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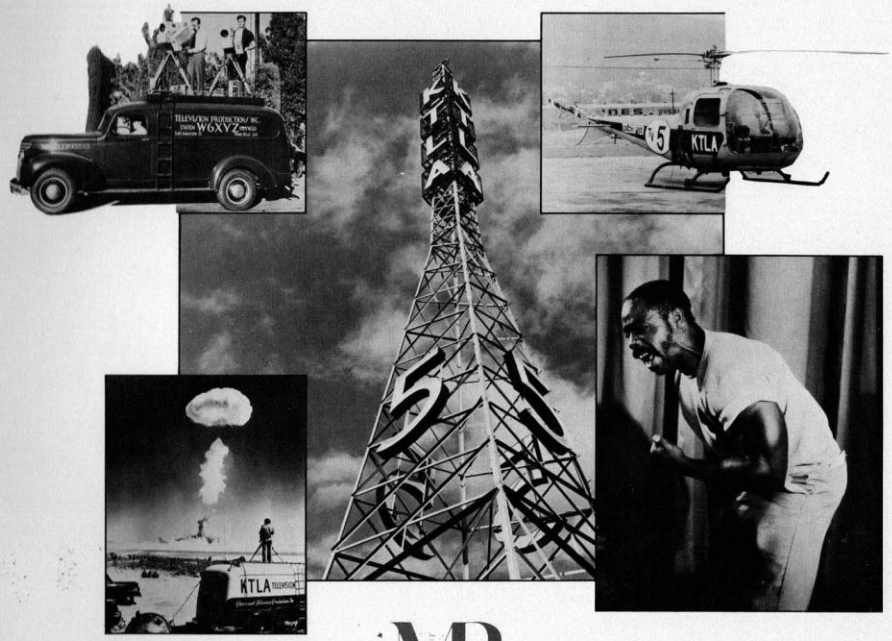
The Museum of Broadcasting

K T L A

West Coast Pioneer



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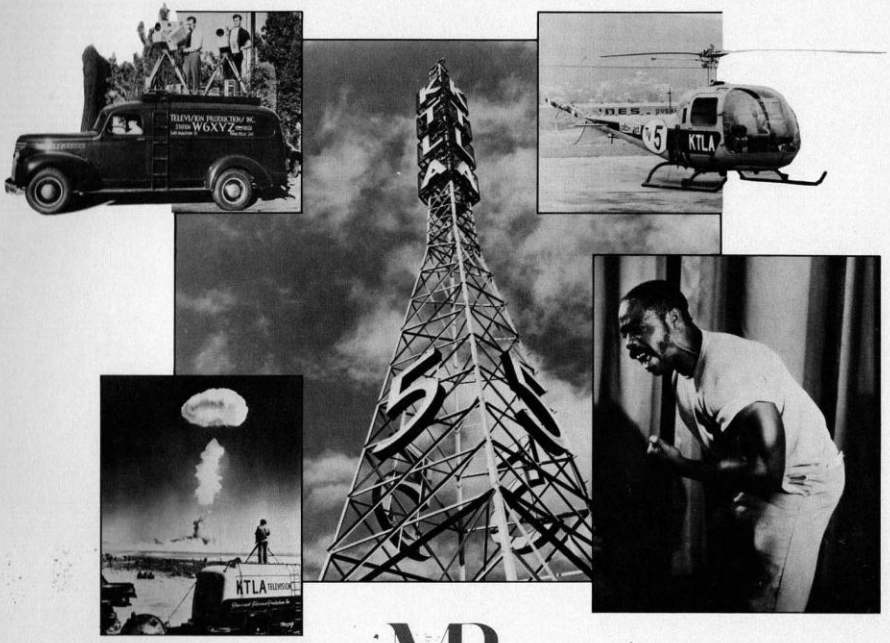

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February 1/
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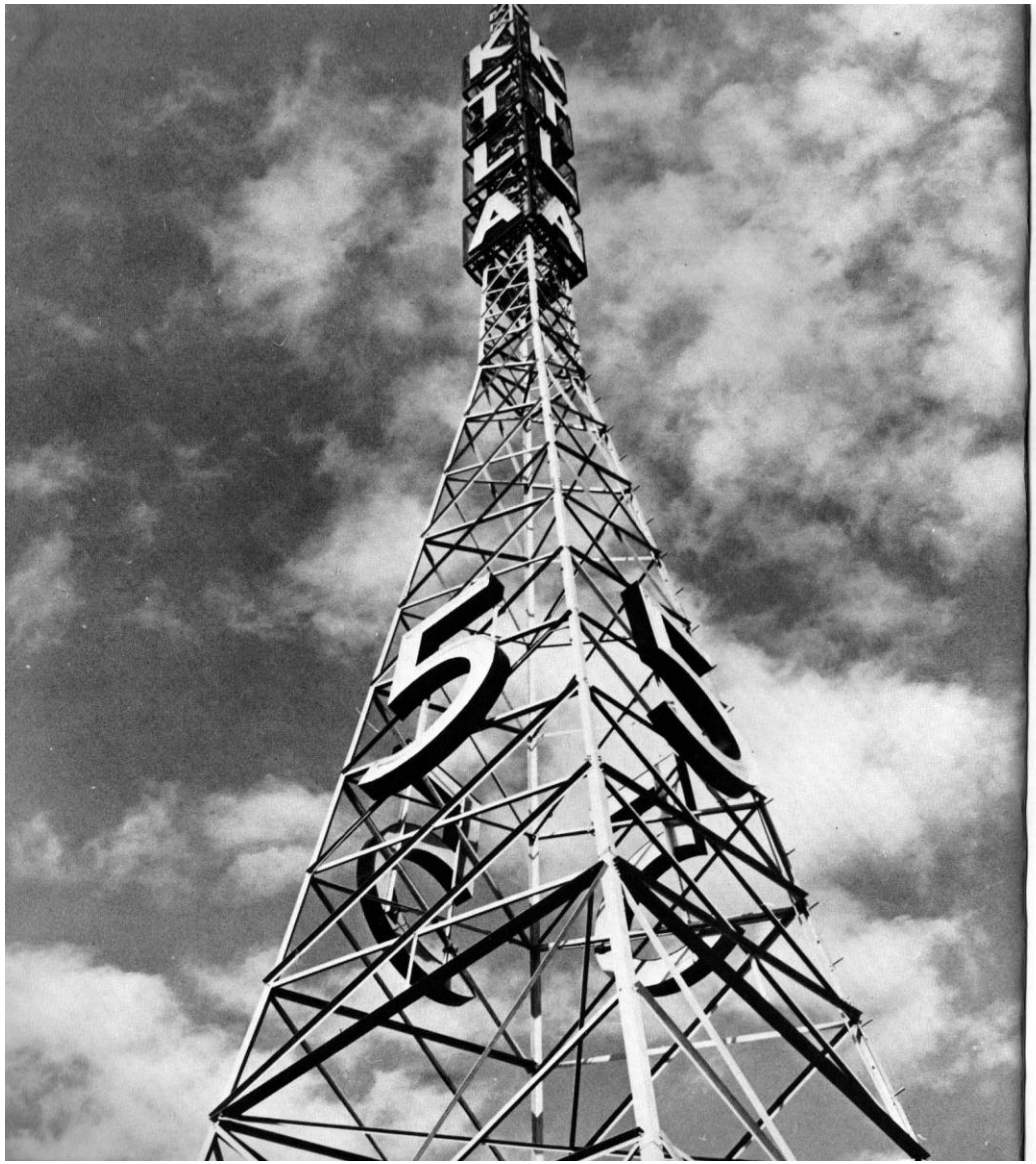

