

Numbers in this spreadsheet reference the captions under each of the photographs below.

<b>ARCHIEVAL PICTURES</b>					
<b>ENGINEERING ACTIVITY AT KTLA</b>					
<b>OVER THE YEARS</b>					
#	CAPTION	FILE	Resolution (Pixels/inch)	PRINT ASPECT	PHOTOGRAPHER
	<b>MORE DUTIES</b>				
01	KLAUS LANDSBERG, TENNURE AT (W6XYZ - KTLA) WAS FROM 1942 TO 1956	tiff	300	PORTRAIT	Unknown
	a. DURING KLAUS LANDSBERG'S TIME, ENGINEERS "RULED THE ROOST".				
	b. THEY HAD THE PRIMARY ROLE IN DESIGNING, INVENTING, SELECTING, INSTALLING & MAINTAINING EQUIPMENT & RELATED SYSTEMS.				
	c. KLAUS, WITH HIS STRONG TECHNICAL BACKGROUND, KNEW THAT IN THOSE EARLY STAGES, THAT ENGINEERS NEEDED TO PLAY THE MAJOR CONTROL ROLE; AS OPPOSED TO PEOPLE IN OTHER DEPARTMENTS, e.g. SALES, PRODUCTION, PROMOTION, ETC. THAT WERE AT THAT TIME, AUTOMATICALLY FORCED TO PLAY SECONDARY CONTROL ROLES.				
	d. IN 1954, KLAUS, ROY WHITE, & I ATTENDED THE 1954 NAB CONVENTION IN CHICAGO & PURCHASED OUR 1st LIVE & FILM COLOR CAMERAS (1 EACH). SHORTLY, WE PURCHASED ONE MORE OF EACH.				
	e. WE ALSO BUILT OUR FIRST COLOR MOBILE UNIT, & ON JANUARY 1, 1955 MADE A SECOND ROSE PARADE COLOR COVERAGE WITH THE EQUIPMENT, FOLLOWING OUR PREVIOUS B&W COVERAGE ON COLORADO BLVD., NEXT TO THE ELKS CLUB. THE COLOR MOBILE UNIT WAS PARKED AT THE CURB OF COLORADO BLVD. - JUST PAST SIERRA MADRE BLVD., WHERE THE PARADE MARCHERS TURNED NORTH, ABOUT A MILE BEFORE DISBANDING.				
	f. THE OPERATION WAS A SUCCESS, EXCEPT FOR THE FACT IT INTERMITTENTLY RAINED WITH SPELLS OF BLUE SKY IN-BETWEEN. THIS KEPT ME BUSY RUNNING UP TO THE CAMERA ON THE ROOF TO ADJUST THE CAMERA NEUTRAL-DENSITY FILTER SO THAT COLOR BALANCE WOULD BE MAINTAINED THROUGHOUT THE VARIOUS OUTSIDE WEATHER CONDITIONS.				
02	KTLA'S FIRST COLOR MOBILE UNIT WITH 2 TK-40 COLOR CAMERAS, USED FOR THE ROSE PARADE ON JANUARY 1, 1955. THE MICROWAVE ANTENNA, ON THE ROOF, POINTING TO MT. WILSON, CAN ALSO BE SEEN.				
	a. DURING THE LATTER STAGES OF KLAUS' ILLNESS, HE ASKED ME TO TAKE ON MORE ENGINEERING DEVELOPMENTAL DUTIES, i.e. UP-GRADING THE MAIN TRANSMITTER, ETC. IN 1955 HE APPOINTED ME AS CHIEF ENGINEER.				
	b. SHORTLY THEREAFTER, HE FURTHER ASKED ME TO TAKE OVER THE DIRECTION OF THE SHOWS THAT HE WAS STILL DIRECTING AT THAT TIME.				
	c. REGARDLESS OF ASSUMING THESE EXTRA DIRECTORAL RESPONSIBILITIES, I COULD NOT IGNORE MY PRIME RESPONSIBILITY AS CHIEF ENGINEER, IN DIRECTING & SUPERVISING MY ENGINEERING STAFF.				
03	THE SHOWS THAT I DIRECTED WHILE AT KTLA	tiff	300	PORTRAIT	Unknown
04	JOHN SILVA, SPADE COOLEY, & LAWRENCE WELK SITING TOGETHER	tiff	300	LANDSCAPE	Unknown
05	JOHN SILVA BEING INTERVIEWED ON-STAGE BY SPADE COOLEY. AS TELECASTED	tiff	300	LANDSCAPE	Unknown
06	DURING A BREAK - SPADE, HIS SEC.# 1, HIS SEC.#2, NICK CONTINO, JOHN SILVA	tiff	300	LANDSCAPE	Unknown

## AFTER KLAUS DIED

a. KLAUS LANDSBERG PASSED AWAY ON SEPTEMBER 16, 1956. SHORTLY AFTER HIS UNTIMELY DEATH, WHICH WAS A TERRIBLY SAD TIME FOR ALL OF US, LEW ARNOLD, FROM THE NEW YORK OFFICE OF PARAMOUNT PICTURES, WAS CHOSEN BY PAUL RAIBOURN, PRESIDENT OF PARAMOUNT TELEVISION PRODUCTIONS, TO BECOME KTLA'S NEXT GENERAL MANAGER. HIS BACKGROUND WAS IN SALES - NOT ENGINEERING.

