

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received JUN 17 1986

date entered

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic WFIL Studio

and or common WHYI Studio

2. Location

street & number 4548 Market Street

not for publication

city, town Philadelphia

N/A vicinity of

state Pennsylvania

code 042

county Philadelphia

code 101

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	N/A in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name WHYI, Inc.

street & number Independence Mall West

city, town Philadelphia

N/A vicinity of

state Pennsylvania 19106

5. Location of Legal Description

courthouse, registry of deeds, etc. City Hall, Registry of Deeds

street & number N/A

city, town Philadelphia

state Pennsylvania 19107

6. Representation in Existing Surveys

title N/A

has this property been determined eligible? yes no

date N/A

federal state county local

depository for survey records N/A

city, town

N/A

state

N/A

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <i>N/A</i>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The WFIL Studio, located in West Philadelphia at 4548 Market Street, is a two-story brick and cinderblock, steel-frame structure constructed in two building phases. The original structure, with an art deco inspired streamlined facade, was begun in 1947 and completed in 1948; the western portion of the building was added in 1952. Recognized nationally at the time it was completed in 1948 as one of the first buildings constructed specifically for television, WFIL became a model for television station design in the early years of the medium, with special attention given to the interior arrangement of technical, production and administrative functions. The growth of television in the early 1950s and the 1952 consolidation of WFIL's television and radio operations in one location resulted in a second building phase which included two studios as well as increased technical and administrative areas in a rectangular addition to the west of the 1947-48 building. At this time the first story windows and west entrance on the north (Market St.) facade of the 1947-48 building were bricked-in and a second-story area was added at the east end of the 1947-48 structure. By 1952, the building appeared as it does today from Market Street.

The original studio was built as a contiguous structure to the Philadelphia Arena, a 9,000-seat 49,500 sq. ft. sports arena constructed in 1920 and, at the time of the studio construction, owned by Triangle Publications which also owned WFIL; the arena was demolished in 1983 following a fire. The studio shared a party wall with the arena and television equipment was connected directly into the stadium to allow easy coverage of major professional sporting events, a primary source of WFIL's early programming. In addition to its original proximity to the Philadelphia Arena, the studio is located along a principal east-west transportation artery in Philadelphia, the Frankford-Market subway and elevated line; the line is above ground in this section of the city and provides a physical barrier bisecting Market Street along the east-west axis. The neighborhood surrounding the studio on the south side of Market St. is characterized by two- and three-story early-twentieth-century commercial and residential structures. The character of the surrounding area, although economically depressed and somewhat physically deteriorated, retains substantial integrity from the period of significance, 1947-1963, with the exception of the loss of the arena and the addition of a quonset-type warehouse to the south of the studio.

Both the 1947 and 1952 sections of the building are of steel frame construction with a poured concrete foundation and brick and cinderblock partitions and cladding. The roof is flat with a parapet on the 1947-48 section, concrete coping throughout and copper flashing on the 1952 section; a penthouse area on the 1952 addition provides HVAC ventilation and access to the roof. A satellite dish was added to the roof of the 1947-48 building after the period of significance.

The principal cladding material on the main facade (north) is buff-colored brick in a modified Flemish/running bond with six rows of stretchers to one row of alternating stretchers and headers; the brick has been painted on the first story. The principal cladding material on the secondary facades is cinderblock. The main entrance is at the east end of the north facade and is articulated with a stainless steel, streamlined, hooded entrance porch supported by an exposed steel post. The recessed metal band on the curved hood served originally as a marquis with "WFIL TELEVISION" in bold metal letters. The entrance door is a single metal-frame glass door with a fixed glass transom and sidelights; an early drawing of the facade that appeared in Broadcast News (Littlejohn, 1948, p.58) indicates that the entrance originally had double glass doors and no sidelights. To the west of the entrance is a vertical cast-stone-panelled tower-form with a vertical band of textured glass lights. A second Market St. entrance

(See continuation sheet)