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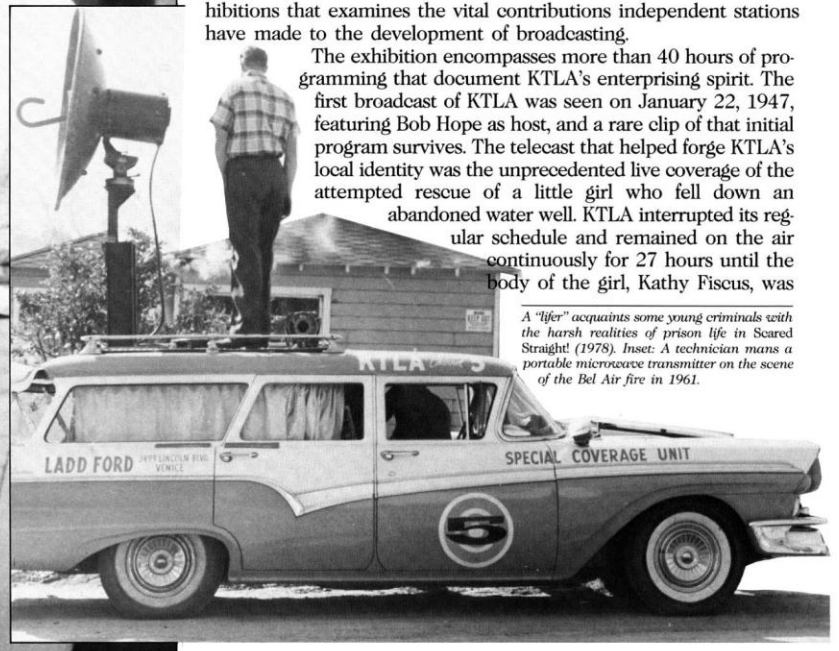
An Introduction

The Museum of Broadcasting's exhibition "KTLA: West Coast Pioneer" presents a historical overview of an independent station that has earned a reputation for innovation in programming and broadcasting techniques. KTLA was the first station licensed west of the Mississippi and has been a pioneer in the live coverage of important events occurring in the Los Angeles area. "KTLA: West Coast Pioneer" is part of a series of Museum exhibitions that examines the vital contributions independent stations have made to the development of broadcasting.

The exhibition encompasses more than 40 hours of programming that document KTLA's enterprising spirit. The first broadcast of KTLA was seen on January 22, 1947, featuring Bob Hope as host, and a rare clip of that initial program survives. The telecast that helped forge KTLA's local identity was the unprecedented live coverage of the attempted rescue of a little girl who fell down an abandoned water well. KTLA interrupted its regular schedule and remained on the air continuously for 27 hours until the body of the girl, Kathy Fiscus, was