b. ONCE SETTLED IN, & AFTER HE HAD REVIEWED THE QUALIFICATIONS & RESPONSIBILITIES OF EVERYONE ON BOARD, HE CALLED ME INTO A MEETING IN HIS OFFICE. THERE HE NOTED THAT I HAD TWO MAIN RESPONSIBILITIES AT KTLA, e.g. HANDLING AND CONTROLLING ALL TECHNICAL MATTERS AT THE STATION, AND DIRECTING A SIGNIFICANT NUMBER OUR MAJOR TV SHOWS - MOSTLY AT NIGHT.

c. HE SAID THAT ONE OF THESE TWO RESPONSIBILITIES HAD TO BE GIVEN UP IN THE BEST INTEREST OF THE STATION. HE GAVE ME TWO WEEKS TO MAKE UP MY MIND AND GET BACK TO HIM.

d. I TOOK TWO FULL WEEKS TO DECIDE. ULTIMATELY, I DECIDED THAT I COULD BEST SERVE THE INTERESTS OF KTLA BY REMAINING AS CHIEF ENGINEER, AND TO GIVE UP DIRECTING SHOWS. I FELT THAT HIS FORCING THE ISSUE WAS PROBABLY RIGHT. SHORTLY AFTERWARDS, I TOLD HIM OF MY DECISION TO GIVE UP DIRECTING SHOWS, & STAY ON AS CHIEF ENGINEER. BEYOND THAT, I NEVER AGAIN DIRECTED ANY KTLA SHOWS OR PRODUCTIONS.

e. IN EARLY 1957, WITH LEW ARNOLD IN THE DRIVER'S SEAT, SOME OF OUR DEPARTMENT HEADS (SALES, PRODUCTION, & PROMOTION, ETC.) IMMEDIATELY BEGAN TO PRESS HIM TO INCREASE THEIR OWN DEGREES OF CONTROL AT THE STATION, THEREBY GIVING THEM PRIMARY CONTROL ROLES, & TO SUBJUGATE THE STATUS OF ENGINEERING TO A SECONDARY CONTROL ROLE.

f. AS LEW HAD NO ENGINEERING BACKGROUND WHATSOEVER, HE READILY ACCOMMODATED THEIR WISHES. AT THAT TIME, THESE DEPARTMENT HEADS WASTED NO TIME IN FLEXING THEIR POLITICAL MUSCLE OVER ENGINEERING, INCLUDING MYSELF.

g. THIS WAS SOMEWHAT OF A BITTER PILL TO SWALLOW, BUT IT WAS EITHER ASSUME THIS NEW SECONDARY CONTROL ROLE, OR TRAVEL ON TO NEW PASTURES. I DECIDED TO STAY ON & LEARN TO LIVE WITH IT. I HAD TOO MANY ENGINEERING PROJECTS IN MIND THAT WOULD ULTIMATELY BENEFIT KTLA IN THE FUTURE, TO DEPART.

**NOTE:** AT THIS POINT, I WOULD SUGGEST THAT THE READER REVIEW PAGES: 3 THROUGH 36 OF MY TECH-NOTES.TV - ISSUE 137 TITLED: "ENGINEERING ACTIVITY AT KTLA OVER THE YEARS". THIS WILL REVEAL INFORMATION THAT WILL HELP CLARIFY THE HISTORIC CONTINUITY OF THE PICTURES BEING REVIEWED IN FOLDERS TITLED:

1. "TELECOPTER #1"
2. "TELECOPTER #2"
3. "TELECOPTER #3" (THE COLOR TC)

h. IN LATE 1957 I CAME UP WITH THE IDEA OF DEVELOPING THE "TELECOPTER", THE WORLD'S FIRST BREAKING NEWS MOBILE UNIT IN A HELICOPTER, TO BEAT THE COMPETITION IN GETTING TO & AIRING BREAKING NEWS EVENTS FIRST.

i. AFTER EXTENDED DESIGN, SOLVING ENDLESS PROPAGATION EQUATIONS, GETTING ANSWERS TO MANY IMPORTANT QUESTIONS, & CONTACTING GE ANTENNA DIVISION & MICROWAVE ASSOCIATES (THE LEADING MANUFACTURER AT THAT TIME OF PORTABLE MICROWAVE EQUIPMENT), I WAS SURE THAT I COULD MAKE THIS PROJECT WORK.

