dr. Joe Flaherty that these studios were originally equipped with Dumont cameras on a lease deal. After a couple of years, they were replaced by RCA cameras.

Above left, "Captain Kangaroo" is shown in the first year in Studio 53. After the Broadcast Center opened in 1964, Captain shared Studio 45 with "60 Minutes". Today, "Inside Edition" with Deborah Norville shares 45 with "CBS Sunday Morning."

Above right "The Guiding Light." Top left is "Mr I. Magination" and at the link, here is a rare clip of the show from 1949.

<https://www.youtube.com/watch?v=Hlzodg63lqw>

Middle left is "The First Hundred Years," which was one of the first CBS soap operas, and one of the first shows to use Teleprompters. As you see, the early versions were quite different than what we have today.

Bottom left, director Larry Auerbach on the set of "Love of Life". Although this series called Liederkranz home for many years, at one time, in the mid late 1950s, it came from the Dumont studios CBS was leasing at 205 East 67th Street in the Telecenter. By then the Dumont network was gone and only WABD was left with plenty of studio space, which CBS used as Studios 64/65. The last show from Studio 52 was "Love of Life."

Studio 57...The Peace Theater - 1280 Fifth Avenue (109th Street at 5th Avenue)



The biggest thing to happen at Studio 57 was CBS Color! This was where the field sequential broadcasts of 1951 came from. On June 25, 1951, "Premiere," the first commercial CBS Color program, was broadcast over a five station network from New York's Studio 57. There were 10.5 million monochrome sets in U.S., but none of them could see it because no sets were made until September of 1951 and less than a month later, production was ordered halted with the Korean War broke out.

Appearing on the debut show were Arthur Godfrey, Faye Emerson, Sam Levenson, Ed Sullivan, Garry Moore, Robert Alda, Isabel Bigley, Bil Baird Marionettes, Sol Hurok's New York City Ballet arranged by George Balanchine, Patty Painter (the first "Miss Color Television"), FCC chairman Wayne Coy, CBS chairman William S. Paley, and CBS president Frank Stanton. Below are Paley (L) and Stanton (R), and a July 1951 news clipping on leasing the theater.



CBS Leases Theatres

CBS has announced leasing of Town Theatre and Peace House, both in New York, for conversion to television studios. Both will be the biggest stage areas under CBS-TV control in New York. Remodeling is scheduled by mid-September.

The backstory of the CBS Field Sequential Color System is one that has not been told often or well, but our friend, the late Ed Reitan, a scholar and historian, had done a marvelous job of it on his site in several places. What follows here is a rare timeline of the events that were included in the historic color experiment and some of the incidents that brought it to an end, and even information that explains why even RCA's Dot Sequential Color System was put on hold.

June 26, 1951	CBS begins regular scheduled series of daytime and early evening colorcasts including the "Mike and Buff Show" (with Mike Wallace) and "The Mel Torme Show". These CBS colorcasts are stillborn. RCA's delaying tactic had already been successfully fatal to the CBS color system.
September 20, 1951	Production begins manufacturing the first (and only) Commercial CBS Color Television Set (CBS Columbia, Air-King, Model 12CC2 - 400

	Produced, 300 shipped).
September 28, 1951	First Advertisement for CBS color set on sale at Davega and Gimbel's Department Store for \$499.95 in the N.Y. Times.
September 29, 1951	Calif.-Penn. Football Game is colorcast --- reviewed a "disappointment" by Gould (N.Y. Times) because of viewing fatigue, motion color fringing, and color unbalance.
October 19, 1951	<p>In less than a month after sales of the first color receiver began, Charles E. Wilson of the Defense Production Administration asks CBS to suspend mass production of color receivers "to conserve material for defense" for the duration of the emergency. CBS announces (almost too quickly) that it agrees and will also drop color broadcasts; color receivers are recalled and destroyed. Strangely, monochrome receiver production is not affected!</p> <p>This, according to Allan B. DuMont was, "a move to take Columbia off the hook."</p>
October 20, 1951	<p>Last Commercial CBS Color System Broadcast - North Carolina and Maryland Football Game. Five later games scheduled for colorcasting are cancelled. Eleven stations, as far West as Chicago, had carried the CBS Color System broadcasts.</p> <p>Ironically, this football game had been publicized in local newspapers of the 11-station color network as being the first color telecast in their respective areas. Ads in Detroit and Chicago newspapers touted the event – twelve dealers are listed in the Detroit paper as having sets available for viewing of the game.</p> <p>Quoting testimony by Frank Stanton: "Plans were under way for further expansion of the broadcasting of color programs; additional programs were sponsored; our sales force was engaged in vigorous efforts to interest other advertisers and there were several promising prospects; and <u>in order to increase broadcasting by stations not owned by CBS, we had completed plans to purchase and pay for time on some 10 affiliates along the eastern seaboard during which they would carry our color broadcasts.</u>"</p>
October 21, 1951	Allen B. DuMont charges that "CBS assented because of lack of public interest"
November 20, 1951	National Production Authority invokes the Defense Production Act to issue Order M-90 prohibiting the manufacture of color sets for general sale. This was the only control measure limiting end products issued after WWII. Color Receivers were the only "end item" product to ever be banned in this manner. It would be illegal to manufacture any color television receiver in the United States of America through early 1953.

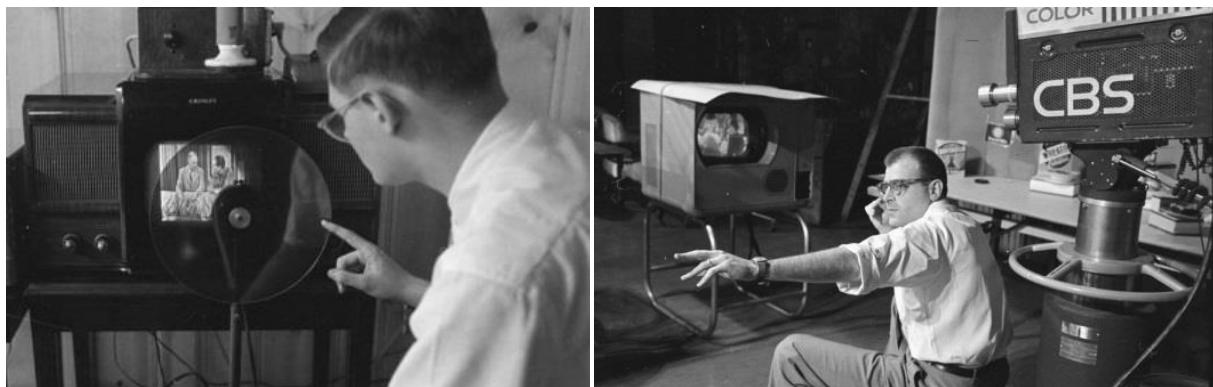
For more on television and color, please visit Ed Reitan's great site at the link below.
<http://www.earlytelevision.org/Reitan/>



Notice a few things here...namely, the heat. There was no air conditioning in Studio 57 or 58. There is a famous story told about these early color broadcasts from Studio 57. It was said that it was so hot that the linoleum used on the dance stage got so hot it buckled in several places...the motion of the ballet dancers stretched it. Notice, also, these are RCA TK10 black and white cameras that CBS modified by adding a spinning color wheel inside, behind the lens. Below left is a regular RCA TK11 with the white CBS modification...the color wheel is behind the extra front plate above the turret. On the right is Dr. Goldmark with Frank Stanton and one of the first converted color cameras.



Below are some shots of the receivers that had to be used with the CBS Field Sequential System. Both the transmission and reception of a color image depended on a synchronized spinning color disc. RCA experimented with it but the only way to get the annoying flicker out was to use more bandwidth...it worked great on UHF frequencies, but not VHF. That's why CBS made such an effort to acquire UHF licenses and push for UHF as the major bandwidth. That left them behind when the FCC and NTSC went with RCA's Compatible Color System.



A Partial List of Shows from Studio 57...Thanks To David Schwartz

Valiant Lady (1953-57), Appointment with Adventure (1955-1956), The Egg and I (1951-52), Mike & Buff (in color), Red Brown & Rocket Rangers (1953), Whistling Wizard (1951 color series), Sure as Fate (1950), The World is Yours (1951 color), Hotel Cosmopolitan (1957-1958, possibly the last show to come from this studio), Ford Theater (1950), Magnavox Theater (1950), The Mel Torme Show (1951 color series), Modern Homemaking (1951), Mr. I Magination (1950), Prudential Playhouse (1950).

C.B.S. COLOR VIDEO PRESENTS A 'FIRST'

Commercial Program Seen by Only a Few Persons Mainly an Item 'for the Record'

RECEPTION FOUND UNEVEN

Flesh Tones Vary as Actors Move, Indicating Problems of Lighting to Be Solved

The Columbia Broadcasting System presented one "for the record" yesterday; it was hardly more. The first commercial color broadcast in television history, a special one-hour show, was carried here and in four other cities, but the event was meaningless for owners of black-and-white sets, which require adapters to receive the color signals even in black-and-white.

An estimated 400 special guests of the network witnessed the program on eight color sets installed by C. B. S. in a studio at 49 East Fifty-second Street. The network had no color sets available for the general public to watch, although one retail dealer in Queens set up special color equipment for his customers.

Details of the Program

The program, which started at 4:35 P. M. and was fed to stations in Boston, Philadelphia, Baltimore and Washington, included appearances by Arthur Godfrey, Faye Emerson, Sam Levenson, Ed Sullivan, Isabel Bigley, Robert Alda, Garry Moore, Durwood Kirby, the Bill Baird marionettes and members of the New York City Ballet. Sixteen sponsors participated in the broadcast.

Although the C. B. S. color system was demonstrated for the public last fall on an experimental basis, yesterday's show indicated for the first time that the facial appearances of actors in color TV are highly sensitive to lighting, particularly when the actors move around. The flesh tones varied considerably when the personalities moved their heads.

Observers noted that when the actors looked toward the overhead lights, their faces were inclined to "wash out." When they turned away from the lights, their flesh tones became darker. This is not a defect of the color system, however, but a problem calling for extreme care in lighting the studio.

Also appearing on the program were William S. Paley, board chairman of C. B. S.; Frank Stanton, network president, and Wayne Coy, chairman of the Federal Communications Commission.

The first of C. B. S.'s regularly scheduled color broadcasts will begin this afternoon with the presentation at 4:30 o'clock of Ivan T. Sanderson's "The World Is Yours," which deals with the earth's natural treasures. "Modern Homemakers" will be offered for the first time at 10:30 o'clock tomorrow morning, both programs to be carried Mondays through Fridays.

It is not known just how soon color adapters and converters, for converting present black-and-white sets, will be available, but C. B. S. has bought its own manufacturing concern for producing color sets. It hopes to have the new receivers on the market by early fall.

R. C. A.'s New Tube Shown

Meanwhile, the Allen B. Du Mont Laboratories, Inc., demonstrated the Radio Corporation of America's new tri-color tube yesterday for newspaper reporters in its Passaic, N. J., plant. The tube was installed in Du Mont's own experimental circuit.