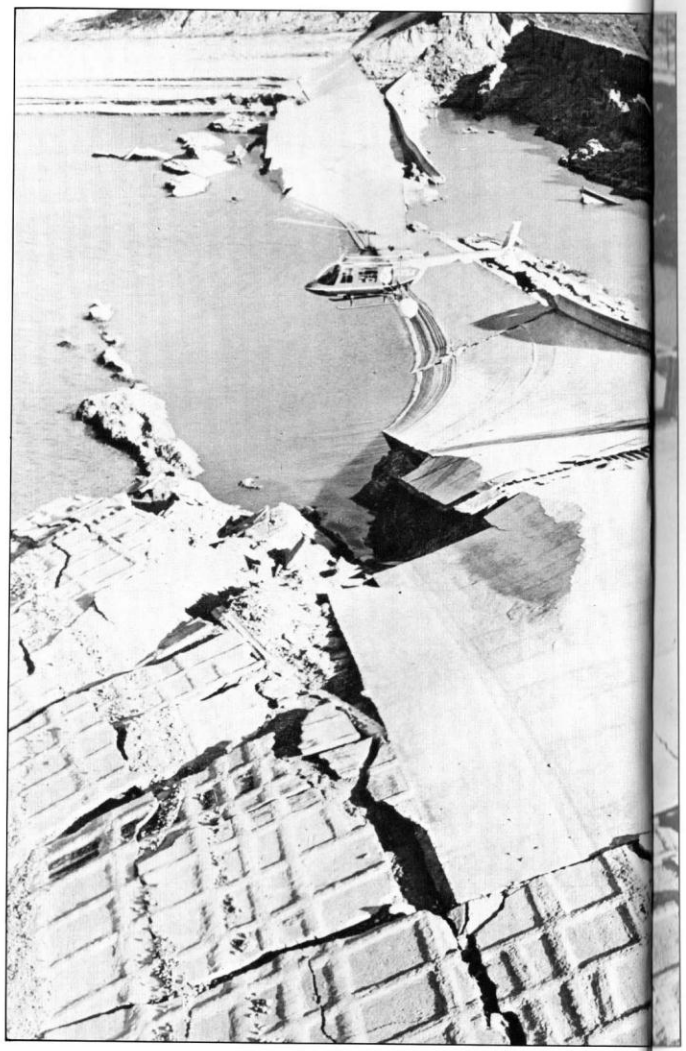


A "lifer" acquaints some young criminals with the harsh realities of prison life in Scared Straight! *(1978). Inset: A technician mans a portable microwave transmitter on the scene of the Bel Air fire in 1961.*

recovered. Unfortunately, a record of that extended broadcast does not exist, but the heritage of committed reporting is clearly evident in subsequent coverage of major events.

KTLA pioneered several technical advances that facilitated live reporting of breaking stories in a topographically diverse region such as Los Angeles. It was the station's founder, the legendary Klaus Landsberg, who personally conducted a geological survey and set up his own microwave unit to relay the first live telecast of an atomic blast in 1952. KTLA's local coverage of the explosion was given to all the networks, another first, and the nation was given an eyewitness view of a nuclear explosion. The haunting image of a desolate Nevada landscape entirely enveloped by the intense heat and light of an atomic test was preserved on film by the kinescope process and serves as a testament to Landsberg's perseverance in developing live remotes.

KTLA expanded its remote capability by designing and operating the first flying news unit, appropriately called the telecopter. This converted helicopter allowed instantaneous access to unexpected crises. The unique flexibility of KTLA's airborne reporting is most apparent in its wide-ranging coverage of three disasters that befell the Los Angeles area: the 1961 Bel Air Fire that devastated about 500 homes; the Baldwin Hills Dam break in 1963 that resulted in three fatalities and extensive property damage; and the 1971 earthquake, the catastrophic effects of which were first made known by KTLA's transmission. The policy of continuous coverage was sustained, and each broadcast builds to a dramatic intensity unmatched by any Hollywood spectacular. The coverage of these disasters has been condensed into an hour-long documentary, but what still remains is KTLA's commitment to an in-depth journalism of remarkable pathos and realism.



KTLA's flying news unit, the "telecopter", surveys the devastation caused by the Baldwin Hills Dam break in 1963.

KTLA's adventures in live production also spilled over into the entertainment field. During the Fifties, KTLA originated its own night-time schedule of live programming, quite a feat for an unaffiliated independent. The programs featured some of California's most popular musicians, ranging from the Western swing of Spade Cooley to the champagne melodies of Lawrence Welk. One of the most intriguing live specials was the visit by Soviet Premier Nikita Khrushchev to the set of *Can-Can*. One is given a rare glimpse of a Hollywood musical in production, and Khrushchev is ceremoniously greeted by members of the cast, including Frank Sinatra and Shirley MacLaine.

KTLA has not forgotten its Hollywood setting or constituency. One of the station's earliest children's shows, *Fantastick Studios, Ink*, portrayed the adventures of a group of children who start their own movie studio. As it only happens in the movies, one of the youngsters, ten-year-old Jill Oppenheim, grew up to be actress Jill St. John. KTLA's entertainment specials reflect an interest in the lore and lure of the Dream Factory. Hedda Hopper narrates her own tour of "her town" and chats with such legends as Francis X. Bushman, Ramon Novarro, Walt Disney and Gloria Swanson. John Wayne gives a guided tour of the real Alamo in a 1959 special promoting his movie, *The Alamo*. Stella Adler is on the defensive as she tries to explain and teach "The Method" to a group of young students from Los Angeles in the 1965 documentary *Stella Adler and the Actor*. KTLA's most recent production, *Hollywood, the Greatest Story Ever Sold*, gives a history of one of the town's most exported items—hype.

KTLA has had its share of programming oddities. One very popular show in the early Fifties was *Musical Adventure with Korla Pandit*. Pandit was billed as an Indian mystic and played divine melodies on his organ. In over 900 episodes he never spoke a word and his origins were always in doubt. Appearing on KTLA at the same time as Pandit was Renzo Cesana, who developed the art of the romantic monologue. Playing "The Continental," a suave bachelor, Cesana sat at a table for two and wooed his female following.

During the Sixties KTLA's coverage of Los Angeles events with national importance had a great influence beyond the local transmissions. KTLA earned a Peabody Award for its reporting of the Watts riots. Police throughout the country were so impressed with the aerial coverage of the telecopter that helicopters have since become standard law enforcement vehicles. In 1968 KTLA was the only station on the air when Robert F. Kennedy was assassinated at the Ambassador Hotel in downtown Los Angeles.

Recently, KTLA has commissioned a series of award-winning documentaries that break new ground in television's ability to cover social issues. KTLA premiered *Scared Straight!*, an incisive documentary which records a new solution to juvenile crime. Produced and directed with gritty realism by Arnold Shapiro, the film documents the confrontation of hardened criminals, "the lifers," with young delinquents who are forced to hear about the realities of prison existence. Shapiro also used cinema-verité techniques to document the vigorous training methods of the Los Angeles Police Department in *The Real Rookies*.