	j. I DID NOT DEVULGE TO ANY OF THEM - OR ANYONE ELSE - THAT I WAS PLANNING TO BUILD A "TELECOPTER" AS I HAD A FEAR THAT ONE OF OUR COMPETITORS JUST MIGHT TRY TO "BEAT US TO THE PUNCH" IF THEY "GOT WIND" AS TO WHAT I WAS PLANNING FOR OUR STATION TO BEAT THE COMPETITION TO BREAKING-NEWS SITES.				
	<b>AFTER FURTHER DESIGN &amp; RESEARCH</b>				
	k. FURTHER, I CONTACTED NATIONAL HELICOPTER PRESIDENT & OWNER, DICK HART & GOT LEASING PRICES ON THEIR HELICOPTER MODELS THAT HAD A WEIGHT-CARRYING CAPABILITY THAT I THAT I KNEW WOULD BE NEEDED.				
	i. NOW IT WAS TIME TO PRESENT MY CASE TO KTLA MANAGEMENT & GET THIS PROJECT UNDER-WAY.				
	m. FIRST, I MET WITH LEW ARNOLD & LAYED-OUT MY PLAN. UNFORTUNATELY, HE FLATLY TURNED IT DOWN, BY HIS OWN WORDS: "I FEAR THAT WE MIGHT FAIL IN THE PROCESS, TO THE DISPARITY OF PAUL RAIBOURN, PRES. OF PARAMOUNT TELEVISION PRODUCTIONS". IN OTHER-WORDS, HE COULD LOSE HIS JOB.				
07	MONTHS LATER - LATE 1957 - LEW ARNOLD WAS TERMINATED FROM KTLA EMPLOYMENT. A GENTLEMAN NAMED, "JIM SCHULKE", FROM THE NEW YORK OFFICE, WAS MADE VICE PRES. OF PARAMOUNT TELEVISION PRODUCTIONS AND GENERAL MANAGER OF KTLA. WHEN I FIRST MET JIM, I KNEW I WOULD LIKE WORKING WITH HIM.				
	n. BY JANUARY OF 1958 I WAS READY TO MAKE MY TELECOPTER PRESENTATION TO JIM SCHULKE IN HIS OFFICE. THIS I DID. HIS REACTION WAS OUTSTANDING! WHEN I HAD FINISHED, HE SAID, "THIS IS FABULOUS"! "WHAT ARE WE WAITING FOR"? "LET'S GET THIS PROJECT GOING - RIGHT NOW"!"				
	o. HE THEN ASKED ME WHEN I THOUGHT I COULD COMPLETE THE PROJECT. I RESPONDED THAT I THOUGHT THAT I COULD DO IT BY ABOUT MID-1958. THIS PLEASED HIM.				
	p. HE MADE A BIG POINT IN KEEPING THE PROJECT A SECRET IN ORDER NOT TO GIVE THE COMPETITION A CHANCE TO TAKE THE INFORMATION & JUMP THE GUN & "BEAT US TO THE PUNCH" BY DOING IT FIRST. OF COURSE, I ALREADY KNEW THIS, & AGREED WITH HIM 100 PERCENT.				
	q. HE ALSO WARNED ME NOT TO TELL ANYONE ELSE AT THE STATION ABOUT THE PROJECT. FORTUNATELY, I HAD TOLD NO-ONE AT THE STATION ABOUT MY IDEAS ABOUT A TELECOPTER, TO AVOID POSSIBLE "LEAKS" TO THE "ENEMY".				
	<b>STARTING THE APPROVED TELECOPTER PROJECT</b>				
	r. ONCE THAT MATTER WAS DISCUSSED, HE ADVISED ME TO CHOOSE TWO OF MY ENGINEERS, WHOM I TRUSTED, TO HELP ME "GLUE" THE PIECES OF MY DESIGN INTO A PHYSICAL RESULT.				
	s. JIM THEN SAID, "TO FURTHER DOCUMENT YOUR WORK, I'M GOING TO HIRE AN OUTSTANDING PHOTOGRAPHER BY THE NAME OF 'DAVE KOVAR'. I WANT HIM TO TAKE CANDID PICTURES OF THE WHOLE PROJECT ALONG THE WAY".				
	t. AT THIS POINT, THE MEETING WAS OVER. WE SHOOK HANDS, & I LEFT WITH A VERY HAPPY HEART.				
	u. LATER, I CHOSE ROY WHITE AS MY FIRST ENGINEERING HELPER, & HAROLD MORBY AS MY SECOND HELPER. I SWORE THEM TO SECRECY. I CHOSE ROY BECAUSE OF HIS ENGINEERIN KNOWLEDGE & SOLDERING EXPERTISE. I CHOSE HAROLD BECAUSE OF HIS ENGINEERING MAINTENANCE SKILLS & BECAUSE PHOTOGRAPHY WAS ONE OF HIS HOBBIES. I THOUGHT HAROLD MIGHT MAKE A GOOD ENGINEER-CAMERAMAN FOR THE COMPLETED & TESTED TELECOPTER.				
08	IN 1958, GENERAL MGR, JIM SCHULKE, WITH PARAMOUNT TELEVISION PRODUCTIONS PRESIDENT, PAUL RAIBOURN'S APPROVAL, ALLOWED ME TO PROCEED WITH THE PROJECT, WHICH WAS SIGNIFICANTLY SUCCESSFUL, AND WAS INTRODUCED TO THE PUBLIC ON JULY 29,1958.	tiff	300	PORTRAIT	Unknown

**PLEASE NOTE:**

A COMPLETE SET OF CHRONOLOGICALLY-CORRECT PICTURES OF THE COMPLETE TELECOPTER #1 PROJECT, FROM BEGINNING-TO-END, CAN BE FOUND IN THE"TELECOPTER #1" PICTURE FOLDER. THE ACCOMPANYING INDEX WILL CONTAIN ALL RESPECTIVE, & IDENTIFYING CAPTIONS.

**THIS WILL BE FOLLOWED BY PRINTABLE PAGES CATEGORIZED AS: "FACTUAL AUTHENTICITY".** THIS CONSISTS OF: KTLA NEWS RELEASES, ADVERTISEMENTS, & PROMOTIONS; TRADE MAGAZINES (i.e. VARIETY,etc.), NEWSPAPER ARTICALS, & AUTHORATATIVE INTER-OFFICE MEMOS OR LETTERS. ALL OF THESE BACK UP STATEMENTS MADE BY JOHN SILVA.