8. Significance

Period	Areas of Significance—Check and justify below					
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion		
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science		
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
<input type="checkbox"/> 1600–1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/		
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input checked="" type="checkbox"/> music	<input type="checkbox"/> humanitarian		
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input checked="" type="checkbox"/> 1900–	<input checked="" type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

Specific dates 1947–1948, 1952 **Builder/Architect** Savery, Scheetz & Gilmour (1947–48); Abraham Levy (1952)

Statement of Significance (in one paragraph)

The WFIL Studio, constructed in 1947–48 with a major addition in 1952 is notable as one of the first buildings in the United States designed specifically for television broadcasting and as the site of the early years of American Bandstand, a major force in the development and dispersal of rock and roll music and television's longest running musical variety program. The original structure, begun in 1947 and completed in 1948, was a model for television station design in the late 1940s and early 1950s, the early years of the medium. To consolidate their television and radio operations in one location, WFIL expanded the original building with a major addition in 1952, the year that a local record and dance program called Bandstand began televising from the station's newly completed studio B. The local popularity of the program was so great that in 1957, the year after Dick Clark became the host, the program joined the national ABC network as American Bandstand. The show had an immediate, overwhelming and sustained impact on the future of rock and roll music, which was just beginning in the mid-1950s, and on the popular culture of the baby boom generation, millions of whom spent hours each weekday afternoon watching teenagers dance on the small screen. Although less than 50 years old, the building can be judged exceptionally significant in the history of communications because it is one of only a few early television broadcast facilities that occupied a building newly designed specifically for that purpose; the extraordinary impact of American Bandstand on the development of popular music and on popular culture, especially during the program's years in Philadelphia, also confers an exceptional importance on the site for its association with the program's early and most influential years, 1952–1963.

The development of television as a mass commercial medium, delayed during World War II, began to move ahead rapidly in the late 1940s and early 1950s. In September 1947, when WFIL began broadcasting, the station was one of only a handful of stations operating in the United States. By 1948, the year the building at 4548 Market St. was completed, only 37 stations were on the air; but by 1949 the number had risen to 59, with over 300 license applications pending with the FCC. Although WCAU was the first operating station in Philadelphia, WFIL was the first in the city and very possibly the first nationally to occupy a building designed especially to house television broadcasting. The trade and architectural literature of the late 1940s and early 1950s cites the high cost of television equipment as the major reason for the paucity of new construction. Most stations chose to convert existing radio stations or renovate other existing space rather than spend money on new construction. WFIL, however, did both. Walter Annenberg and his company, Triangle Publications, were building a media empire and owned the Philadelphia Inquirer newspaper, WFIL and the Philadelphia Arena, a professional sports stadium built in 1920 in West Philadelphia. The concept for the new television station was based heavily on sports broadcasting, and Annenberg constructed his new studio next to the source of a major element in the station's programming. He selected the prominent Philadelphia architectural firm of Savery, Scheetz and Gilmour, successors to the firm of Addison Hutton, founded in 1870, to design a highly functional structure to accommodate then current and anticipated needs of the new medium. The building and the equipment were all state-of-the-art and were described as such in trade and professional literature of the period. The building was featured in Architectural Record's building types study

(See continuation sheet)

9. Major Bibliographical References

See attached continuation sheet

10. Geographical Data

Acreeage of nominated property .97 acres

Quadrangle name Philadelphia

Quadrangle scale 1:24,000

UTM References

A

1	8	4	8	1	8	0	0	4	4	2	2	9	0	0
Zone				Easting				Northing						

B

Zone				Easting				Northing						

C

Zone				Easting				Northing						

D

Zone				Easting				Northing						

E

Zone				Easting				Northing						

F

Zone				Easting				Northing						

G

Zone				Easting				Northing						

H

Zone				Easting				Northing						

Verbal boundary description and justification

Beginning at a point on the south side of Market Street, 294' 3 5/8" west of the intersection of the south side of Market Street with the east side of 45th Street, then running south at an angle of 90 degrees to Market Street and parallel to (See continuation sheet)