Reporters at the Du Mont plant also viewed the C. B. S. color broadcast, which was tuned in on receivers in another part of the building. Thus no direct comparison with the still pictures on the R. C. A. tube was provided. Observers thought the pictures on both tubes looked good.

Dr. Allen B. Du Mont, president of the television laboratories, who said last Friday that the R. C. A. tube offered the first color pictures he considered satisfactory for the home receiver, told reporters yesterday that the C. B. S. method was "already obsolete."

The R. C. A., which failed to obtain commercial approval of its color system from the F. C. C., will begin public demonstrations of its color on an experimental basis on July 8.

From the New York Times, here is the review of the debut color broadcast and a look ahead for CBS, Dumont and NBC/RCA.

For more on the color wars between CBS and RCA, and the two women that were both known at CBS and NBC as "Miss Color Television," here is an exceptional article from my friend Benjamin Gross who is the curator of the Sarnoff Collection at The College of New Jersey.

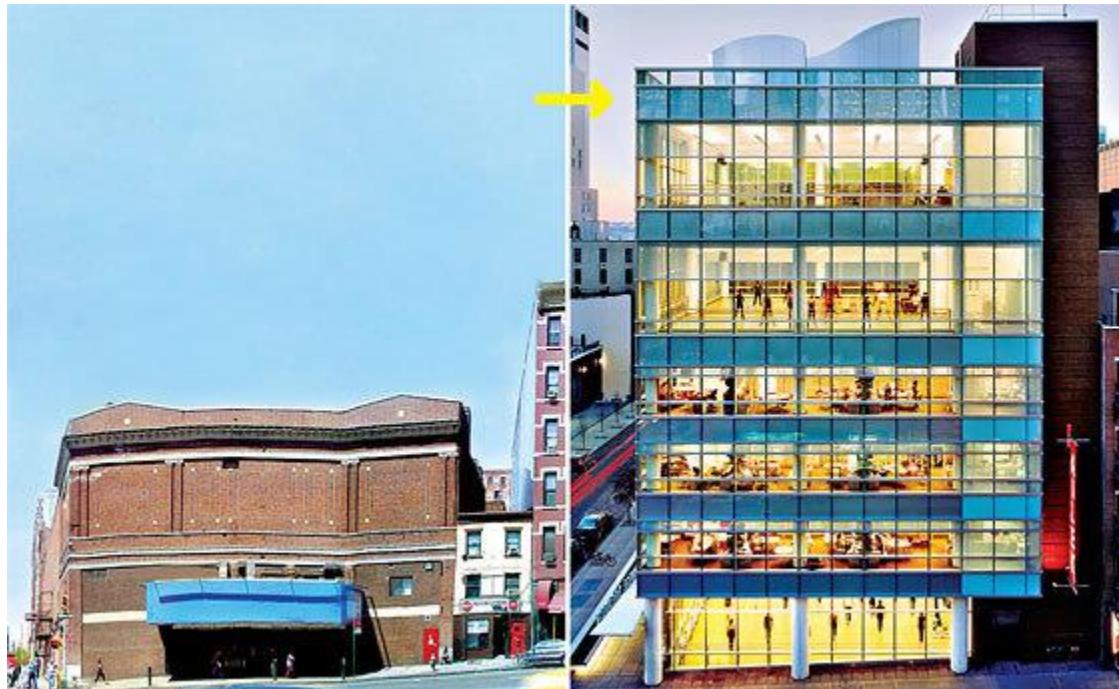
<http://www.theatlantic.com/technology/archive/2015/06/miss-color-tv/396266/>

By the way, as I mentioned in the CBS studio numbering section, the color studios were given numbers in the 70s block, but Studio 57 began as a black and white facility and was not built specifically for color. This studio didn't even have air conditioning...can you imagine that?

Studio 58...Town Theater, 851 Ninth Avenue at 58th Street



The Town Theater was built as a movie house in the early 1930s and seated around 1,200 people but when CBS leased it in 1950, all the seating was taken out. This made the Town one of the biggest theater stage spaces CBS had, with 3,100 square feet of production space. The longest-running CBS show from this studio was "Mama" starring Peggy Wood, which aired live on Fridays at 8:00 PM from 1952 till 1956. In 1961, CBS donated the building to ETMA, which was Educational Television for the Metropolitan Area, and would soon become home of WNET. Before it was demolished in 2002 to make room for the Alvin Ailey Dance Company, it had been leased to Unitel, which produced several syndicated shows there; the last one recorded there was the cooking show "Emeril Live". Below is the before and after shot.



STUDIO 58
TOWN THEATRE

Stage and
Scenery Entrance: 851 NINTH AVENUE (58TH STREET)

Phones: BACKSTAGE - PL 7427, 7098
CONTROL ROOM - PL 658
PUBLIC - CI 5-9787 (Adjacent to Guard's Booth)
MAINTENANCE - PL 8160

Production Information

1. General Information

Can handle large daytime serials and medium size dramatic shows. Good automobile access. Excellent studio for commercials. Good Cyc coverage. Studio floor not air-conditioned.

2. Audience Capacity - none

3. Dimensions

Wall-to-wall - 60' x 67'
Net production area (within cyclorama) - 3,109 square feet
Grid height - 18' 2" (lower); 23' (higher)
Scenery entrance - 7' 6" x 9' H

4. Control Room Facilities

4 Telecine S/S controls (15 van)
1 Video tape S/S control
5 Remote lines (including telecine and video tape)
Switching console - CBS Mech.
Audio console - CBS 3D
1 Sync. lock
1 Portable wipe and matte amplifier
3 Turntables
Announcer's booth
Videoscene, Superwipe, or Zoom Keyer - require one day
to install
Client seating - 10 to 12 people in announcer's booth
Cue-off air

cont'd

STUDIO 58
Production Information Cont'd

5. Floor Technical Equipment

4 Cameras
4 Pedestals
2 Booms
1 Long-tongue Fearless Dolly
2 Monitors
No echo chamber on premises
Sound effects console on Mezzanine

6. Crews

Stage - 6 men
Lugging - Size varies

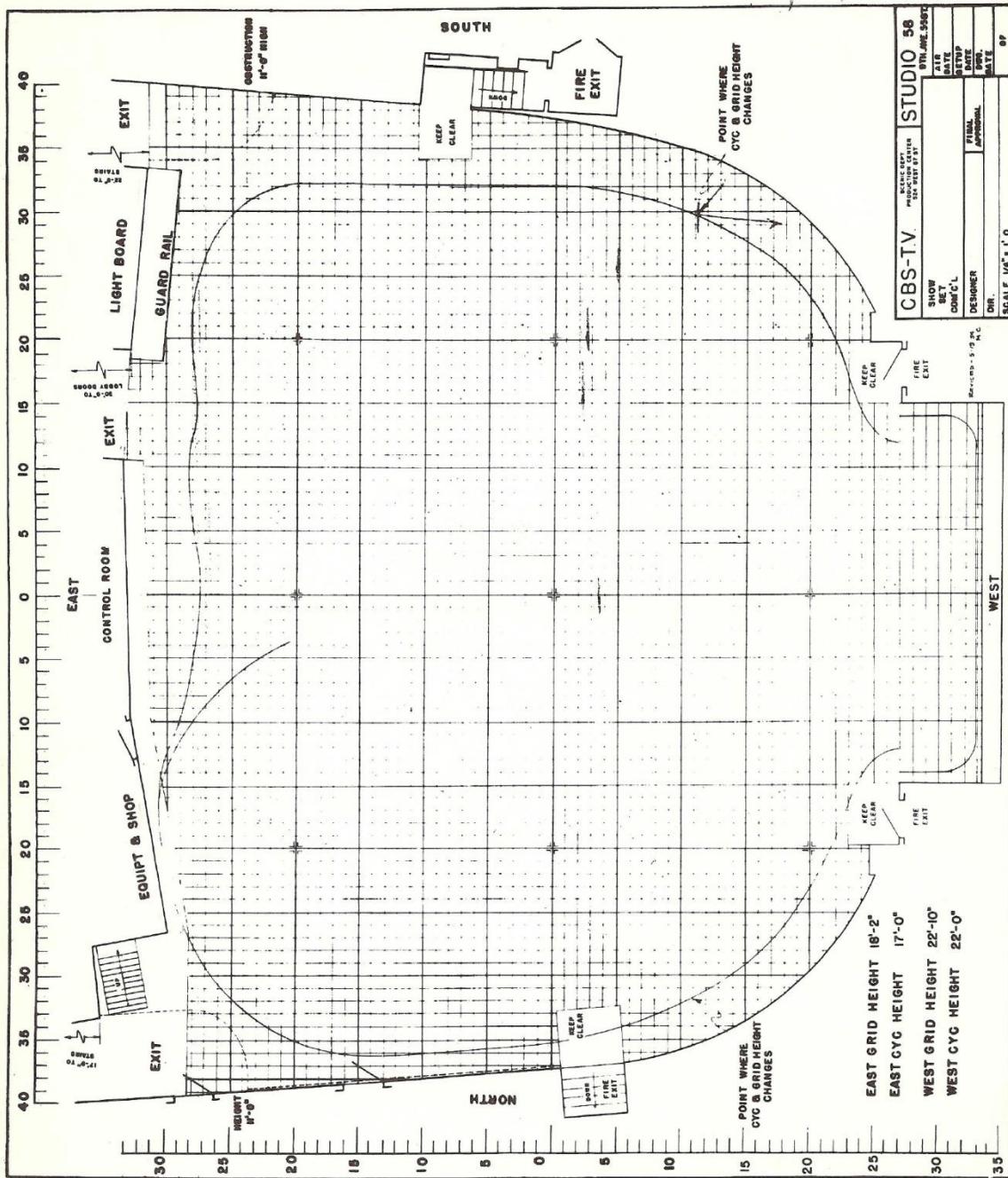
7. Backdrops

Cycs - Four 105' x 18' x 24' Grey
One 35' x 24' Grey
Track 255' plus 35'
Scrim - Covering entire Cyc
Sweeps - Two 23' H

8. Rehearsal Hall - Mezzanine
Approximately 15' x 22'

9. Dressing Rooms

6 Rooms - 2 people each
1 Room - 3 people
1 Room - 16 people



A Partial List of shows from Studio 58...Complied by David Schwartz

Mama (1952-56), Playhouse 90 (1956 - and on occasion, this was usually from Television City) Guy Lombardo's Diamond Jubilee, The Fred Waring Show (1951-1952 is shown in the photo below), G.E. Guest House (1951), Morton Downey (1950), Music '55, The Vaughn Monroe Show (1950-1951), Omnibus (which over time aired on all three networks), Jane Pratt (1990's), and Emeril Live (Food Network)

Not to confuse you, but the first season of "Sesame Street" was done here when this became WNET, before TeleTape and Reeves took over production and moved it to a studio originally known as the RKO 81st Street Theater. In 1953, CBS converted that RKO 81st Street property into its first non-experimental color studio on the east coast. It was called Studio 72, and there is lots of great information to share when we get there.