**STAGE 6 AND THE BOLSHOI BALLET**

09 AIR-PICTURE OF THE PARAMOUNT SUNSET LOT IN 1958

10 THE "AL JOLSON - THE JAZZ SINGER" OFFICIAL BANNER FOR THF FIRST TALKING MOTION PICTURE MADE, ON THIS FORMER WARNER BROTHERS FILM LOT

a. IN 1954, PARAMOUNT PICTURES PURCHASED THIS HISTORIC, AND THEN UNOCCUPIED, MOVIE LOT FROM WARNER BROTHERS, LOCATED AT SUNSET BLVD. & VAN NESS AVE. THIS WAS DONE TO ACCOMMODATE KTLA'S GROWING NEED FOR MUCH MORE SPACE TO WORK IN. WHEN THE TRANSACTION WAS COMPLETED, KTLA BEGAN TO GRADUALLY OCCUPY THIS PROPERTY OVER SEVERAL MONTHS. THE NEW PROPERTY SPANNED APPROXIMATELY ONE LARGE SQUARE CITY BLOCK.

b. IT ALSO INCLUDED NO LESS THAN FIVE VERY LARGE FILMS STAGES, ONE OF WHICH HAD BEEN USED BY WARNER BROTHERS TO MAKE THE WORLD'S FIRST TALKING MOTION TITLED, "THE JAZZ SINGER", STARRING AL JOLSON, WHO IN IT, SANG THE SONG, "TOOT, TOOT, TOOTSIE, GOODBYE". IT'S FIRST THEATRICAL RELEASE WAS ON OCTOBER 6, 1927.

c. UNDER JIM SCHULKE'S LEADERSHIP, STARTING IN THE LATER PART OF 1959, KTLA STARTED PREPARING THE FIRST OF THESE LARGE STAGES NAMED, "STAGE 6", FOR TAPING SHOWS & COMMERCIALS FOR NETWORK & INDEPENDENT CONTENT PRODUCERS. THIS INVOLVED BUYING THE HIGHEST-QUALITY VIDEO CAMERAS AVAILABLE.

11 FOR THIS, I THOROUGHLY TESTED AND THEN HEARTILY RECOMMENDED, & WE PURCHASED FOUR MARCONI MARK IV B&W CAMERAS, WHICH USED 4 1/2 INCH IMAGE ORTHICON PICK-UP TUBES MADE BY RCA.

a. WITHOUT A DOUBT, THESE CAMERAS PRODUCED PICTURES HAVING THE HIGHEST B&W QUALITY IN THE WORLD AT THAT TIME. THEY ALSO DELIVERED AN UNBELIEVABLE LINEAR GRAY-SCALE. THIS WAS EXACTLY WHAT I WAS LOOKING FOR.

<b>STAGE 6 AND THE BOLSHOI BALLET</b>				
b. MONTHS PREVIOUSLY, JIM SCHULKE CONFIDED WITH ME THAT HE WAS PLANNING TO PRODUCE THE 1st TELEVISION VERSION OF THE WORLD-FAMOUS, RUSSIAN, "BOLSHOI BALLET", FOR THE FAMOUS TED MILLS INDEPENDENT PRODUCER FOR LATER NETWORK RELEASE.				
c. HIS PLAN WAS TO BRING STAGE 6 PRODUCTION CAPABILITY COMPLETELY UP TO THE HIGHEST AVAILABLE IN THE WORLD, & TO HAVE IT READY TO USE FOR OUR WORK ON THE BOLSHOI BALLET.				
d. JIM ASKED ME IF I COULD GET THE JOB DONE ON TIME, FROM AN ENGINEERING STANDPOINT; & I, OF COURSE, SAID, "YES".				
e. THIS WORK INCLUDED PURCHASE OF: LIGHTING GRIDS & LIGHTING DIMMING EQUIPMENT, VIDEO MONITORS, CAMERA SUPPORT EQUIPMENT, INCLUDING SYNC GENERATORS, VIDEO & AUDIO ROUTING SYSTEMS, AUDIO & VIDEO DISTRIBUTION AMPLIFIERS, & MUCH MORE. THIS INCLUDED THE PURCHASE OF TWO ADDITIONAL AMPEX VIDEOTAPE RECORDER/PLAYERS, TO BE LOCATED IN THE MASTER CONTROL BLDG. WITH THREE OTHERS, ALL OF WHICH WERE TO				