KTLA has employed the team of Diana Buckhantz and Benjamin Glyn Moses to investigate the other side of the Los Angeles dream. In *Hunger in the Promised Land*, the team discovered a city of dazzling wealth and extreme poverty, where hunger and unemployment are a way of life for many. Buckhantz and Moses also recorded the untold story of the Hispanic community in *East of the L.A. River*.

Los Angeles has more independent television stations than any other city. KTLA has achieved recognition in that crowded marketplace by developing innovative programming that reflects the diversity of its audience. KTLA has maintained its illustrious tradition of live news coverage while exploring new forms of the documentary. KTLA has retained its pioneer spirit.

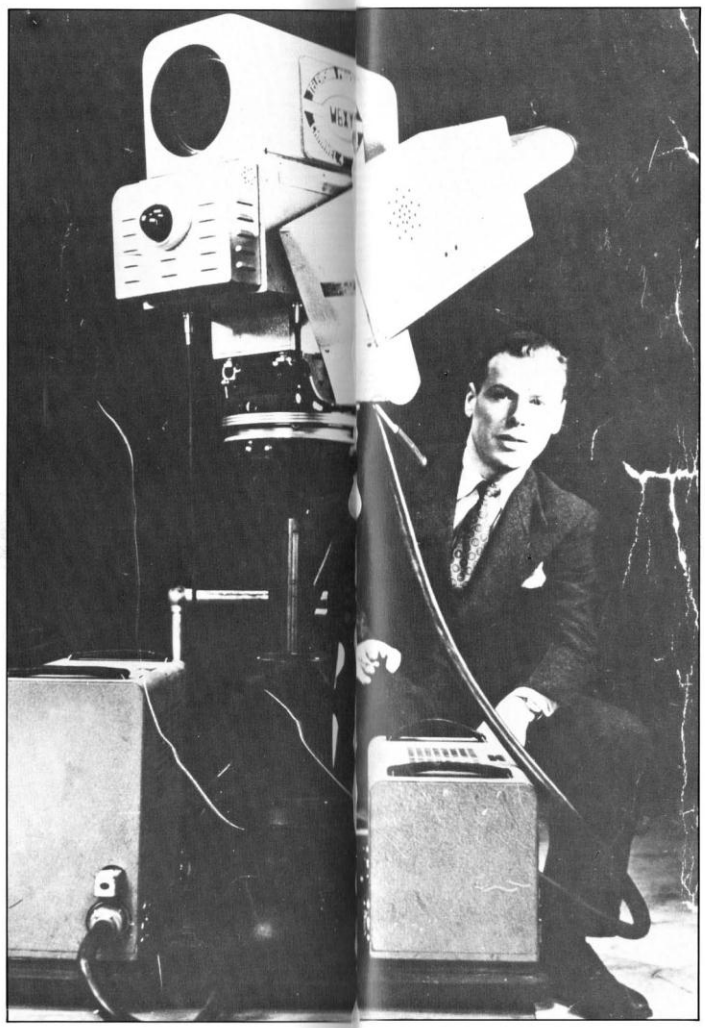
Ronald Simon
Curator, Television

Klaus Landsberg

Klaus Landsberg, born in Germany in 1916, early proved himself an electronics genius. At nine, he was building radios in matchboxes; at sixteen he built the most effective short-wave receiver ever designed. In 1937, he escaped from Nazi Germany with a secret invention that led to radar. Soon after he arrived in the United States, he was assisting with NBC's first public demonstration of television at the New York World's Fair. After a stint with Du Mont Laboratories, Landsberg headed west to set up Los Angeles' first television station for Paramount Pictures.

Under Landsberg's visionary direction, KTLA developed an unrivaled reputation for on-the-spot news coverage of major events. KTLA's ability to scoop Los Angeles' newspapers was demonstrated in 1947 when Landsberg rushed his cameras to the scene of an electroplating plant explosion. In 1952, Landsberg oversaw the construction of a remote hook-up to the Nevada desert for a live broadcast of the first atomic explosion seen in the nation's living rooms. Half a month before the blast, AT&T had announced that it would take eight months to set up the remote connections. Landsberg went into action. Using Marine helicopters, he ferried specially modified equipment to an uncharted mountain peak for the feedback to Los Angeles, where it was then picked up by the networks.

As program director, Klaus Landsberg kept KTLA first in the Los Angeles ratings despite competition from six other stations and four networks. (In fact, Landsberg himself created the first West Coast network in 1948 with a link-up to San Diego.) From the inception of the Emmy Awards in 1949, KTLA won more than any other two stations combined. Programming on KTLA consistently reflected Landsberg's ability to develop new show formats and tap new sources of talent. *Time for Beany*, a fifteen-minute daily children's show, won three Emmys. *City at Night* was another award-winning show broadcast live from unique Southern California locales. Producer and director of over 3,500 telecasts, Landsberg gained a reputation unequaled in the television industry. Despite his untimely death from cancer in 1956, Klaus Landsberg will be remembered as early television's foremost and finest executive.



Cleve Landsberg's Recollection of KTLA and His Father

As a child growing up, I could never have hoped for a more intriguing playground than the television station laid before me. Constantly I was brought to this wonderland to explore, and wreak havoc on those who were busy with the operation of KTLA. To most I must have been the worst kind of brat with the pranks I would pull, but to my dad, Klaus Landsberg, I was wonderful amusement and my being there was the only way he could spend time with me.

I was carted off almost everywhere to my great joy—City at Night remotes, Yucca Flat preparing for the atom bomb telecast, ice skating at Frosty Frolics, and innumerable other stage and remote telecasts. To help "entertain" me, I was even given my own headset so I could plug into any camera and listen to the PL conversations [between the director and the camera operators]. Fortunately for them, there was no microphone on my headset. They knew I was dangerous when I sprayed Ina Ray Hutton and her all-girl band with an emergency fire hose during one show. Dad got a good laugh out of that one.