Above, "The Fred Waring Show" originating from Studio 58 in 1951. Below are some shots of a CBS special called "The Fabulous Sixties" that was taped here in late 1959 for broadcast in late January of 1960. In the large photo is Suzy Parker (in white) and behind her is America's top fashion photographer of the day, Richard Avedon. Included is the CBS ad in the New York Times the day of the show, and Henry Fonda preparing to tape his part of the narration.



THE FABULOUS FIFTIES Tonight relive ten years in two hours as an entire decade passes in review before your eyes...the momentous events, the glittering personalities, the high moments of man's achievements, the low moments of his despair, the laughter, music and drama that shaped and colored our mid-century lives. See this unprecedented television broadcast produced by Leland Hayward.



Here, listed alphabetically, are some of the noted performers you will see: Julie Andrews, Shelley Berman, Betty Comden, Henry Fonda, Jackie Gleason, Adolph Green, Rex Harrison, Elaine May, Mike Nichols, Suzy Parker, Eric Sevareid, Dick Van Dyke; as well as a special sequence on the American woman created by Richard Avedon.

7:30 TO 9:30 PM ON THE CBS TELEVISION NETWORK © CHANNEL 2



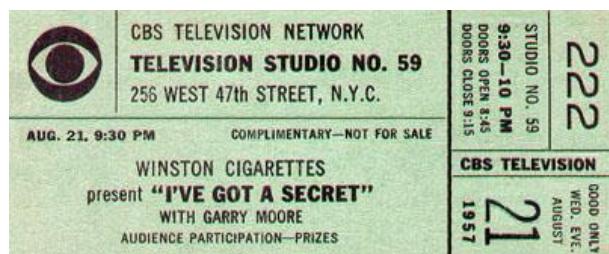
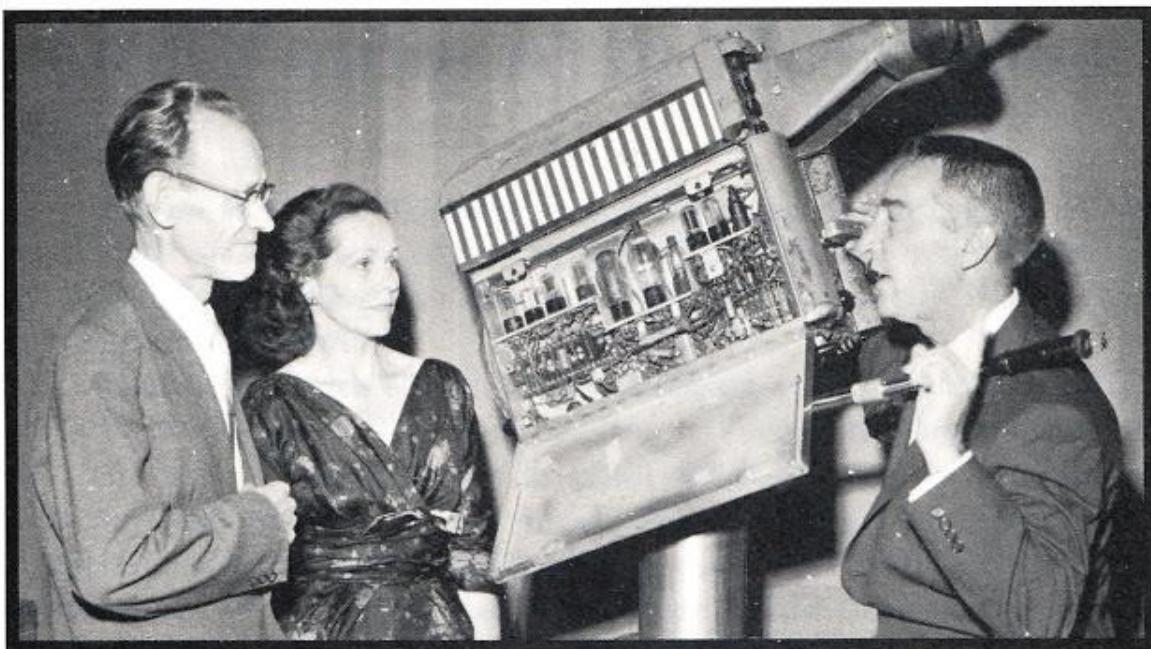
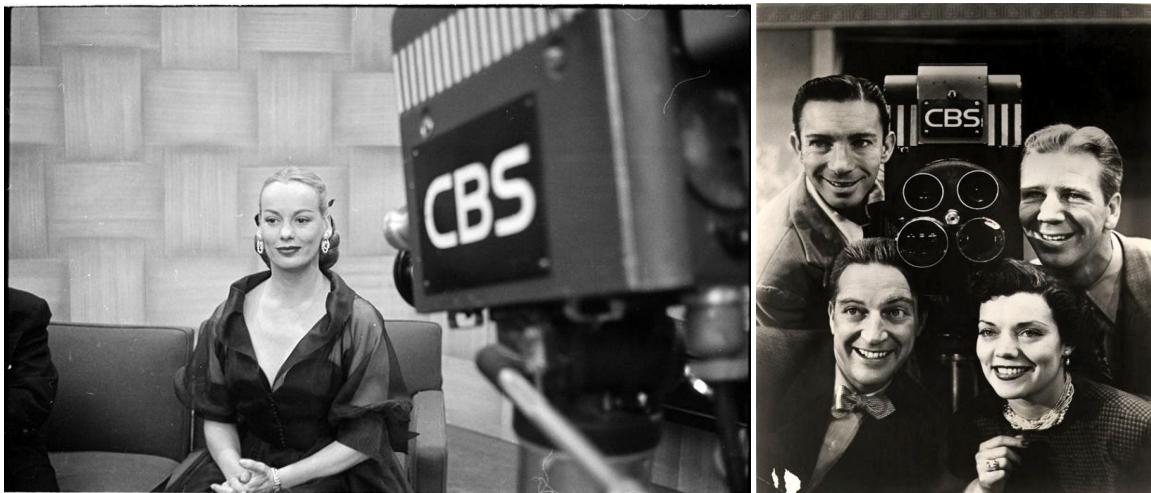
Studio 59...The Mansfield Theater, 256 West 47th Street



<https://www.youtube.com/watch?v=WTfjSbk8tdU#t=173>

At the link above is a nice six-minute tour of CBS Studio 59 conducted by Garry Moore, who as host of "I've Got A Secret" has worked in this theater one evening a week for seven years. His daytime show also originated here. "What's My Line?" also called this home for many years. The theater opened February 15, 1926 and was named after 19th-century actor Richard Mansfield. The cozy 1000-seat theater was designed by the same architect responsible for CBS Studio 50, Herbert Krapp. CBS used the theater from 1950 till 1960, when owner Michael Mayberg restored it to a Broadway theater and named it after esteemed New York Times theatre critic **Brooks Atkinson**.

Clockwise: Faye Emerson; Garry Moore's daytime cast; and below, Garry with Philo Farnsworth on a visit to "I've Got a Secret" in 1957. Here's the clip. <https://youtu.be/3cspYZyGp1A?t=13m22s>





Above, a rare color photo from the IGAS set and below, a real rarity...Burns & Allen at Studio 59 shooting kinescopes of the show. Only six episodes were done on kine for a test and the results were not great, so Burns decided to do all the rest on film in Los Angeles with director Ralph Levy. Below, "Strike It Rich" featured the stories of the down and out in ways that would embarrass us all today; by the way, when Steve Allen first came to New York from LA, his first TV show was done from here.



A Partial List of Shows from Studio 59...Compiled by David Schwartz

Play Your Hunch (1958)
 The Burns & Allen Show (1950-51) first 6 shows
 What's My Line? (1951-60)
 It's News to Me (1951-54)
 I've Got A Secret (1952-60)
 Masquerade Party (1959)
 To Tell The Truth (1959)
 You're On Your Own (1956)
 G.E. College Bowl (1959)
 Garry Moore daytime show (1950-1958)
 Of All Things with Faye Emerson (1956)
 Who's Whose (1951)
 What's In A Word (1954)
 Two In Love (1954)
 Ted Mack & the Original Amateur Hour (1959)
 Ship Ahoy (WCBS) (1951)
 Take a Guess (1953)
 Strike It Rich (1951)
 Steve Allen (1950-1952)
 The Show Goes On (1951)
 Sam Levenson (1951-1952)
 Guess Again (1951)
 It's Fun to Know (1951)
 The Jimmy Dean Show (1959)
 Live Like a Millionaire (1951-1952)
 Anyone Can Win (1953)
 Down You Go (1955)
 Frank Sinatra (1950)
 Name That Tune (1954-1959)
 Robert Q. Lewis (1954)
 Russ Morgan (1956)



Studio 60...The Hampden Theater, 1947 Broadway

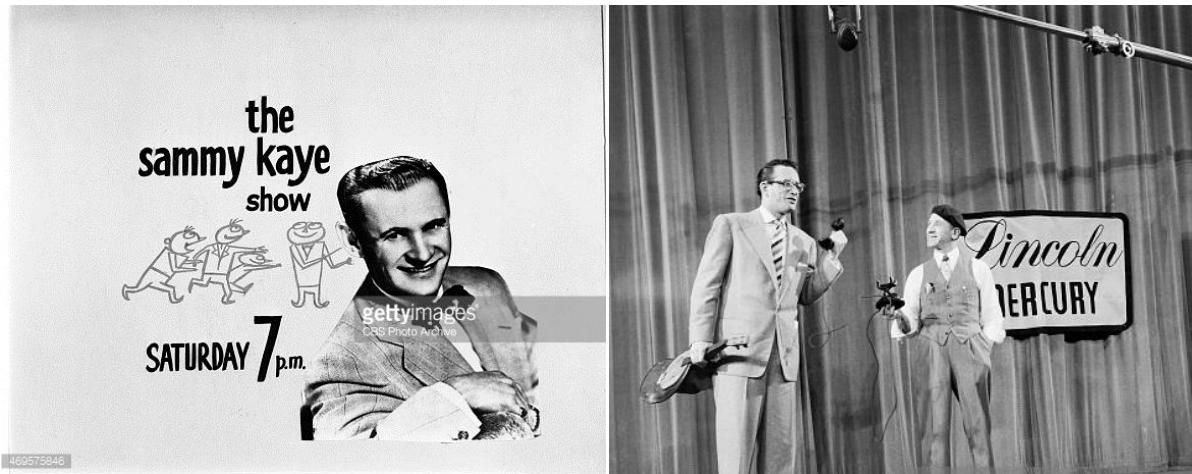


Aside from some of the shows that came from here, we don't really know much about this theater, but here are some photos from Studio 60. Ernie Kovacs' Tuesday night show came from this theater, as did "The Robert Q. Lewis Show."



Partial List of Shows from Studio 60...Compiled by David Schwartz

Robert Q's Matinee (1950-1951), The Robert Q. Lewis Show (1954-1955), I'll Buy That (1953-1954), Double or Nothing (1952-1954), It's Magic with Paul Tripp (1955), The Perry Como Chesterfield Show, Strike it Rich (1951-1952), The Sammy Kaye Show (1951-1952), Winner Take All (1951), Welcome Travelers (1955), Freedom Rings (1953), Jane Froman's Canteen USA (1952), The Johnny Johnston Show (1951), Love Story (1955-1956), Ad-Libbers (1951), Break the Bank (1952-1953), Draw to Win (1952), Ernie Kovacs (Tuesday night show).