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Susan Shearer, consultant

organization N/A

date February, 1986

street & number 3900 Connecticut Ave. N.W. #202-F

telephone 202-966-8912

city or town Washington

state D.C. 20008

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title Dr. Larry E. Tise, State Historic Preservation Officer

date 6/4/86

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I hereby certify that this property is included in the National Register

date 7/28/86

Keeper of the National Register

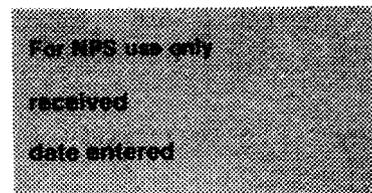
Attest:

date

Chief of Registration

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is located in the 1952 addition; this double door was the entrance used by the teenage audience of American Bandstand. First-story windows and a second entrance to the 1947-48 structure were bricked-in at the time of the 1952 addition. Openings on the second story of the 1947-48 structure are unaltered and include three four-horizontal-light windows to the west of the cast-stone tower-form. A 1952 second-story addition above the entrance at the east end of the 1947-48 structure contains a paired four-horizontal-light window. Other details on the 1947-48 Market St. facade include a string course of brick soldiers that continues the line of the main entrance lintel; a second course of brick soldiers forms a continuous lintel above the original second-story windows. The second story of the 1952 addition has a band of ten three-horizontal-light windows in the extreme upper east corner of the Market St. facade; east and west corners of the 1952 addition are articulated with cast stone panels angled outward from the foundation to the cornice. West and south facades provide service entrances to the production areas of the 1952 addition. The west facade has two entrances above grade at the north and south ends, also an exterior cinder block chimney and an exterior brick ventilation tower. The east wall is the former party wall with the Philadelphia Arena; the first story entrance that led from the studio to the arena has been sealed; a central window area is visible on the second story. The rear (south) facade has one entrance, at grade, leading directly into studio B. A 1972, 1500 sq. ft. quonset-type warehouse is located on the south side of the building. To the south of the building is an open area extending south to Ludlow St., part of which is fenced as a secured parking lot.

The interior of the building contains offices on both floors along the north side of the 1947-48 structure and the 1952 addition. The three production areas - studios A, B, and C - are each two stories in height; studio A is located in the 1947-48 structure, studios B and C in the 1952 addition. The largest, studio B, with 3100 sq. ft. was the site of American Bandstand. Studio A has 1900 sq. ft. and studio C 700 sq. ft. Administrative and technical areas were modified over the years as production, equipment and personnel needs changed. Changes have, however, been primarily cosmetic rather than structural; the spaces of the original plan were such that they adapted easily to changing needs without structural modifications. A substantial amount of original fabric of the interior is still visible including cinderblock walls and linoleum flooring. Reinforced concrete floors were used throughout the structure. Control room areas and sponsors booths open into the studios through glass windows. Because the studios are two stories in height, these functions were separated onto two levels with the control room on the first floor opening directly into the studio and the sponsors room above. Some original iron pipe lighting grids and original lighting fixtures remain on the ceilings of the studios; miscellaneous control panels, some dating from the early years of television, are still in the building and conduits for original cables and other wiring are visible along the lower wall area in many of the rooms. The 1952 addition has a basement level with 6000 sq. ft. of additional technical and administrative areas and building systems. With minor, reversible modifications, the interior of the building retains substantial integrity from the period 1947-1963.