	SERVE BOTH OUR FACILITY & BROADCAST NEEDS.				
	f. AS CHIEF ENGINEER, I WAS FURTHER RESPONSIBLE FOR THE DESIGN OF STAGE 6 VIDEO, AUDIO, & INTERCOM SYSTEMS. ALSO RESPONSIBILITY FOR, EQUIPMENT: SELECTION, ORDERING, & ACQUISITION; SUPERVISION OF EQUIPMENT INSTALLATION BY MY STAFF ENGINEERS & CONTRACTORS SUPPLYING HEAVY ITEMS - SUCH AS; STAGE FLOORING AS NEEDED, LIGHTING GRIDS & APPARATUS, LIGHTING DIMMER EQUIPMENT & WIRING, SCENERY STORAGE, INTER-CONNECTING CABLES BETWEEN STAGE 6 & VIDEOTAPE & MASTER CONTROL, ETC.				
	g. OUR FACILITY WORK & THE STAGES INVOLVED WERE NOT RELATED TO OUR KTLA DAY-TO-DAY BROADCAST ACTIVITIES. ONCE ALL SCENES FROM FACILITY PRODUCTIONS WERE CAPTURED ON VIDEOTAPE, AUDIO TRACKS WERE MIXED, SOUND EFFECTS WERE ADDED, PICTURE & SOUND ELEMENTS WERE EDITED TO COINCIDE WITH THE SCRIPT. THE FINISHED PRODUCT WAS THEN DELIVERED TO THE CUSTOMER.				
12	STAGE 6 MASTER PRODUCTION STAGE (16,00 SQ. FT.) - BOLSHOI BALLET WAS DONE HERE.				
13	STAGE 6 TWO-THEATER SEATING AREA (UP TO 300 SEATS AVAILABLE)				
	h. STAGE 6 WAS CHOSEN FOR THE FIRST SERIES OF FACILITY PRODUCTIONS BECAUSE OF ITS PROXIMITY TO THE VIDEOTAPE RECORDING & PLAY-BACK ROOM IN THE MASTER CONTROL BLDG, WHICH WAS ONLY 100 ft AWAY.				
	i. WE NAMBED THIS NEW SISTER DIVISION, "PARAMOUNT-SUNSET STUDIOS, WHICH WAS DISIGNED & CONFIGURED TO PROVIDE PROGRAM ORIGINATION CONTENT ON VIDEOTAPE, & WAS THEN FOLLOWED WITH SIGNAL PROCESSING IN OUR POST-PRODUCTION FACILITY, WHICH INCLUDED EDITING, ETC., & FINALLY ENDED WITH THE DELIVERABLE FINISHED PRODUCT.				
	<u>j. A PARTIAL LIST OF SHOWS DONE BY PARAMOUNT-SUNSET STUDIOS:</u>				
	<i>Bolshoi Ballet</i>	<i>Let's Make a Deal</i>			
	<i>Gunsmoke</i>	<i>Hedda Hopper's Hollywood</i>			
	<i>Alamo</i>	<i>Totally Hidden Videos</i>			
	<i>Donny and Marie Show</i>	<i>Rexall Spectacular</i>			
	<i>Pontiac Spectacular</i>				
	(Plus, other network programs & network commercials)				
14	A TIRED JOHN SILVA SITTING IN THE STAGE 6 CONTROL ROOM AFTER MANY HOURS SPENT MEETING THE STAGE 6 TOTAL SYSTEM DEADLINE.				
15	A GREAT TELEVISION STATION HAS A CHARACTER & PERSONALITY, BUILT BY THE PEOPLE WHO BELIEVE IN THE MEDIUM & THEIR CHANNEL				
16	NO TELEVISION STATION CAN BETTER BOOST OF ITS PEOPLE THAN KTLA. HERE, INDEED, IS THE MEETING PLACE OF PROFESSIONALS				
	AT THIS POINT, IT IS SUGGESTED THAT THE PICTURE VIEWER(S) DIRECT THEIR ATTENTION TO THE PICTURE INDEX TITLED, "WORLD'S 1st FRAME-ACCURATE VIDEOTAPE EDITOR", THE ACCOMPANYING PICTURE FOLDER, & THE FACTUAL AUTHENTICITY FOLDER.				







**THE SHOWS THAT I DIRECTED AT THAT TIME WERE:-**

- THE PASADENA ROSE PARADE (SEVEN TIMES)\*
- CIRCUS
- SPADE COOLEY\*

**THE SHOWS THAT I HAD DIRECTED BEFORE THAT TIME WERE –**

- HARRY OWENS
- BANDSTAND REVUE
- INA RAY HUTTON'S ALL-GIRL SHOW
- LAWRENCE WELK (3YEARS)\*
- FROSTY FROLICS\*
- CITY AT NIGHT\*
- BOXING\*
- WRESTLING\*
- ROLLER DERBY\*
- BASEBALL\*
- TRACK\*
- MEET ME IN HOLLYWOOD\*
- ICE HOCKEY\*
- AND, TOO MANY ON-THE-SPOT BREAKING NEWS EVENTS TO COUNT \*