Before there were 35 mm slides, there were postcard-sized telop cards...the Sammy Kaye image is a copy of a telop card, and on the right is Robert Q. Lewis on stage at Studio 60, which CBS moved out of in 1958 or before.

Studio 61, Monroe Theater, 1456 First Avenue (at 76th Street)

CBS OPENS STUDIO
Converted Theatre Used

FIFTEENTH CBS television studio in New York was put into operation last week when the *Fred Waring Show*, *Mel Torme Show* and *Bert Parks Show* were moved to Studio 61, located at First Ave. and 76th St., site of a former motion picture theatre.

Converted theatre was equipped with such video equipment as a cyclorama, which encircles the stage on parallel tracks one and a half times, and the largest CBS-TV studio switchboard in use, wired to handle 750 kw and divided into four segments for use separately or in combination. A precision floor, with a variance of less than one-eighth of an inch, was constructed and two large rehearsal rooms and six dressing rooms—each painted a distinguishing color—were added. Special large-size door to accommodate automobile-sized props, a maintenance shop, and two air circulating systems also were installed.

The Monroe was one of the largest motion picture theatres ever built on Manhattan's Upper East Side. The Monroe first opened in January of 1926 and in '38 it was sold to Brandt Theaters and operated as the Trans Lux until 1952, when it was converted by CBS.

The article on the left is from January 1952. Since the studio was so big, it could handle big jobs, like soap operas, game shows and music shows. As you'll see below, the production area was over 6000 square feet.

At the link at the top of the next page, we get a very rare look inside the studio in June of 1960 with jazz great Miles Davis. The show is a syndicated anthology series called "The Robert Herridge Theater" hosted by Herridge and seen on PBS stations around the country in the early '60s. Herridge wrote for "Studio One" and created "Camera Three" for CBS as well.

<https://www.youtube.com/watch?v=9CsnC0--t78> (Inside Studio 61 with Miles Davis)

Below left is Mel Tormé, whose show came from here; on the right, a screen grab of Robert Herridge inside Studio 61, from the video linked above.



Below is a pair of shows that came from 61 on a daily basis, but rotated... “The Bert Parks Show” was on M-W-F and shared the same 12:30 Pacific time slot with “Everywhere I Go” with Dan Seymour, who was on T –T. Below left, a telop card and right, a Parks – Seymour ad.





Believe it or not, there was a “Wheel Of Fortune” show long before Merv Griffin’s hit, and it came from Studio 61 with host Todd Russell. At one time or another, “The Edge of Night” and “As the World Turns” have come from Studio 61.

Sometime after the Broadcast Center opened in 1964, the studio was renumbered #53 and around 1970 was sold to Unitel. It was demolished in January of 1999.

Partial List of Studio 61 Shows...Compiled By David Schwartz

- The Bert Parks Show (1952)
- The Mel Tormé Show (1952-1953; black & white shows)
- Everywhere I Go with Dan Seymour (1952)
- Wheel of Fortune (May 1953)
- The Edge of Night (1956, 1960-1975)
- As the World Turns (1956-?)
- The Keefe Brasselle Show (1963)
- Tell it to the Camera (1963-1964)
- Made in America (1964)
- Inside Edition (Unitel)
- American Journal (Unitel)
- Rolanda (Unitel)

Below are the 1961 CBS spec sheets for Studio 61.

STUDIO 61
MONROE THEATRE

Stage and
Scenery Entrance: 1456 FIRST AVENUE (76 STREET)

Phones: BACKSTAGE - PL 7541, 7570
CONTROL ROOM - PL 661
PUBLIC - RH 4-9420 (Main Floor Corridor)
RH 4-9161 (2nd Floor Stairwell)
MAINTENANCE - PL 7598

Production Information

1. General Description

Excellent studio for large dramatic shows and commercials.
Large commercial access. Good control room facilities.
Separate room available for orchestra. Air-conditioned.

2. Audience Capacity - 257 in Mezzanine

3. Dimensions

Wall-to-wall - 81' x 86'
Net production area (within cyclorama) - 6,035 square feet
Grid height - 14' 6" under Balcony (fixed)
18' 6" center
21' 6" East
Studio door - 5' 5-1/2" x 7' 1/2" H
Scenery entrance - 76th Street: 8' 8" x 10' 2" H
75th Street: 10' 10" x 10' 6" H
(can handle car)

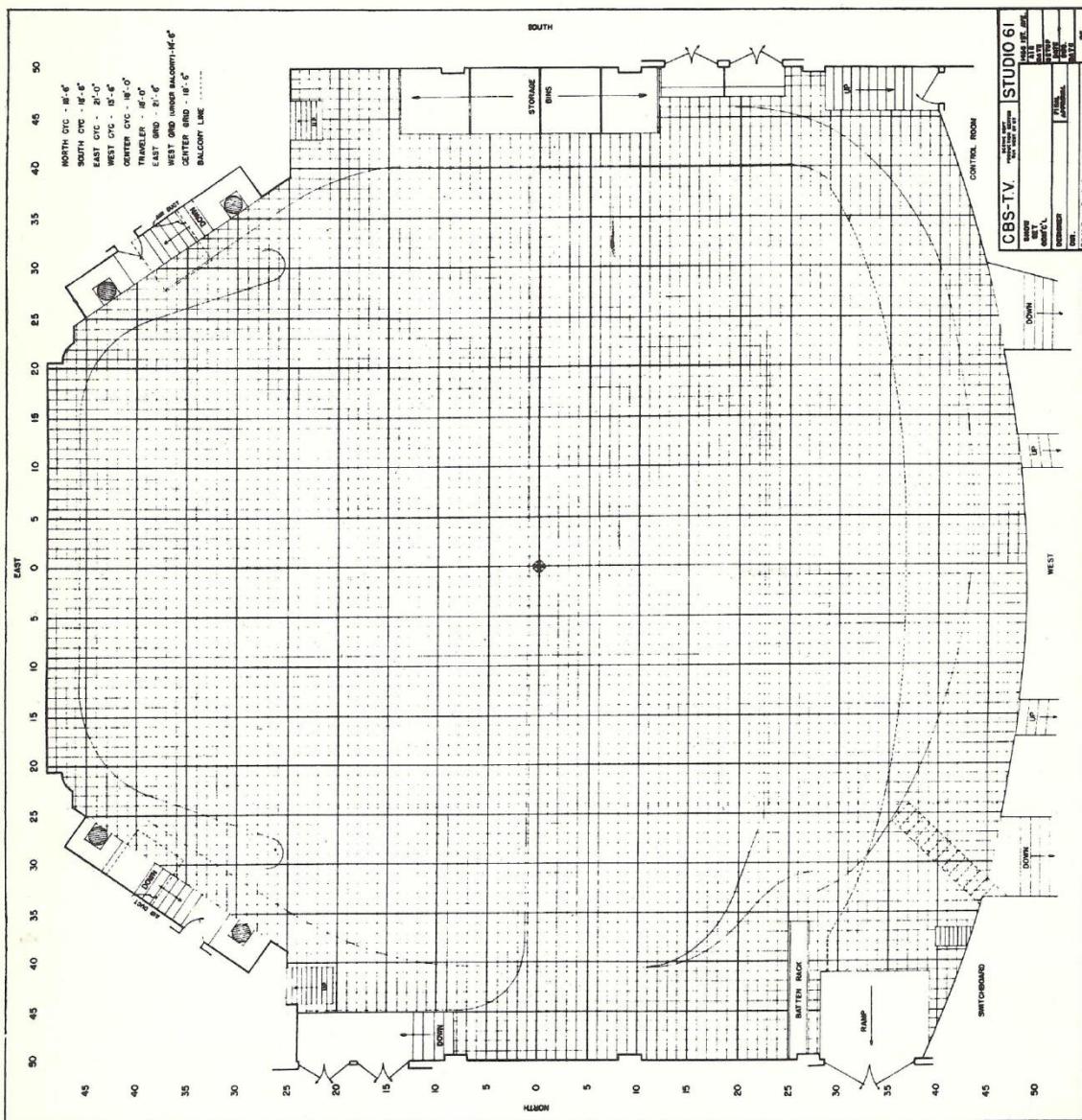
4. Control Room Facilities

4 Telecine S/S controls (15 van.)
2 Video Tape S/S controls
6 Remote lines (including Telecine and Video Tape)
Switching console - CBS TS-28
Audio console - CBS 3D
1 Sync. lock
1 Wipe and matte amplifier
2 Turntables
Announcer's booth
Videoscene, Superwipe, or Zoom Keyer - require two days
to install
Client seating - Announcer's booth or Conference Room on
Main Floor
Cue-line

cont'd

STUDIO 61
Production Information Cont'd

5. Floor Technical Equipment
 - 4 Cameras
 - 4 Pedestals
 - 3 Booms
 - 1 Long-tongue Fearless Dolly
 - 2 Monitors plus audience monitors
 - Echo chamber on premises
 - Sound effects console on Mezzanine Left
6. Crews
 - Stage - 6 men
 - Lugging - varies
7. Backdrops
 - Cycts - One 70' x 18' Grey
 - One 80' x 18' Grey
 - One 92' x 22' Grey
 - One 104' x 14' Grey
 - One 110' x 18' Grey
 - Track 380'
 - Scrims - Same as above
8. Two Rehearsal Halls
 - 38' x 32' x 8' H each
9. Dressing Rooms
 - 4 Rooms - 2 people each
 - 1 Room - 4 people
10. Orchestra Facilities
 - Separate room available
11. Promotional Facilities
 - Non-changeable marquee
 - 2 display windows - 5' 6" H x 23-1/2" W



Studio 62...Biltmore Theater, 261 West 47th Street



Today, this New York City Landmark building is known at the Samuel J. Friedman Theater.



Below is the 1951 news clipping announcing CBS's lease of the theater. The architect, once again, was the famous Herbert J. Krapp, who also designed what later became CBS Studio 50, now The Ed Sullivan Theater. Built in 1925 by the Chanin Brothers, the 948-seat theater was the second of six they built in the heart of Broadway as challengers to the Shubert Empire. In 1935 director George Abbott acquired the Biltmore and had five smash hit runs before selling it to developer Irving Maldman, who immediately leased it to CBS for ten years. After CBS left, "Barefoot in the Park" starring Robert Redford enjoyed a long run here, followed by the musical that captured the spirit of a generation... "Hair."

CBS-TV Studio 62

CBS-TV announced acquisition of its 16th New York studio with the leasing, last week, of the Biltmore Theatre on West 47th St. To be known as CBS-TV Studio 62, the theatre will be originating point for the afternoon *Bert Parks Show* and the new Thursday daytime program, *Give and Take*.