The immediate neighborhood in which the studio is located has had no new construction since the period of significance (1947-63), with most of the surrounding structures being two- and three-story early-twentieth-century commercial and residential buildings. Of special interest on the southeast corner of Market and Farragut Streets, a block to the west of the studio, is a three-story brick structure with colonial revival detailing

(See next continuation sheet)

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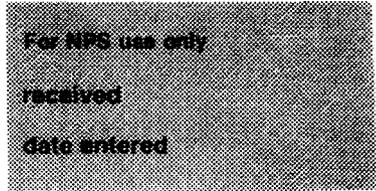
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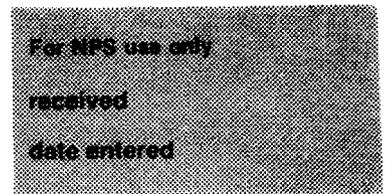
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that housed a drugstore on the first floor in the 1950s and early 1960s run by Simon Singer, known as "Pop" Singer to the American Bandstand audience. The Singer drugstore was a gathering place for the program's local teenage "regulars" and WFIL personnel, including Dick Clark. The building now houses a mechanical contracting firm. Bordering the WFIL Studio on the north and providing a physical barrier dividing Market Street along its east-west axis is the Frankford-Market elevated line which was in place during the period of significance. The area around the WFIL Studio, although physically somewhat deteriorated, retains substantial integrity from the era of early television and the heyday of American Bandstand, with the exception of the loss of the Philadelphia Arena. The studio is currently for sale, posing a possible threat of alteration or demolition by a new owner.

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on radio and television buildings published in June 1949; the article included the plan and photographs of interior technical and production areas, evidence of the building's architectural importance as an early, if not the earliest, example of a type. All other newly constructed stations in the article were built later than WFIL, and a survey of broadcast industry literature of the period did not identify any new stations built earlier than WFIL. The WFIL Studio was also used to illustrate the 1954 TV Stations: A Guide for Architects, Engineers and Management, a primer used to develop plans for many of the stations constructed during the mid-1950s and later. Indeed, many of the general considerations of site selection and even interior space planning are relevant to the design of stations today.

In 1952, an 11,300 sq. ft. addition was made to the 1947-48 building. This addition made it possible for WFIL to consolidate all broadcast activities in one location and the radio operations were moved to 4548 Market Street from their previous location in the Widener Building in Center City. Designed by Abraham Levy, a Philadelphia architect in active practice from 1920 through the 1960s, the addition, like the original building, exemplifies a highly functional design to accommodate the increased production activity at the station. The addition included the 3100 sq. ft. studio B, the largest of the three studios in the building and the site of the production of American Bandstand. In addition to being one of relatively few early television stations constructed specifically for the new medium, the building remains largely intact from this last building phase (1952) for WFIL at the 46th and Market St. location. The structure served as the station's headquarters until 1963 when a new facility was constructed at City Line Avenue and the Market St. building was transferred to Philadelphia's public broadcasting station which used the studio until 1980. WFIL television was sold to Capitol Cities in 1972, at which time the ABC network affiliate became WPVI.

On October 13, 1952, the same year that WFIL consolidated operations at 4548 Market St., Bob Horn, a popular local disk jockey began broadcasting a program from studio B called Bandstand, recognized as the first record and dance party program on television. The program combined recorded music, dancing teenagers, studio and viewer contests, celebrity guests and a simple set of bleachers and a podium. Dick Clark became the program's host in 1956 and, because of the show's immense local popularity, convinced ABC network executives to give it a trial nationally. On August 5, 1957 Bandstand became American Bandstand when it was broadcast live nationwide for the first time. The show was an immediate success with an initial viewing audience of 20 million and weekly fan mail in excess of 15,000 letters. Within one year these figures had doubled and Dick Clark had a Saturday night rock and roll show in addition to the weekday American Bandstand. From 1957 until 1963, when WFIL moved to its new location and moved the show to a once-a-week Saturday time slot, the program was seen each weekday afternoon by millions of viewers. In early 1964 the show moved to California. Bandstand has been televised continuously for more than a third of a century and is recognized as the most enduring, the most copied, and, especially during its years in Philadelphia, as the most popular and influential musical variety program in the history of American television. American Bandstand is a cultural institution of exceptional importance in the development of rock and roll music which was just beginning when the show began to be televised in Philadelphia; the show has been equally important in popularizing new dances, and in determining the fads and fashions of the baby boom generation - a group whose enormous impact on our society is now being studied and interpreted.