\* THESE WERE ALL LIVE REMOTE SHOWS

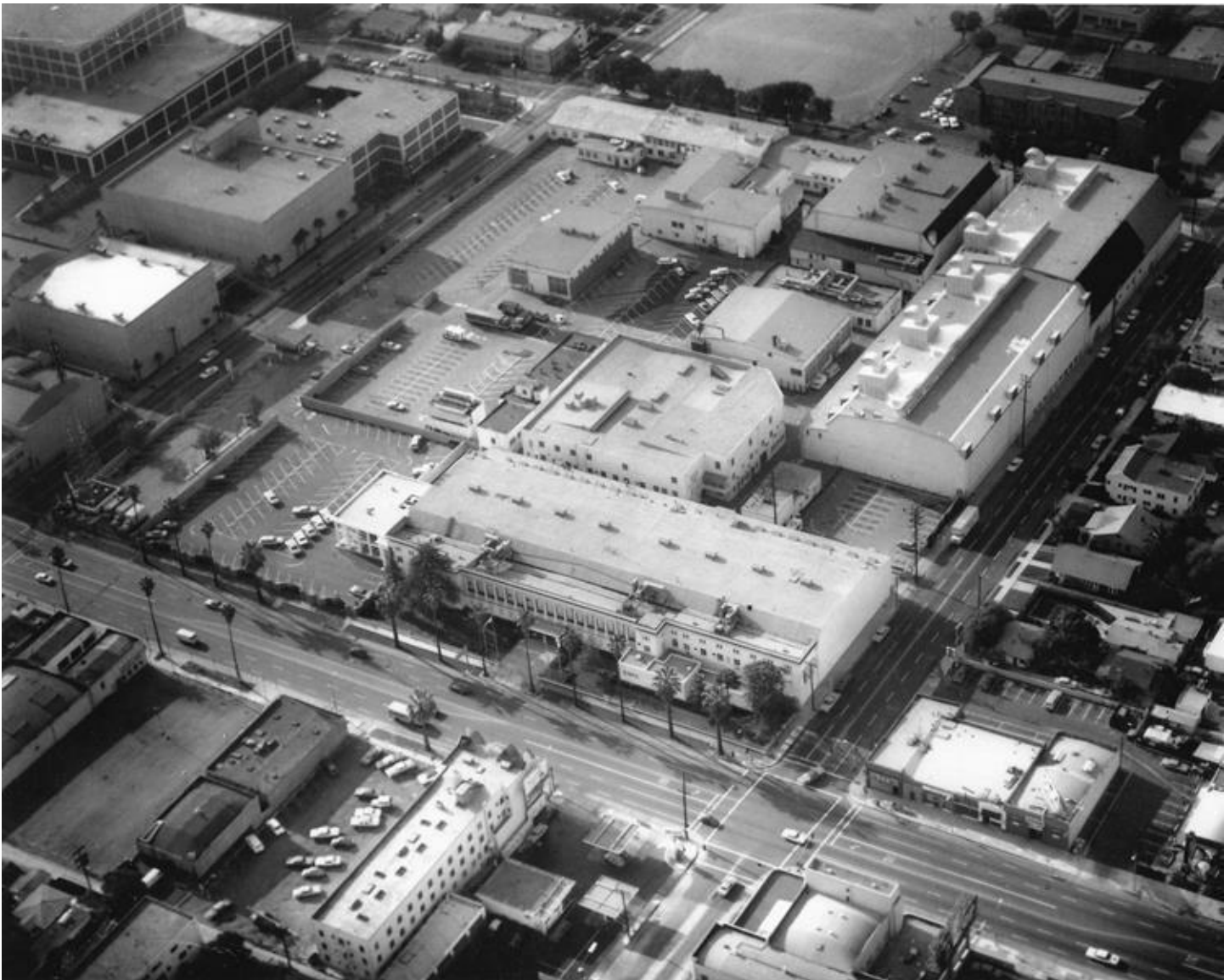




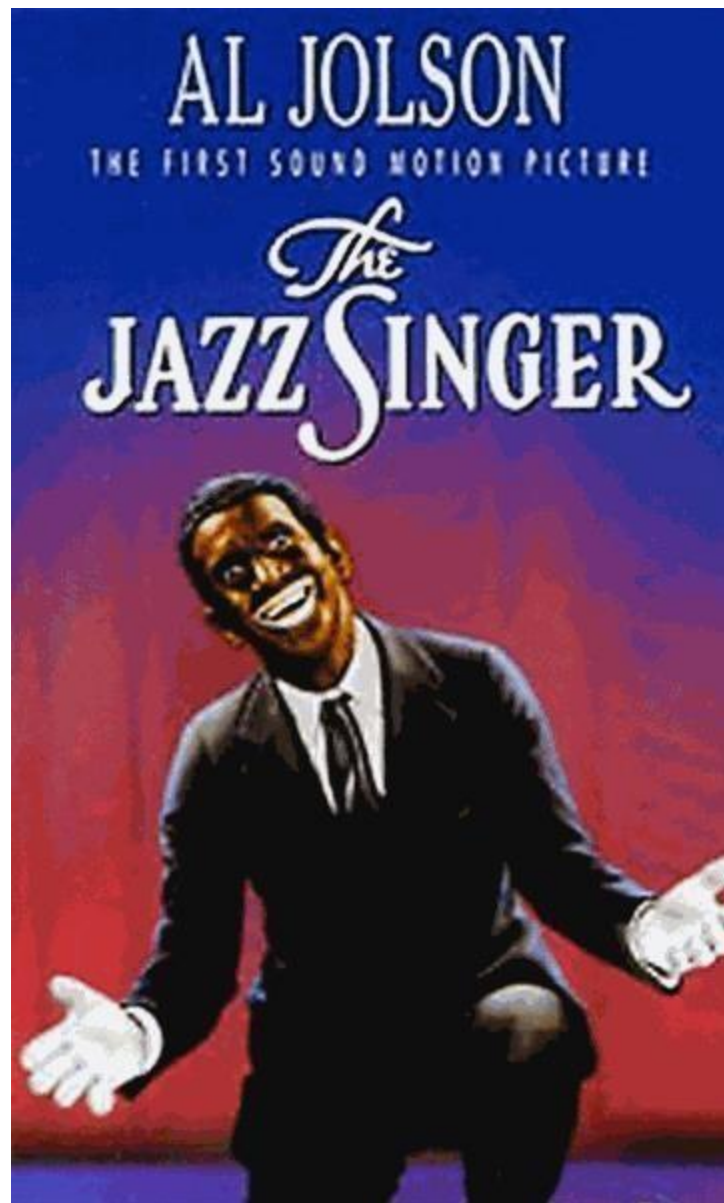








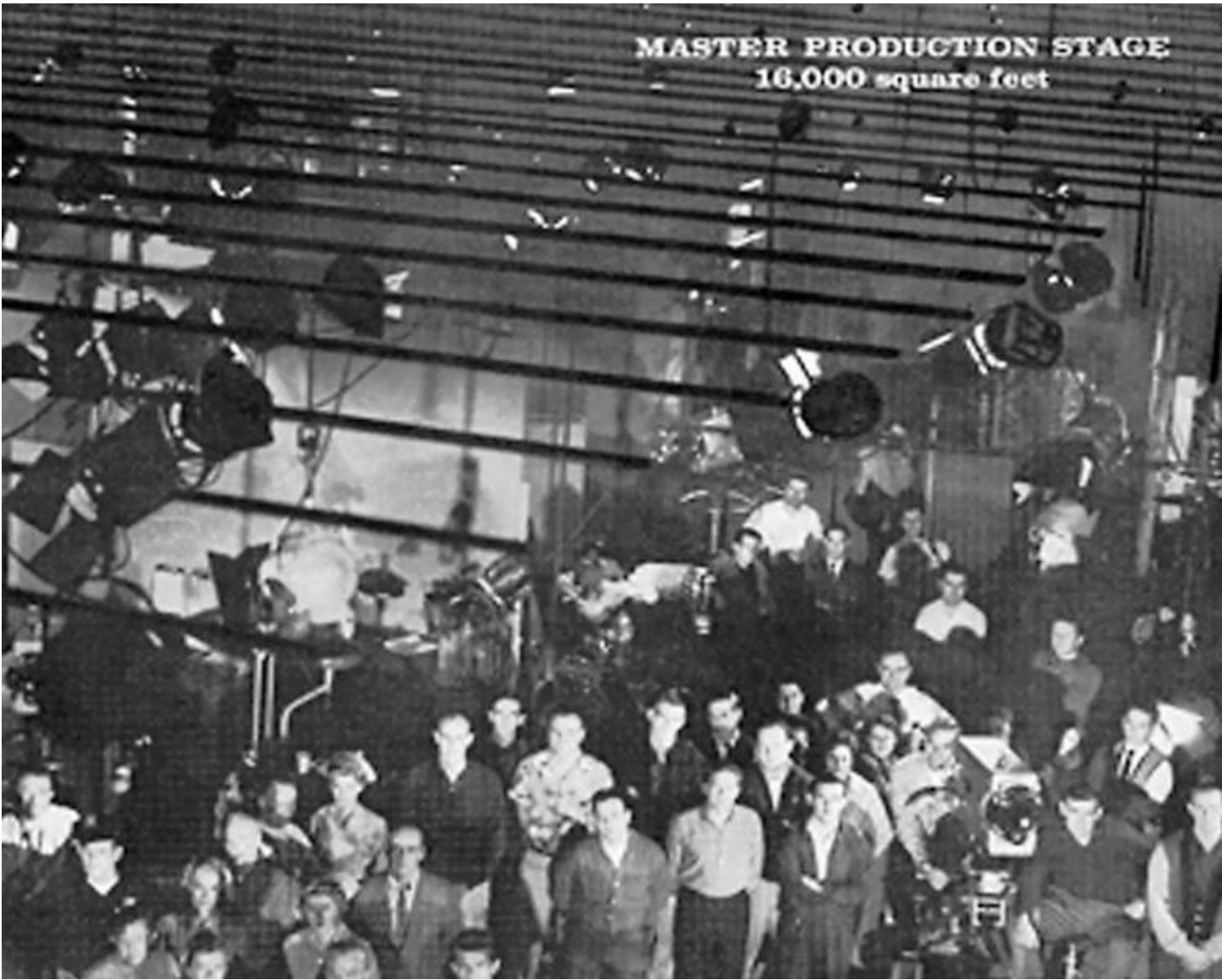


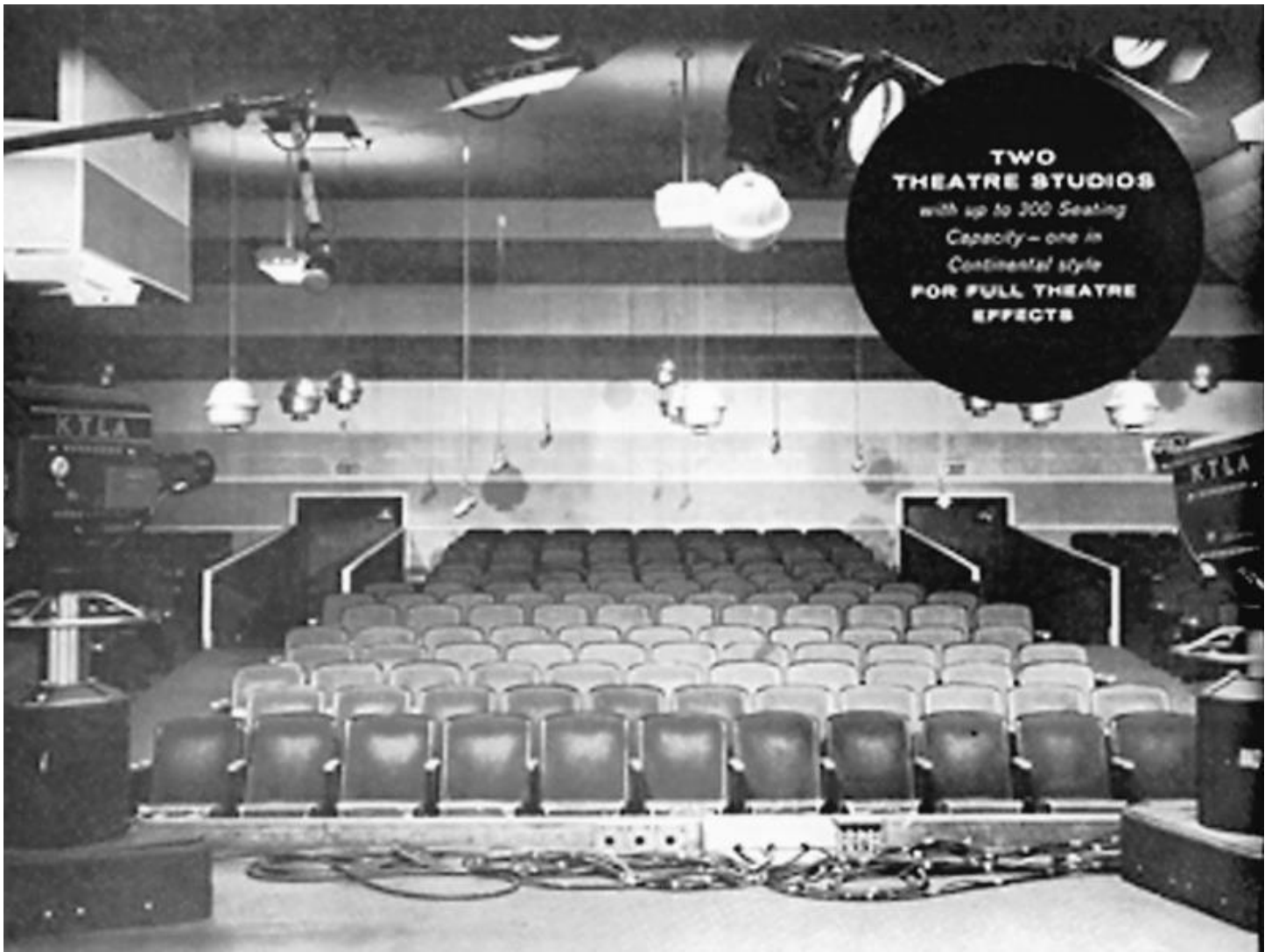






MASTER PRODUCTION STAGE  
16,000 square feet

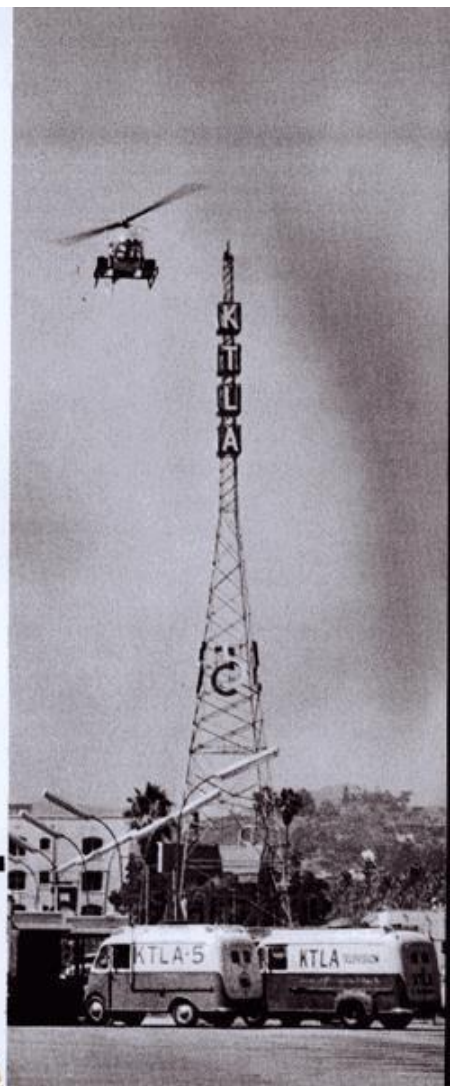
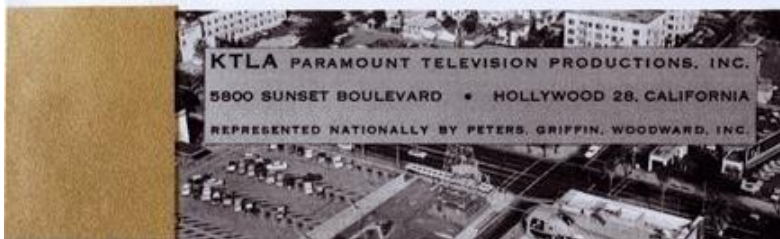






THERE'S MORE TO TELEVISION THAN MEETS THE EYE...

- A television station has a character and personality, built by the people who believe in the medium and their channel...
- A great television station has these wonderful people, provides them with the facilities, allows them to be creative...
- A great television station acts in the public interest...
- A great television station provides select programming...
- A great television station is all this and much more, to accomplish an end result of **SATISFIED ADVERTISERS.**