<https://www.youtube.com/watch?v=WxML1nJSl0>

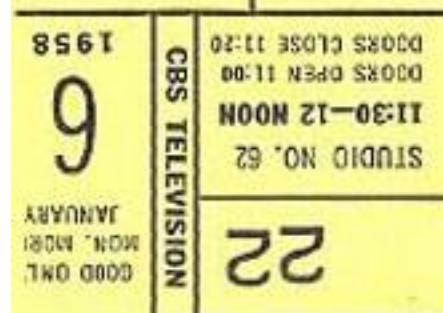
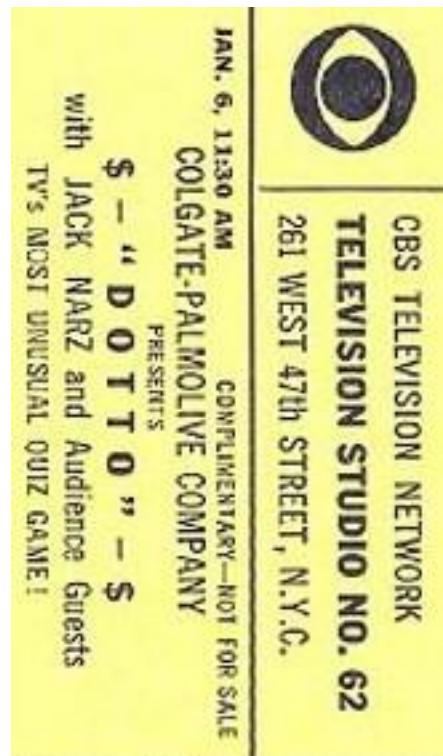
I don't know what it is about Hoosier humor, but in case you have never seen Herb Shriner, take a look at him (top link) with early TV music legend Milton DeLugg and see if you don't see a little of David Letterman there. Herb is hosting "Two for the Money," and he later did "The Herb Shriner Show" from Studio 62. Up top, shots from "The Big Payoff" and "To Tell the Truth."

At the link below, the "Dotto" episode that led to the blow up of the game shows...

<https://www.youtube.com/watch?v=o8IyKHxHhh8>



QUIZMASTER JOHN REED KING gives a quizzical glance at this tete-a-tete of two members of his "Give and Take" cast—announcer Bill Cullen and songbird Kay Lande—who seem blissfully unaware of the presence of the emcee of the CBS-TV quiz show. (Thursdays, 3:30 p.m., EDT.)

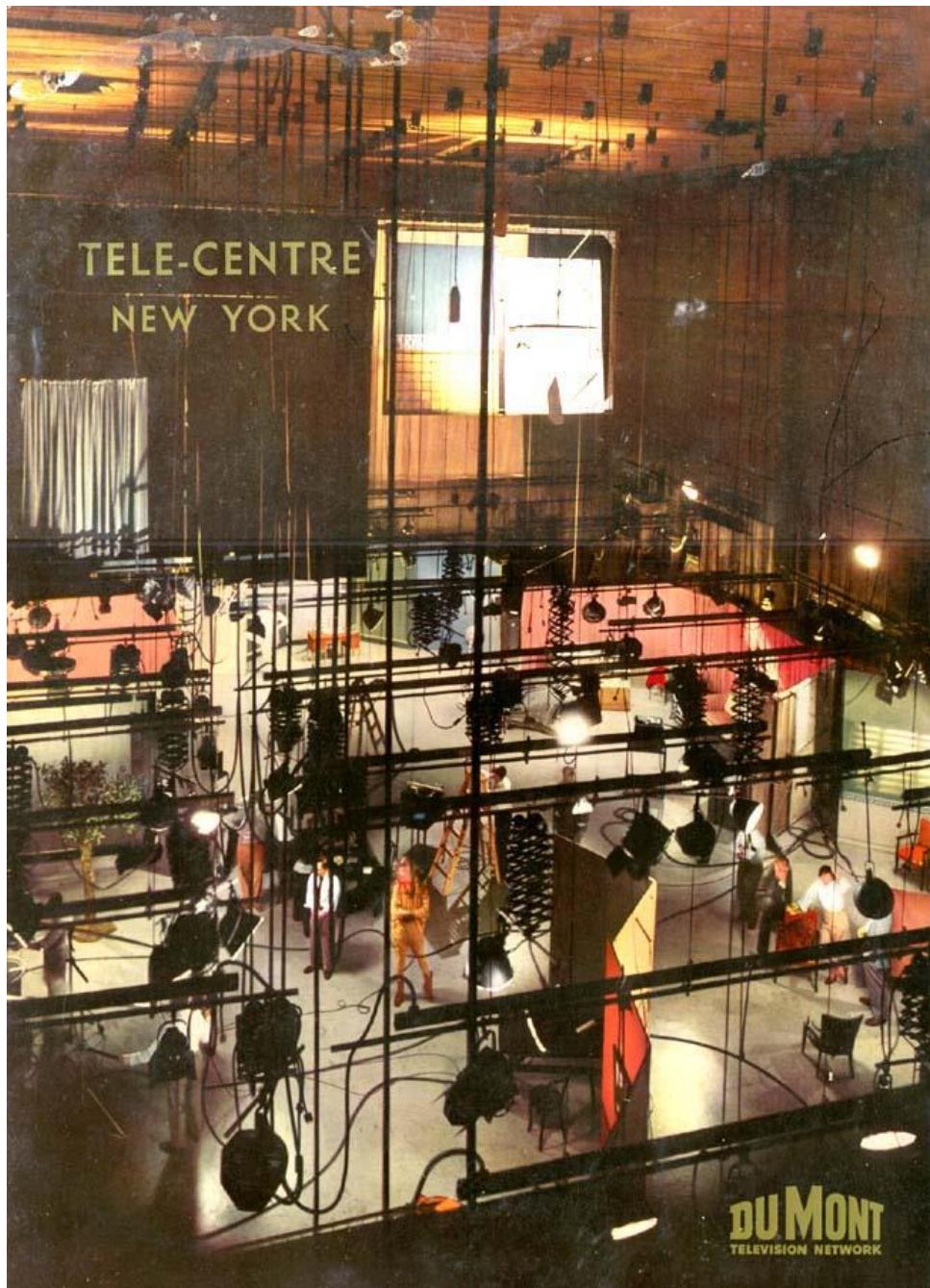


As noted in the acquisition article, "Give And Take" was one of the new shows going into Studio 62 and it included a relative newcomer...Bill Cullen.

Partial List of Studio 62 Shows...Compiled By David Schwartz

Strike it Rich (1955-1958), The Big Payoff (1953-1959), To Tell the Truth (1956-1957), The Herb Shriner Show (1956), The Jack Paar Morning Show (1957), Dotto (1958), For Love Or Money (1958), Two for the Money (1953-57), Top Dollar (1958). Keep Talking (1959), Give and Take (1952), The Al Pearce Show (1952), Bank on the Stars (1953), The Egg and I (1951-1952) Sammy Kaye (aka So You Want to Lead a Band) (1952), There's One in Every Family (1952-1953)

Studio 63/64... DuMont Tele-Center Studios, 205 East 67th Street



This is a soft spot of sorts. Not a lot of information is available on the use of the Dumont facilities, but after the network began to falter in early 1955 and ceased network entertainment shows, they suddenly had a vast amount of studio space available. At CBS, the afternoon soap operas were becoming more popular and more numerous and they needed more space and leased it from Dumont. "The Edge of Night" and "As the World Turns" both came from here at one time, as did other CBS daytime shows.



Dumont's studios were numbered 1-5, but CBS called two of them 63/64 and I do not know if this was two separate studios or if it was one large studio that could be separated with movable doors. Before the Dumont Telecenter, it was the Centre City Opera House. Above is the grand ball room which may have been the space that was 63/64. Below is the outside of the building (L) and a smaller second floor ballroom, whose columns were removed when Dumont took over.



Studio 65...The Hi Brown Studios, 221 West 26th Street



Two of the CBS network's most popular shows came from the Himan Brown Studios...“The Phil Silvers Show” and “The Guiding Light.”

During a span of 65 years Hi Brown produced more than 30,000 radio programs, including The Adventures of the Thin Man, CBS Radio Mystery Theater, Dick Tracy, Flash Gordon, The General Mills Radio Adventure Theater, Inner Sanctum Mysteries, Terry and the Pirates and numerous daytime soap operas. Around 1954, he bought Adolph Zukor's Famous Players Studios at 221 West 26th Street (now Chelsea Studios).

When “The Phil Silvers Show” came to television, it was on film and the first three years were shot at Hi Brown on creator Nat Hiken’s insistence. The first year was filmed like a live TV show with an audience, with very few stops. The next year, they began to shoot it like a movie...out of sequence, and things went faster. Finished shows were played for live audiences for the applause and laugh tracks. “The Guiding Light” spent 20 years here, from 1968 to 1988.

The television stage was the larger of the two stages in the building and you can see the layouts and specs below. The other stage was used for making movies and here are some that were made there: “12 Angry Men,” “Butterfield 8,” “The Night They Raided Minsky's,” “The Producers,” “The Boys in the Band,” and “The Anderson Tapes.”



STUDIO 65

HI BROWN - A

Stage Entrance: 221 WEST 26TH STREET

Scenery Entrance: 213 WEST 26TH STREET

Phones: BACKSTAGE - JU 385, 391, 392

CONTROL ROOM - PL 665

PUBLIC - WA 9-9337, WA 9-9319 (Lobby)

MAINTENANCE - JU 391

Production Information1. General Description

The largest studio, particularly desirable for major dramatic shows and commercials, because of the Marconi equipment. Excellent Control Room facilities. All scenery must be brought up to studio by elevator. Air-conditioned.