But one event stands out particularly in my mind. It was one night in 1952 when I was awakened and just as quickly my Dad and I were speeding at 90 miles an hour to Tehachapi where a devastating earthquake had virtually destroyed the town. There I was, a wide-eyed six-year-old in the back of John Polich's pickup truck feeding cable out the back as Robin Clark shot camera, and we slowly patrolled the devastated main street sending those live pictures back to Los Angeles. That's what television was all about. I loved every second of it and I loved my dad.

A brilliant scientist and a bold, imaginative entrepreneur, Klaus Landsberg produced more than 3,500 telecasts in his short lifetime and gained a reputation unequaled in the television industry. His enthusiasm for the new medium and his dedication were boundless. Landsberg died of cancer in 1956, at the age of 40.

They Said It Couldn't Be Done

*The Story of the First Live Televising of an Atomic Detonation**

It has been my privilege to be a participant in a recent event that made television history. This was the first live televising of an atomic detonation which was brought to the living rooms of millions of Americans, thanks to the raw courage, physical endurance and technical brilliance of a single individual who, in turn, inspired a great crew of engineers and technicians.

The event took place at a rocky butte on the Nevada Proving Grounds of the Atomic Energy Commission, which newsmen promptly dubbed "News Nob, Nev." Some 200 representatives of all media covered this story on the morning of Tuesday, April 22, 1952, but no other medium had the heartaches and backaches packed into its story as did television . . .

Our story really begins on June 13, 1951, when the AEC and the Department of Defense held a joint news conference in the Pentagon Building in Washington to give out such news as could be released about the atomic tests held that spring at our Pacific Proving Grounds in Eniwetok Atoll in the Marshall Islands.

Newsmen became insistent that they be let in on one of these detonations. They said it was unfair that some members of Congress and of the Armed Services were allowed to see these "shots", as we call them, and then have *their* stories printed, broadcast and televised. The AEC recognized the persuasiveness of this argument . . .

*Excerpted from remarks by Charter Heslep, Chief of the Radio/Visual Information Branch, U.S. Atomic Energy Commission Public Information Service, before the Georgia Radio and Television Institute, University of Georgia at Athens, Friday, May 9, 1952.

Opposite: One of the camera positions on a mountain peak for KTLA's "Operation Big Shot," the first live telecast of an atomic bomb test. The truck had to be fastened down because of the strong winds that whipped through the Nevada desert. Inset: Klaus Landsberg in April of 1952.

[However] we had to be absolutely certain that, in allowing live coverage by all media, the AEC would not expose restricted data to the newsmen and thus run the risk of [classified] information possibly being made available to [an unfriendly] power.

Slowly, step by step, we were able to approach complete coverage. Live television was the hardest problem of all. Actual tests were made with various types of cameras. (We use television extensively in our scientific work, especially for remote control operations in weaponeering.) At one time, TV was out—completely. However, at the distance finally agreed upon—ten to eleven miles from ground zero—and from a study of filming done by all types of cameras set up in the Charleston Mountain Range, some 45-55 miles away, it was decided that live TV would be possible. All this took much time . . .

Running one of these tests is a big electronic operation. The AEC uses many frequencies. One of the requirements was that no frequency used by any medium interfere with the AEC Test Organization. Careful check showed that this could eliminate some 75 percent of all the commercial equipment licensed by the FCC to radio and television.

Then, the Test Organization would have to test fully with all media equipment in operation some days before the detonation. Our scientists remembered that an electric razor once almost delayed a shot. That's how fine we slice the electronics out at the proving grounds. So—and all this before I could call the media—we decided that all equipment would have to be in place and ready for a full "dry run" with the Test Organization by Saturday, April 19th—three days before the scheduled "open shot" set for Tuesday, the 22nd.

Finally, on the afternoon of Friday, March 28th, the green light was flashed. All approvals were in; the President had been notified in Key West. At 4:30 that afternoon I got the four TV networks and one Klaus Landsberg—the hero of our story—on a conference call. Remember, now, this was just twenty-one days before complete installation and "dress rehearsal" would be required.

Why Landsberg? We knew there were three independent stations in Los Angeles, which city regards the Nevada Proving Grounds as its home territory. Landsberg had put cameras on top of Mount Wilson and opened his station, KTLA, at 5:00 a.m. one day in February of 1951 to televise the blob of light visible from that distance.* It was estimated that more than 30,000 Los Angelians got up that morning to see this event. So, playing a hunch, Landsberg was included on the call to the networks.

This was quite agreeable to the networks. In fact, during that conference call, the four nets named Klaus Landsberg as technical director to deal with the telephone company, get prices, and investigate feasibility** . . . We agreed to meet Tuesday, April 1, in Chicago . . .

April 1, 1952

We met practically all day Tuesday. The phone company was still hemming and hawing but had said it would require from ten to twelve relays and cost between $60,000 and $70,000 for their end of the work. Since the AEC had turned down a request for sponsorship, this began to look like a lot of money. The networks were hesitant. By the end of Tuesday, April 1—just eighteen days before the test deadline—it was pretty much up to Landsberg . . .