**DICK JOLLIFFE** - General Sales Manager-enjoyed ten years in executive sales experience in both New York, Los Angeles for CBS before joining KTLA.



**LEE COOLEY**-From Director of TV for McCann-Erickson in New York to five years of producing, writing and directing the Perry Como Show, comes LEE COOLEY, KTLA's Executive Director of Creative Programming.



**ROBERT QUINLAN** - Program Manager - was brought from director-producer post with CBS Television in New York to give KTLA the added benefit of an expert in live and remote productions.



**CHARLES IRVING** - Producer - With a background of nineteen Show Business years, which include theatre, movies (assisted Elia Kazan in producing "A Face in the Crowd"), radio and TV (produced the top "Soap Opera" SEARCH FOR TOMORROW).



**ROBERT JONES** - Local Sales Manager - affords KTLA a wealth of executive sales experience acquired with CBS and Mutual in San Francisco, New York and Chicago.



**JACK DONAHUE**-National Sales Manager-proved his ability as Pacific Coast Manager of Network Sales, Spot Sales Manager and Account Executive for CBS.



**JOHN SILVA** - Chief Engineer - has made KTLA the finest independent station in the country in technology through his Engineering genius - the same genius that built Telecopter.



**BOB REAGAN**-Became Director of Publicity and Public Relations for KTLA in 1956, after a successful career as Publicity Director for MCA-TV's Western Film Syndication Division.



**STAN WAINER** - KTLA's Business Manager - enjoyed nine years of Show Business experience with Paramount Pictures and International Telemeter Corporation.



**ROBERT NASHICK** - Director of Advertising and Promotion - Formerly with Westinghouse Broadcasting Company and Storer, accounted for thirteen local and national awards in TV, Advertising and Radio during 1956 - 1959.