2. Audience Capacity - 176 (Bleachers)

3. Dimensions

Wall-to-wall - 77' x 86'

Net production area - 6,350 square feet

Grid height - 30' (fly system)

Scenery entrance - 6' 7-1/2" x 7' 6" (can handle car)

Freight elevator - 8' x 18' (open top)

4. Control Room Facilities

4 Telecine S/S controls (15 van.)

2 Video Tape S/S controls

6 Remote lines (including Telecine and Video Tape)

Switching console - CBS 6

Audio console - CBS 3E

1 Sync. lock

1 Wipe and matte amplifier

4 Turntables

Announcer's booth

Videoscene, Superwipe, or Zoom Keyer - require two days to install

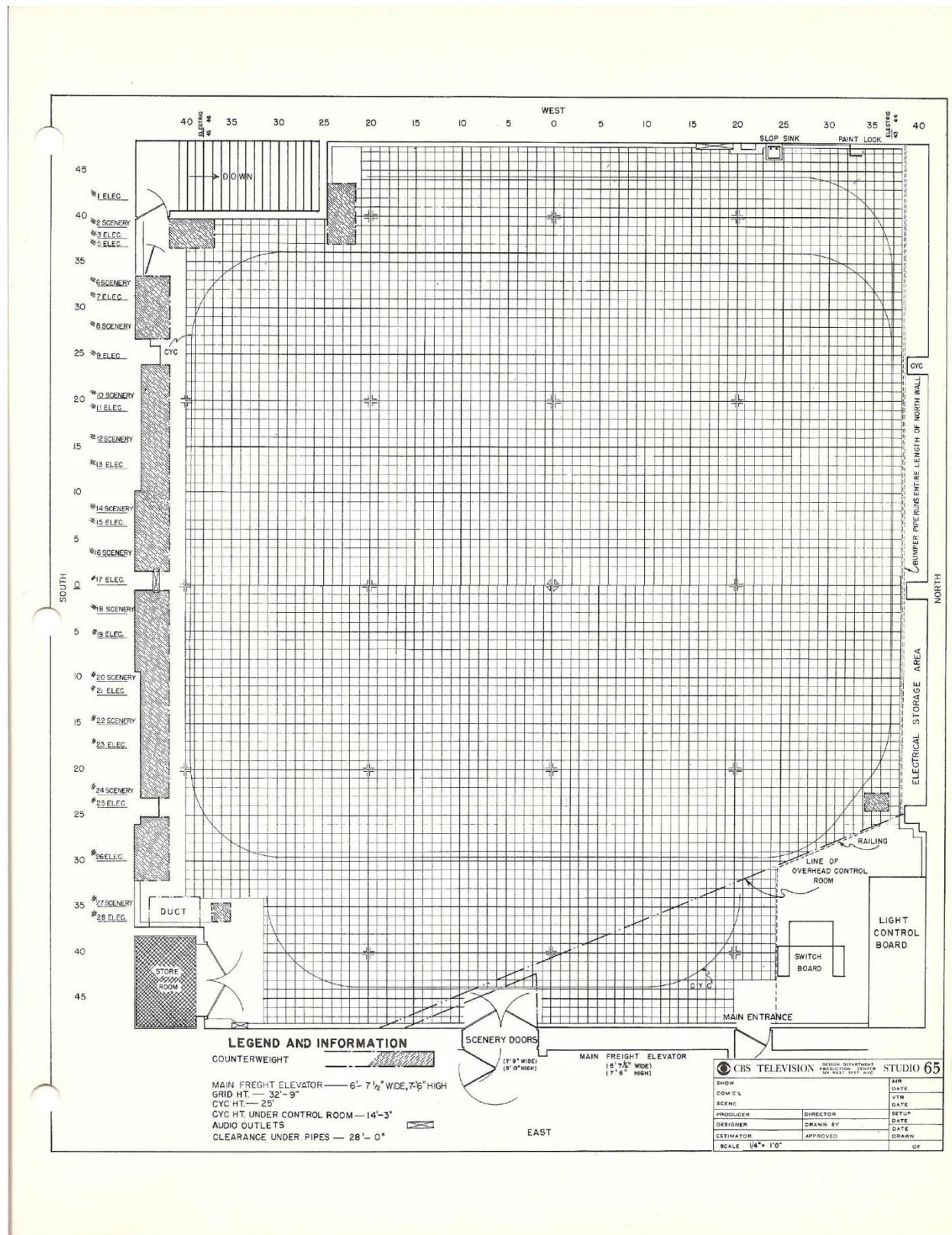
Client seating - Third Floor room

Cue-line

cont'd

STUDIO 65
Production Information Cont'd

5. Floor Technical Equipment
4 Cameras (Marconi)
4 Pedestals
3 Booms
2 Monitors
No echo chamber on premises
Sound effects console on Third Floor, overlooking Studio
Floor
6. Crews
Stage - 6 men
Lugging - none
7. Backdrops
Cycs - One 125' x 25' White
One 132' x 25' White
One 65' x 14' 3" White
Track 350'
8. Rehearsal Hall - none
9. Dressing Rooms
10 Rooms
1 "Bull Pen"



Studio 71...485 Madison Ave (CBS Headquarters Building)



From 1952 till 1955, just after its five-month broadcasting schedule of color shows folded in October 1951, the CBS Field Sequential Color System was housed in what is believed to have been CBS Radio's Studio 1 at the 485 building.

The five-month network experiment had been done with converted RCA TK10 monochrome cameras from Studio 57, which reverted to a black-and-white studio after the colordcasts ended. Since CBS reserved the numbers 71 through 80 for color studios, you may ask why color Studio 57 was not a "70" studio...the answer is, it was not originally a color studio, but a black-and-white studio with converted black-and-white cameras.

The lady above is the first "Miss Color Television," Patty Painter. NBC's Marie McNamara was more widely known by that name, but CBS started using Patty for skin tone tests about a year before NBC hired Marie. Patty is on the left of Sullivan with television's first female director, Francis Buss, at the 1951 debut of the CBS color tests at Studio 57.



Studio 72...2248 Broadway at 81st Street



<https://eyesofageneration.com/cbs-color-studio-72/>

At the link is a 27-page PDF of a CBS Engineering report that fully details the network's only color facility on the east coast. Located at Broadway and 81st Street, this historic facility is often overlooked, but here she is in all her glory, complete with photos, drawings and everything you could possibly want to know about it.

Compared to NBC, CBS did not do a lot of color shows, and the bulk of its colorcasts came from Television City. Until the Broadcast Center got Norelco PC60 color cameras in 1965, this was the only CBS color facility on the east coast. Even though it also had a black and white control room, Studio 72 sat idle most of the time. Occasionally the network used it for big stage productions, but the signal out was usually black and white. After CBS left around 1960, this theater/studio was taken over by Reeves-Teletape and was the home of "Sesame Street."



One of the most memorable productions from Studio 72 was the March 31, 1957 colorcast of "Cinderella." It was broadcast in color to an audience of 100 million, but most of them saw it in black and white, just as we will see this kinescope clip from the show.

In the clip, Julie Andrews is in the starring role, and Edie Adams is playing the Fairy Godmother.

At 2:20, we get the first of the special effects as the pumpkin turns to a coach. Crude by today's standards, but the dissolve shot is spot on.

Julie Andrews had just finished her starring role in Broadway's "My Fair Lady" and was wildly popular, as were Rodgers and Hammerstein. This is their TV adaptation...the one and only musical the pair ever wrote for television. <https://www.youtube.com/watch?v=nHtoxJ8as1s>



From the control room, you can see four RCA TK41 color cameras on stage, but if you look closely, there is a fifth hiding under a cover just above the third monitor from the left. That is actually an RCA TK40 which was bought for CBS by their friends as Philco. As you know, there was no love lost between Paley and Sarnoff, but CBS needed an RCA color camera to see how it worked and learn what would be needed to put them into service at Television City and in New York...so, CBS got Philco to order one and paid them for it. Later, CBS dealt directly with RCA on the purchases for LA and Studio 72.

CBS-TV PLANS 3 COLOR SHOWS PER WEEK

Network's new Studio 72 has been remodeled especially for color. Stage lighting proves to be major undertaking.

AS PART of its new policy offering three or more tv shows in color each week between Aug. 22 and April 6, 1955, CBS-TV last week was preparing to launch its first color show from its new Studio 72, especially remodeled for color productions.

The initial color telecast from Studio 72 was to be Ed Sullivan's *Toast of the Town* yesterday (Sunday, 8-9 p.m. EDT).

Meanwhile, CBS-TV released an up-to-date schedule of its color broadcasting plans for the approaching season. The list encompasses some 75 colorcasts during the Aug. 22-April 6 period, including five film programs.

The remodeled Studio 72 is at the site of the former RKO 81st St. Theatre in New York.

vides room for as many as 19 members of a musical group.

Another feature is the Izenour board, first used in CBS Television City, Hollywood, which is electronically operated, permitting one technician to control all 500 stage lights, and even to pre-set lighting combinations for action sequences.

The CBS-TV color schedule includes *Best of Broadway*, sponsored by Westinghouse Electric Corp. to be presented on Wednesday nights once a month (10-11 p.m. EDT), and Chrysler Corp.'s once-a-month *Shower of Stars* every fourth Thursday at 8:30-9:30 p.m. (also see story page 28). Rest of the programs are regularly scheduled CBS-TV shows to be colorcast on a rotating basis. In the following list, those marked with asterisk (*) will originate from the West Coast; the rest from Studio 72. The schedule:

August—Aug. 22, *Toast of the Town*; 25,



THIS ORGAN-LIKE CONSOLE will control the elaborate lighting for color tv productions at CBS-TV's New York Studio 72. The operator is seated at an Izenour board which pre-sets light cues and stores them in "memory boxes." The board controls 500 individual stage-lighting fixtures. The studio was inaugurated yesterday (Sunday).

CBS-TV said it expected more than 50 regular network shows would be telecast in color from the studio this season. More than 20 other shows will originate in CBS Television City, Hollywood.

In revamping the stage for color, lighting proved to be a major undertaking. Initial plans called for installation and hanging of 500 individual lights, ranging from 750 to 5,000 w each. The roof was unable to sustain the weight, thus requiring a 75-ft-long, 36-inch steel beam to be installed overhead, 22 feet above the stage. Any type of action can be spotlighted from the grid. The lighting operation required 33 tons of steel and 35 miles of copper wire.

Other projects involved widening the stage to the full width of the building, and a doubling of its depth. It can utilize eight cameras. Other cameras are housed in the balcony which also accommodates sound-effect equipment and large spotlights and pro-

Big Payoff; 31, *Danger*.

September—Sept. 7, **Life with Father*; 8, *Love of Life*; 14, **Meet Millie*; 15, *Best of Broadway*; 19, *What's My Line?*; 25, **My Favorite Husband*; 30, *Jane Froman Show*; 30, **Chrysler show: Shower of Stars*.

October—Oct. 4, *Garry Moore Show*; 4, *Burns and Allen*; 13, *Best of Broadway*; 18, *Studio One*; 18, **Bob Crosby Show*; 23, *Two for the Money*; 25, *December Bride*; 28, **Chrysler show: Shower of Stars*; 29, *Mama*.

November—Nov. 1, *Arthur Godfrey's Talent Scouts*; 4, **Art Linkletter's House Party*; 5, *Art Linkletter's House Party*; 5, *Perry Como Show*; 10, *Best of Broadway*; 14, *You Are There*; 14, **Jack Benny Show*; 17, *Search for Tomorrow*; 19, *Line-Up*; 21, *You Are There*; 24, *Godfrey & His Friends*; 25, **Chrysler show: Shower of Stars*; 27, **That's My Boy*; 28, *Celeste Holm Show*; 30, *Stafford Show*—date to be announced.

December—Dec. 1, *Valiant Lady*; 2, *Valiant*



This is the theater after CBS left. The main entrance is on Broadway and the studio building can be seen on the 81st Street side. This was originally called RKO 81st Street Theater. It was acquired by CBS in December 1953, and 1960 was the last known date of its use by CBS.

Partial List of Shows from Studio 72...Complied By David Schwartz

The Verdict Is Yours (1957-1960)
Cinderella (1957)
As the World Turns
Toast of the Town (8/22/54 color broadcast)
Sesame Street
Love, Sidney (first season)
What's My Line? (Color broadcast in 1954)
Best of Broadway (1954)
Your Hit Parade

STUDIO 72
RKO 81ST STREET

Stage and
Scenery Entrance: 2248 BROADWAY

Phones: BACKSTAGE - JU 273, 274
CONTROL ROOM - PL 672
PUBLIC - TR 4-8726, TR 4-5848 (Main Floor Lobby)
MAINTENANCE - JU 337

Production Information

1. General Description

A very flexible studio, good for either audience or non-audience shows. Good commercial access. Studio equipped for color. Air-conditioned.