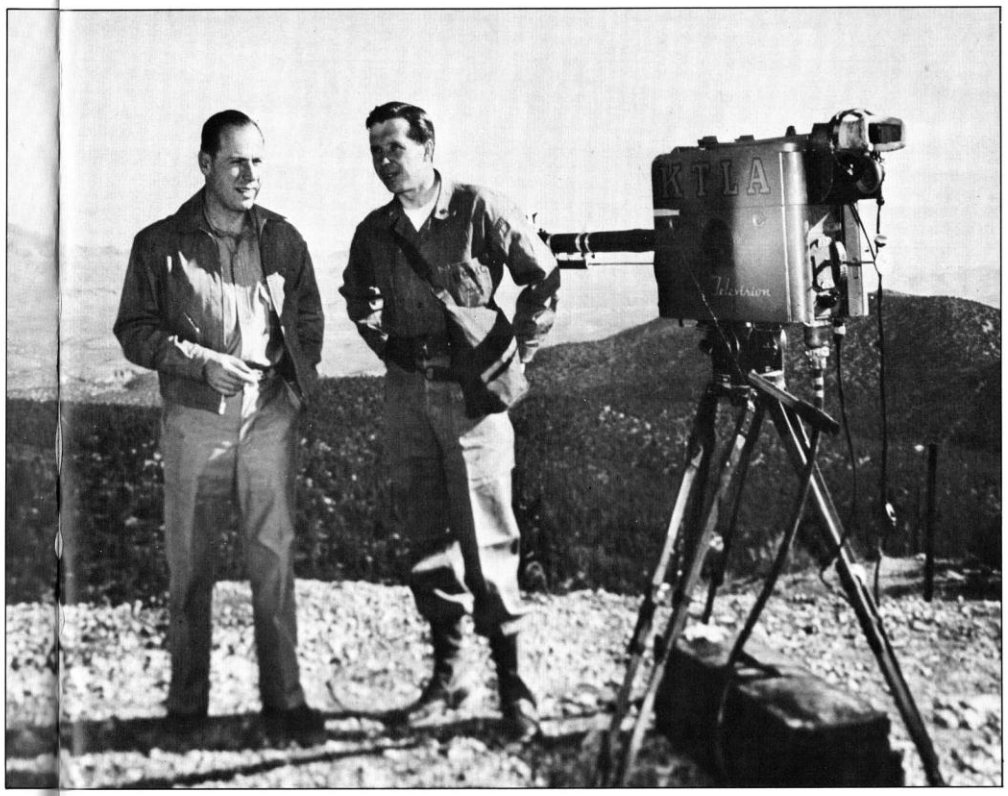
April 4

I took a train for Las Vegas and next heard from [Landsberg] on Friday, April 4. The telephone company had definitely said no. In fact, their experts and some from the television industry had said the job—setting up the 250-to-275-mile relay—just could not be done in the sixteen days remaining before the test deadline . . .

Landsberg had put the gamble up to his boss, Paul Raibourn. If they failed to make the grade, it might cost KTLA up to $40,000 because no one would share the expense unless Landsberg got a picture through. But Raibourn had faith in his man. He said, "Go ahead and try it."

The 3,000 people at Camp Mercury—scientists, military people, technicians—and all the rest quickly took an avid interest. We ate at a common mess hall and cafeteria—no private eating places for any brass at Camp Mercury—and I would be beseiged at every meal for the latest news on TV [coverage]. "Is he going to make it?" soon was the query on many lips.

Friday night, April 4, Klaus reported his first start. He had found a spot on San Antonio Mountain above Wrightwood, Cali-



Announcer Grant Holcomb interviews Klaus Landsberg during the coast-to-coast program from News Nob.

fornia, with a cabin handy. It took snowshoes to reach the place and the snow pack was some eight feet, but he had put up his parabola—the big dish—and hauled up the rest of the equipment, and was in contact with Mount Wilson.

April 5

Landsberg turned up at the Site, as we call the proving grounds, on Saturday afternoon, April 5. He was stumped for his next relay. The maps showed that if he could get above 6,500 feet, he could try a daring thing, something never before done in TV. He could span the California desert country with a single 140-mile relay. The books said this was not feasible. Equipment was guaranteed to boost a signal only 40 miles. Well, that Saturday we picked out a location on News Nob for his mobile unit and for his initial relay, and sited some locations for this first big jump, from a spot that we call Control Point—the nerve center of all weapon testing—to a 9,000-foot peak on Spring Mountain in the Charleston Range. This was going to be tricky. KTLA had only one frequency it could use, 7000. The beam had to go through two small "saddles," one of them only 150 feet wide. But this didn't seem to worry Landsberg. What he needed on that date, just fourteen days before testing, was the northern end of that 140-mile relay.

April 6

I shall never forget Sunday, April 6. We took a heavy power truck and drove 285 miles across Clarke Mountain—elevation 10,000 feet—looking for a shelf on that mountain where we might put a relay. We were 60 miles below Las Vegas. Riding in this truck was like being in the cockpit of an old DC-3. Our ears rang for an hour after our 12-mile search. And it was fruitless. [That night] we did not have a location. I was to try aerial reconnaissance in a liaison plane or helicopter on Monday, but 80-mile winds "scrubbed it out," as they say in the airport operation rooms.

Landsberg took his big black Chrysler and drove around mountain after mountain. At his side was an amazing, durable 55-year-old man, Raymond "Pappy" Moore, the chief engineer of KTLA. I was out of touch with them for two days and wondering if they had given up the whole thing as a bad dream.

April 9

Then he called on Wednesday, April 9. It was now only nine days before test hour. He had found a shelf on an unnamed mountain. It could only be reached by helicopter; it was 6,000 feet up. He had hooked up with the U.S. Marines at El Torro base in California. They had two big Sikorsky whirleys and, although they had never been higher than 5,000 feet, the Marine general in charge was willing to take the chance . . .

KTLA trucked its equipment to Valley Well, a tiny mining settlement at the base of Clarke Mountain, where the Marines set up a temporary helicopter base. The huge Sikorsky HRS-1 whirleys landed 12,000 pounds of equipment, food, gasoline and supplies—six tons—plus four men, including Landsberg. The men wore parachutes. The big eight-foot dish could not be gotten into a 'copter and had to be tied on with rope . . . Great credit goes to the four pilots who alternated on the trips. The delicate receiving and transmitting gear was deposited in good condition on the top of Mountain X, as we called it—it wasn't shown on the maps.

April 11

Landsberg called me jubilantly on the night of April 11 to tell the story of the success of the Marines and to announce that he had a signal on his 140-mile jump from Mountain X to Mt. San Antonio, although it was not yet strong enough to carry a picture. He also was able to use powerful Motorola walkie-talkie equipment and talk between the two points.