2. Audience Capacity

Mezzanine - 296
Portable Bleachers on Studio Floor under Balcony - 80

3. Dimensions

Wall-to-wall - 65' x 70'
Net production area (within cyclorama)
5,400 square feet, including area under Balcony
3,650 square feet, excluding area under Balcony
Depth from wall to fire curtain - 26'
Grid height
22' 4" - center Stage (fixed)
14' 7" - under Balcony (fixed)
Scenery entrance - 7' 1" x 9' 11" H (can handle car)

4. Control Room Facilities

4 Telecine S/S controls (#72 Telecine)
2 Video Tape S/S controls
1 Remote line (including Video Tape)
Switching console - CBS TS-28
Audio console - CBS 3E
1 Sync. lock
2 Wipe and matte amplifiers
2 Turntables
Announcer's booth adjacent to Control Room
Videoscene, Superwipe, or Zoom Keyer - require two days
to install
Client seating in rear
Cue-line

cont'd

STUDIO 72
Production Information Cont'd

5. Floor Technical Equipment
4 Cameras (black and white)
5 Cameras (color)
5 Pedestals
2 Booms
1 Long-tongue Fearless Dolly
2 Monitors, plus audience monitors
No echo chamber on premises
Sound effects console in balcony

6. Crews
Stage - 6 men
Lugging - none

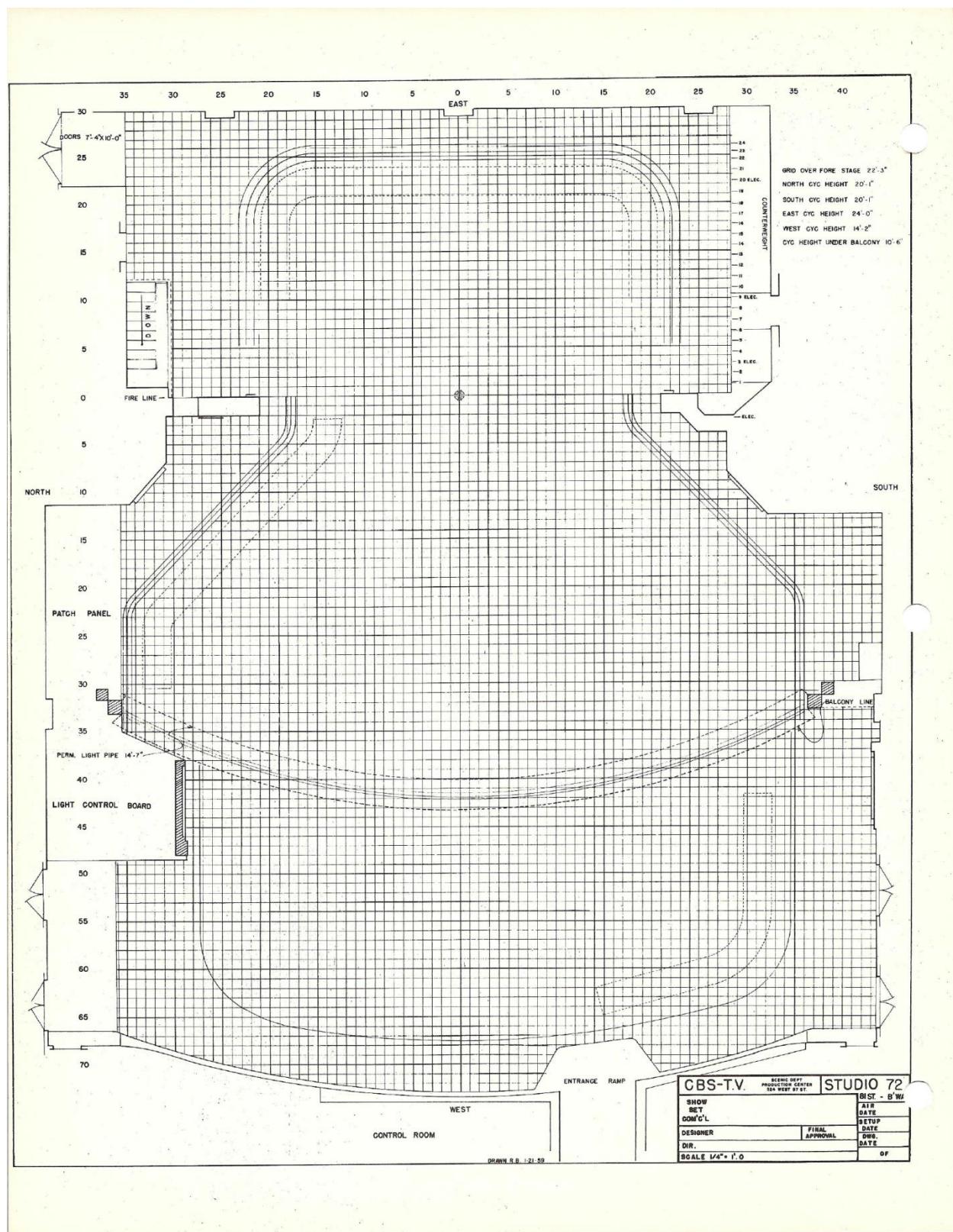
7. Backdrops
Cycs - Two 83' x 22'
Two 72' x 14'
Four 42' x 20'
Two 85' x 12'
Track 708'
Scrim - Same as above
Sweeps - Two 12' 8"
One 11'
One 8' 8"
One 6'

8. Rehearsal Hall - none
Room on Second Floor available for readings

9. Dressing Rooms
2 Rooms - 1 star each
2 Rooms - 1 person each
2 Rooms - 3 people each
2 Rooms - 5 people each

10. Orchestra Facilities
Area available in Mezzanine

11. Promotional Facilities
Non-changeable marquee
2 Display windows - 2' 4" x 4' 1" H



Studios 33, 41- 46...CBS Broadcast Center, 524 W. 57th Street



CBS Press Release: November 25, 1964

CBS BROADCAST CENTER OPENS NEW ERA IN TELEVISION PRODUCTION; CONSOLIDATED FACILITY IS MOST ADVANCED IN THE WORLD

Electronic Wonderland Features Six Large "Floating" Studios and Computer-Controlled Technical Operations

A new era in the history of broadcasting has begun at the CBS Broadcast Center in New York, the most modern and the most efficient production facility of its kind in the world. Built around a core of six large studios with the industry's most advanced technical support facilities, the Broadcast Center incorporates the latest achievements in technology for producing superior programs.

It implements designs and procedures formulated after years of world-wide research and development by CBS teams in every aspect of television broadcasting. A versatile, multi-purpose electronic wonderland where broad casts ranging from a news bulletin to a dramatic play to a gala musical comedy can be developed from first idea to finished program, the Broadcast Center contains a total of 495,628 square feet of floor space -- more than the combined size of 10 standard football fields, goal line to goal line.

Situated on 11th Avenue between 56th and 57th Streets, the new CBS facility offers a tremendously increased potential for television programming originating in New York City. Each floor of the production area alone covers more than 100,000 square feet, an area 25% larger than the city block on which The Waldorf-Astoria Hotel is located. The opening of the Broadcast Center consolidates CBS studios and support facilities and services which previously had been dispersed in some 14 different locations in New York City.

Two off-premise studios -- large theaters located at Broadway and 53rd Street and at Broadway and 54th Street (Studios 50 and 52), each with a seating capacity of close to 700 people -- are still being retained to meet the needs of audience shows. Now located at the Broadcast Center are units of the CBS Television Network, CBS Owned television station WCBS-TV in New York City, the CBS Radio Network, the CBS News Division, and various central staff services.

Consistent with the broadcast Center's announced goal of providing the highest quality of television, its six large studios -- all situated on a single floor -- are modern miracles of design. The floor of each studio is a concrete slab, which together with the walls is supported by coil springs and neoprene pads. Thus, each studio is, in effect, a separate "floating" structure. This feature plus buffer corridor areas around each studio in addition to ingenious soundproofing insure acoustical isolation. Another innovation in the design of the studios is a lighting grid structure which allows lights to be hung and adjusted from over head walkways without disturbing activity on the floor.

Adjacent to each studio is a control room containing the latest related technical advances of the electronic medium. While the six studios in the CBS Broadcast Center vary in size, each of the six control rooms is the same. Specially designed to assist and enhance the creative activity in the studio which it services, the control room is so arranged that the entire production team maintains continual visual contact with the program director. In a departure from common practices, the control room does not have a window opening overlooking the studio. Each control room incorporates a highly advantageous concept in functional design for broadcasting by providing separate picture, sound and production control areas, plus easy access to the studio itself. These areas can be separated from one another by sliding glass panels, yet all are within line-of-sight with the program director.

All technical equipment in addition to telecine and videotape machines, whose physical presence is not actually required in the control room, has been removed to a central maintenance area. Yet, by remote control techniques, each member of the production team retains full control over those technical elements of the production for which he is responsible. Directly below the floor where the studios are located in the Broadcast Center is the extensive Central Technical Area. Here is housed the vast amount of highly complex and sophisticated technical equipment needed to bring

the broadcast program to the homes of viewers across the nation and, with the aid of space satellite relays, to viewers in other parts of the world. Notable among this array of technical equipment are the Broadcast Center's computers and the switching systems of unprecedented magnitude, complexity and efficiency in broadcasting. These systems provide the capability to store information on the scheduled use of facilities and the details of the broadcast schedule, and the capability to route all audio and video signals and communication circuits to their proper destination.

Additionally, the systems provide the means, where needed, to start and stop videotape machines and film and slide projectors. From one technical viewpoint, television broadcasting is a continual process of accurate scheduling, precision timing and error-free coordination of the separate elements that make up a program: film, tape, live pickup, commercials, announcements and many other elements.

At the Broadcast Center, this basic broadcast process is now controlled by computers assigned to the program continuity studios where pre-recorded network and local programs and local station breaks are originated. Two computers have been installed. Each has the capacity to store every bit of program scheduling information needed for the entire broadcast day and, at the precise moment, automatically to select correctly the program element to go out on the air. Still another use of the computers is to record the studio lighting levels worked out during rehearsal for identical repositioning of the lighting controls during the broadcast of the program. Each computer, by itself, can handle all the basic network and local station broadcast schedules. The installation of two units provides backup protection should the need arise, especially since there is a continuing automatic interchange of information between the two computers.

As now constituted, the Broadcast Center comprises three interconnected structures. The first is an eight-story structure. It houses the Music and Record Library, offices of WCBS-TV News, offices of CBS Films Inc., CBS Data Processing, and CBS News production and administrative offices and reference library. The second structure is six stories. It contains offices of the CBS Television Network Operations Department, the CBS Radio Network Operations Department offices and one of the Broadcast Center's five radio studios, WCBS-TV Program Department, CBS Television Network show units and accounting offices, four film screening rooms, WCBS-TV film editing facilities and the CBS Television Network sound effects department. Also contained in this structure are the cafeteria and stationery shop.

Central to the third structure are the six television studios, the largest of which has an area of 8,450 square feet and the smallest 3,260 square feet, plus their complete support facilities. In this building, too, are the CBS News newsroom, correspondents' and executive offices, and film editing and viewing facilities. Immediately adjacent to the newsroom are four radio news studios and the television Flash Facility where bulletins are originated. Also in the building are the Television General Technical Area; storage, staging and maintenance area for equipment used in remote pickups; film distribution; scenic design area and construction shops and storage facilities; dressing rooms, wardrobe and makeup rooms; rehearsal halls; film and videotape storage rooms, and emergency power plant. Geared to serve most efficiently the needs of current production of the CBS Television Network, the Broadcast Center was designed with a flexibility

factor so that it will have the capacity to meet future expanded physical and technical requirements.

Also, the Broadcast Center is designed for both black-and-white and color program requirements. [More on this below.] The original building of the Broadcast Center, ideally located in midtown Manhattan but out of the city's congested traffic pattern, was acquired by CBS in 1952 with the thought of ultimate conversion to a centralized broadcast plant. It was utilized at once for rehearsal halls, scenery construction and storage, and production and administrative offices. A series of studies was undertaken as to the feasibility of such a plan and, after every aspect of the evolved master plan had been fully investigated and reported on by experts, the go-ahead signal was given by top management.

Among these features were massive truck ramps connecting the original floors to a loading dock on the street level. The ramps were retained to provide access to the studios on which scenery and props from the shops and storage areas could be hauled with ease by trailers and battery-powered tractors. Moreover, the extra-sturdy steel and concrete construction of the original building proved to be well suited for reinforcement to support the new, higher roof which was built over the studios. Also, by careful scheduling to take advantage of available space in the original structure, interior reconstruction was able to precede with minimal interference to the CBS operations already underway in the **“Production Center,” as the building was known at the time.** When plans for converting the 57th Street property into an integrated television complex were first announced, CBS envisioned that the completed Broadcast Center would provide the CBS Television Network with “by far the finest television facilities in the world.” That vision has now become reality.

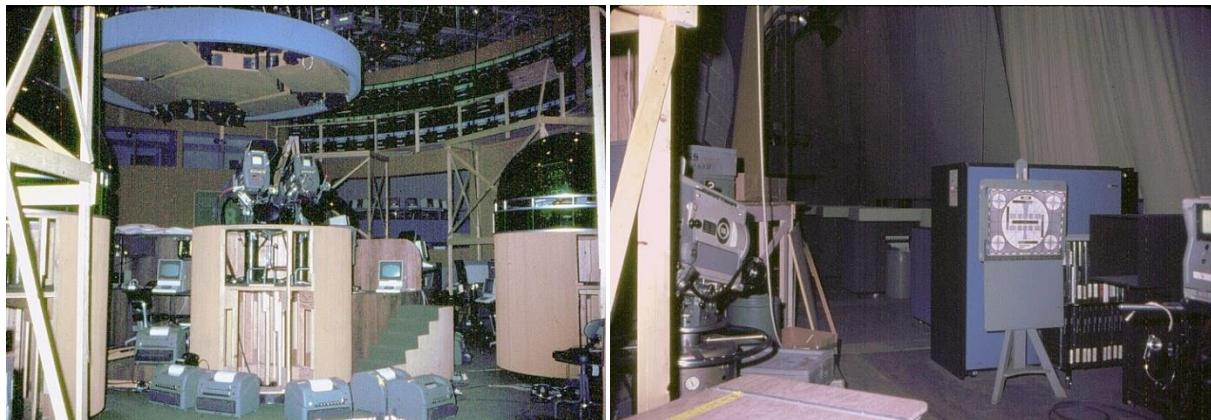


In the bolded type above, I hope you noticed that the Broadcast Center was also a black and white facility. The first big TV broadcast to come from these studios was the 1964 election night returns. It was not a color broadcast, but a black and white presentation.

Although the first CBS Norelco color cameras would arrive in 1965, the Broadcast Center did not run color camera cables, which confused many. However, there is a reason for this...most do not know that the cable used on the Marconi Mark IV black-and-white cameras, that CBS had many of, is the exact same cable the new dual cabled Norelco PC 60 cameras used.



The first color election night from the BC was 1968 and below left, we see the Norelcos and the odd domes used to hide some of them on that night, which you can see on the video at the link below. Just behind the election set, notice the Marconi Mark IV black and whites in the studio which I think is the largest there, Studio 41. <https://www.youtube.com/watch?v=aS8b0u84bK0>



When television operations moved from Grand Central to the Broadcast Center in August of 1964, so did a lot of shows that CBS had produced in the many theater properties they had in New York, like the very busy Liederkranz Hall and its four studios, and of course all the activity in Grand Central studios 41-44.

In the fall of 1964, the CBS daytime lineup was as follows:

8am Captain Kangaroo (Broadcast Center; Studio 45)
10am CBS Morning News With Mike Wallace
10:30 I Love Lucy (film repeats)
11:00 Andy of Mayberry (film repeats)
11:30 The Real McCoy's (film repeats)
12pm Love of Life (Broadcast Center, Studio 44)
12:25 News (Newsroom, Studio 33)
12:30 Search for Tomorrow (Broadcast Center; studio 43)
12:45 The Guiding Light (Broadcast Center; studio 45)
1pm Sunrise Semester (Broadcast Center; Studio 46, the WCBS studio)
1:30 As the World Turns (Studio 65, Hi Brown Theater)
2pm Password (Studio 52)
2:30 Art Linkletter's House Party (Studio 41, Television City)
3pm To Tell the Truth (Studio 52)
3:25 News
3:30 The Edge of Night (Studio 61, Monroe Theater)
4pm The Secret Storm (Broadcast Center; Studio 46)
4:30 Jack Benny (film repeats)

In the evening, "The CBS Evening News with Walter Cronkite" was broadcast from the newsroom Studio 33. Thanks to Glenn Mack, here is a shot taken from behind Walter's desk in Studio 33, which was part of the real CBS newsroom, most of which was never seen. On the right, behind the man with the twin PC 60 cables, is the famous "fishbowl" office that belonged to producer Don Hewitt. Next, pictures of this area today.





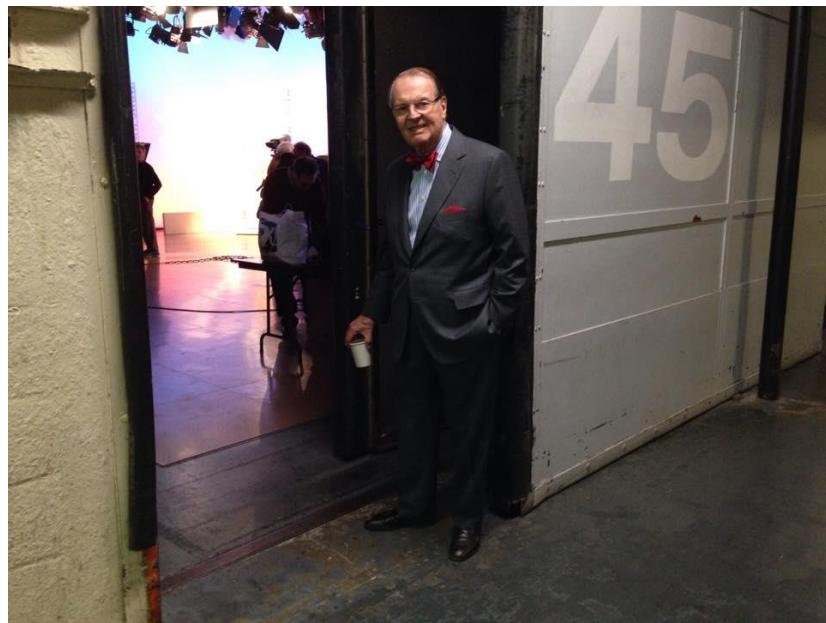
Today, what was the CBS Television newsroom and Studio 33 is the home of CBS Radio. The fishbowl office is gone, but note there is a fishbowl to remind us. On the right is the area where Cronkite's desk was.

If you remember from the CBS studio numbering section, the 30 block was always intended for special purpose facilities. Today, "60 Minutes" is in Studio 33, which is near where it used to be. The reason it is, and was, called Studio 33 is because it was controlled by PC Studio 33...or a Production Control room, but the difference is that PC Studios 31, 32 and 33 were not tethered to a studio per se...they could intake and output from any source.

Speaking of CBS Radio, its operations in the Broadcast Center began on July 26, 1964 with the move from the 485 Madison and the 49th Street buildings. TV operations began in November 1964 with election night coverage. Here is a map of the network studios 41 – 45. Not shown is WCBS Studio 46, which is in the space just to the left of Studio 45.



Not shown on the diagram is the new CBS Evening News Studio 47 and the new CBS This Morning location in Studio 57. (Top) From the back of Studio 47, here is the view looking toward the anchor desk. (Bottom) A shot of Charles Osgood as he prepares to enter Studio 45 for one of television's best shows...“CBS Sunday Morning.” By the way, all three shows share Control Room 47.



At the link is a good look at Studio 57 that was built in 2012 for “CBS This Morning.”
<http://www.newscaststudio.com/setstudio/cbsnewsstudio57/>

Partial List of Shows from Broadcast Center...Complied By David Schwartz

60 Minutes (Shared Studio 45 with Captain Kangaroo '68-72, Studio 33 1972 – present)
 CBS Evening News (Newsroom Studio 33, Studio 44 and now in Studio 47, new build)
 Search for Tomorrow (Studio 43)
 Captain Kangaroo (Studio 45), 1964-81
 As the World Turns (Studio 41 & 42) 1968-2005; used Studio 43 when it expanded to an hour
 Love is a Many Splendored Thing (Studio 41)
 Where the Heart Is (Studio 44) 1969-73
 The Face is Familiar (Studio 41) 1966
 Love, Sidney (Studio 41) 2nd season 1982-83
 Ball Four (Studio 41) 1976
 Geraldo (Studio 45, 43)
 The Joan Rivers Show (Studio 45)
 The Ed Sullivan Show (Studio 41) when Sullivan Theater was having color problems, 5 weeks
 The NFL Today (Studio 43)
 Public Eye (Studio 45)
 CBS This Morning (Studio 42, 44)
 The Secret Storm (Studio 46) 1964-74
 Beacon Hill (Studio 41) 1975
 Our Private World (Studio 41) 1965
 Barbra Streisand specials (Studio 41) -Color Me Barbara, Belle of 14th Street
 CBS Sunday Morning (Studio 42 now 45)
 I've Got A Secret (1975) (Studio 42)
 Camera 3 (Studio 45)
 CBS Sports (Studio 43)
 Inside Edition (Studio 45, shares with CBS Sunday Morning)
 What's My Line? (Studio 41 live color episodes 1966-67)
 To Tell the Truth (Studio 41 some color episodes 1966-67)

At the link are 30 unique photos from the Broadcast Center from 1978 from my friend Dennis Degan. <https://www.flickr.com/photos/dennisdegan/sets/72157600588273750/>
 Below, me with my Marconi Mark VI, one of less than a dozen left in the world.



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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