April 12

Landsberg worked all night on Mountain X, got his signal up to strength, and then it faded out shortly after sunrise, about 7:30 a.m. . . .

April 15

No word on Sunday or Monday, but on Tuesday night, April 15—just three full days before testing time—Klaus had solved his technical troubles. He was ready to line up the Spring Mountain site with a relay he had put on Stone Mountain, just 18 miles from Las Vegas. The boys on Stone Mountain were to start flashing a light five times a minute at 10:00 p.m. and we were to pick it out from the 9,000-foot perch on Spring Mountain, 50 miles distant.

I joined him Tuesday night. There was a beautiful starlit sky above and a clear moon lighting up the terrain for a hundred miles or more. We could see every light in Las Vegas—even pick up the clubs and hotels and all the lights at Nellis Air Force Base, northeast of Vegas. We could spot lonely ranch houses. But in all those tens of thousands of lights, *no light from Stone Mountain.*

Reprinted by permission of the *Sacramento Bee*, 1952

A ranger with us figured out the answer. A ridge, not shown on the map, was blocking line-of-sight. And only three days remaining to complete the relay. I was praying for a postponement. But the second shot had gone off on schedule and the "open" shot was on the books for April 22, with that all-important test now set for early Sunday morning, the 20th. This still meant that the TV relay had to be working by Saturday . . .

April 18

Landsberg called me Friday morning, two days before the "frequency rehearsal", to say he had found a "hole" in the forbidding 11,000-foot Charleston range, got line-of-sight from the 9,000-foot peak in this range to Mountain X and thus cut out two relays. He was now planning to set up at Las Vegas for a build-up show on Monday night and had started a mobile unit and two trucks to the Site.

They arrived late Friday but ran into trouble with that narrow 150-foot saddle. They worked all Friday night.

April 19

Saturday morning, I worked with them. They couldn't use the Motorola walkie-talkie because the frequency was barred. So I acted as a human relay, sitting in the radio room of the AEC control building and listening via a headset to numbers received over the AEC radiophone and speaking them into a little walkie-talkie that covered the three-tenths of a mile to where Landsberg was trying to get his last relay in tune with Spring Mountain. Other weary but still enthusiastic engineers were hooking up the mobile unit. We had put a 60-kilowatt generator in to give power and put a 50-kw. beside it as a spare . . .

We warned Landsberg repeatedly about the shock wave. His last relay was on top of a truck perched precariously on a concrete apron outside of a building where we decontaminate vehicles used by the radiation monitors.

So Landsberg placed two cameras on the Spring Mountain peak in the Charleston Range with orders—and these proved to be all-important—to feed the relay whenever there was no signal from the proving grounds. This was a precaution against the shock wave from the atomic blast putting his parabolas—the dishes—on the Site out of line.

The telephone lines (land lines—cue and voice circuits) from News Nob to Los Angeles were cut in, and by 6:00 p.m. KTLA was sending through a picture all the way to News Nob. Landsberg was ready (he thought) for the big test the next morning when all the AEC electronic gear would be revved up. I was holding my breath until 10:30 Sunday morning. The test was to run from 9:30 to 10:30 a.m.

But within three hours three things happened. A sandstorm came up on the Site, the worst while I was there. A blizzard swept in over Spring Mountain. It began snowing heavily at Wrightwood, California. By 10:00 p.m., the entire relay system was useless. It meant another night of patient lining-up the dishes, or "calling the numbers." (This refers to signal strength measured in microamperes.)

Well, the blizzard subsided and they got the big antenna on Spring Mountain lined up. The boys on San Antonio Mountain shovelled off a foot of snow and got going again.

April 20

By 5:00 a.m. the shaky relay was

operating and the picture was good. The weary men dropped almost in their tracks for a few hours' sleep. I arrived at 8:30 a.m. and set up communications with Dr. Jack Clark at the Control Center. Of course, it was equally important to Landsberg that the flock of AEC high and ultra-high frequencies did not mess up *his* picture. At 9:30 a.m. Jack Clark phoned down to News Nob: "Here we go." The next hour seemed like a day. The silence was deafening, although I knew that hundreds of radio waves were bouncing around in all directions and on a hundred frequencies.

Finally, at 10:35 a.m. came Jack Clark's laconic verdict: "OK on television." . . .

Immediately after ordering [Landsberg's] engineers to stand by and one to stay awake to keep the relay in operation, we went into Las Vegas to plan the programs. The Los Angeles pool had asked for an hour show from Las Vegas on Monday night. The last KTLA mobile unit left Los Angeles for Las Vegas. I suspect that by now KTLA was being run with a telephone operator and an office boy. The second mobile unit broke down and did not reach Las Vegas until 6:00 p.m.

April 21

Monday night, at the El Cortes Hotel, AEC headquarters, a completely unrehearsed 60-minute show kicked off on the nose at 10:00 p.m. Pacific Time. This first live telecast out of Nevada used the longest single relay—140 miles to be exact—ever attempted thus far in television. Los Angeles raved that the pictures were almost studio quality. We ran in all the AEC, Civil Defense, and Department of Defense brass, and then brought in Vaughn Monroe, Tony Martin, and some other show celebs who were playing Las Vegas that week. I do not know how it ended, for I had to get back to Camp Mercury, 70 miles away, to be ready for Shot Day, and the first bus of cameramen and still photographers was due to arrive at 5:45 a.m.

April 22

I had gotten into my barracks and was sound asleep when one of the AEC Security Inspectors was flashing a light in my face. I thought I had taken care of all the necessary passes. But on Shot Day, special orders are in effect at the second gate, the one opening directly to Frenchman's Flat, beyond which is Yucca Flat.

Landsberg and his entire crew, who were to attempt the telecast, were blocked there. Their passes weren't good until 7:00 a.m. It was 1:15 a.m. I put a topcoat over my pajamas, raced the government Ford at what I fear may have been an unauthorized speed for the intervening five miles, and personally vouched for the nine tired men, some of them growing respectable beards by now.

Finally came the zero hour. KTLA started feeding pictures at 8:45 a.m. to Los Angeles. I do not know exactly when the nets started taking the feed. The shot was set for 9:30 a.m. I have been told that the picture started feeding to the coaxial cable at 9:00 a.m. Things were going fine.

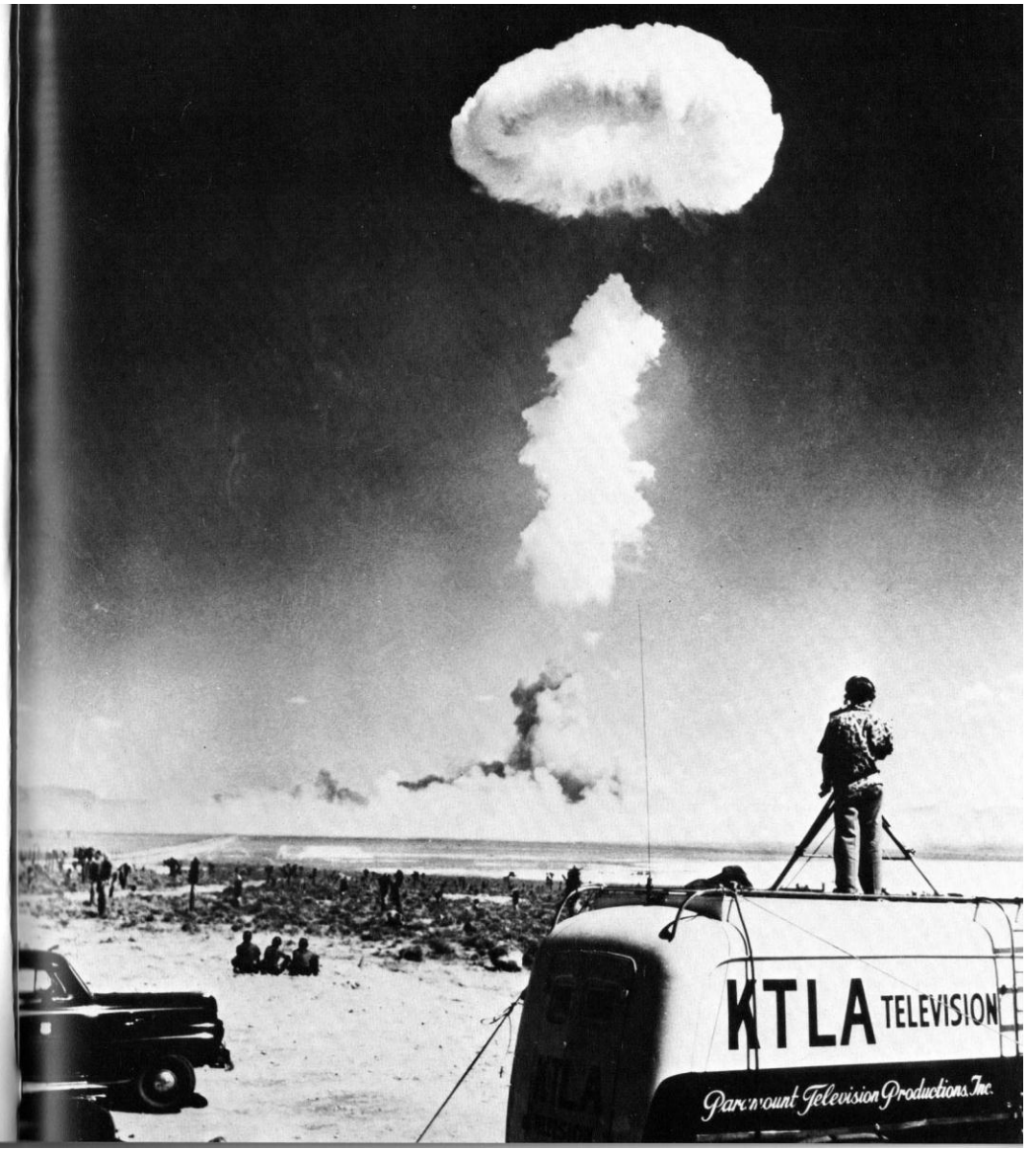
Then came a moment I have not been able to fix exactly. Best information now is that it was about 9:15 a.m. Remember that Landsberg's communication with his vital Spring Mountain relay went *silent* at that moment as per orders. But his instructions to his cameras on Spring Mountain were to feed the picture at any time there was no feed from the Site observation point, News Nob.

Well, the *AEC* power failed! When the news was relayed to me, I felt an awful sick feeling in the stomach. I couldn't leave my communications post, for I was operating the loudspeaker for all the 200 newsmen and 100 civil defense and other invited guests. I do not know how long the power was off. I do know that the power failure led to rumors that there had been a general failure and that the test might be delayed. I corrected this over the loudspeaker. I do know that the power for TV was off long enough for the delicate tubes and other apparatus to cool off. And that Landsberg went to work frantically to get back on the air from News Nob. His cameras on Spring Mountain caught the initial fireball. Seconds after the burst, which was on the nose at 9:30, he was sending pictures from News Nob.

It was a great achievement. It made television history. It was a miracle that it happened at all.

**Mount Wilson stands high above Los Angeles, and it was from that vantage point that the undauntable Landsberg was able to capture a dim image of this earlier test. There were sixteen such atomic tests before the media were officially allowed to cover one.*

***Their hope had been to send the television signal over the telephone lines, certainly the best way to send over long distances in those pre-satellite days. But there were no television stations in Nevada to hook up with telephone lines. The only alternative was a line-of-sight relay system, which is what Landsberg was finally forced to create.*



From a 1985 Museum of Broadcasting Book