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Rock and roll, or rock'n'roll, was a term made popular by the disk jockey Alan Freed and was used to describe the music developing in the mid-1950s that combined elements of rhythm and blues and country music. But it was Dick Clark and American Bandstand that brought rock and roll into millions of American homes and made it acceptable. Freed and his often violent concerts were frightening to many adults, and rock and roll was routinely denounced in the 1950s for the negative impact it was having on the country's youth. American Bandstand countered that image and made rock and roll acceptable; and it did so by cutting across regional, social and ethnic boundaries to affect the entire nation's appreciation and acceptance of the new musical form. Philadelphia in the 1950s and early 1960s was a major force in the American record industry and the music business with powerful disk jockeys, record companies and major recording artists. Disk jockeys across the country watched what was promoted in Philadelphia to determine the music they would play; Dick Clark became the most influential of these disk jockeys with the success of American Bandstand and its status as the only national television outlet solely devoted to rock and roll music in the late 1950s. In subsequent decades the show has continued to be the preeminent network variety program to feature and promote rock music. Numerous local and national copies have attempted to emulate the successful format of American Bandstand, but none has achieved the popularity nor the longevity of the original.

Virtually all of the major rock recording artists have appeared on the show with the exceptions of Elvis Presley, the Beatles and the Rolling Stones. Many artists made their network debuts on the show including rock legends ranging from Buddy Holly and the Supremes to Cyndi Lauper and Stevie Wonder. The year-by-year charts of the top 100 songs and their performances on American Bandstand, compiled for The History of American Bandstand (Michael Shore with Dick Clark, 1985) attest to the number and range of performers who have appeared on the show during its more than 33 year history. The importance and influence nationally of American Bandstand during its years at the WFIL studio is documented in contemporary popular and entertainment press. Time, Newsweek, Life, Look, Billboard, Variety, and TV Guide all chronicled the effects of the show in promoting rock and roll music and teen-oriented culture. The show launched and made the careers of singers and teen idols like Fabian, Frankie Avalon and Bobby Rydell, who have had an enormously successful, national revival tour in 1985. American Bandstand is the source of the often-used phrase, "I give it a (fill in a score), it has a good beat and you can dance to it." Rock historians may disagree about the kind of effect American Bandstand had on the development of rock music, some accusing it of producing "schlock rock"; but none dispute the tremendous extent of that influence especially during the Philadelphia period.

American Bandstand's extraordinary significance, however, goes beyond the music. As one rock historian describes it, "American Bandstand was the cement of a generation, setting its dress, dances, pop heroes, and modes of behavior" (Arnold Shaw, p.175). The show, seen daily by millions of viewers across the country, made national celebrities of a group of high school students from Philadelphia. Viewers copied hair styles and clothing of the "regulars", established fan clubs for them, mimicked their latest dance steps, and followed their social and dating activities. Teen-oriented publications of the period such as Sixteen, Photoplay and Teen Screen regularly featured articles and often carried contests associated with the "regulars". The WFIL Studio and Pop Singer's drugstore on the nearby corner of Farragut and Market Streets were the daily

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afterschool destination of these Philadelphia teenagers who had become national media idols; both the studio and drugstore were also the destination of hundreds of fans who came from all across the country to be on the show and meet their idols.

The first Bandstand era ended in 1963 when WFIL moved to a new location on City Line Avenue and the show was reduced to once-a-week. In early 1964 the show moved to California where it has continued to broadcast weekly and has continued to feature the major performers in rock music and highlight a group of dancing teenagers. The move from a daily to a weekly schedule effectively eliminated the prominence of the "regulars", but the show has maintained its appeal by adhering to the simple formula that originally made it such a success. The only real alterations have been changes in the set made periodically over the years. The show continues, and the popularity of the weekly show and the enormous national television viewer response to the reunion specials that are broadcast every few years attest to the important place of the show in our culture that was established during the years at the WFIL Studio in West Philadelphia.

The WFIL Studio, although less than 50 years old, has a place of exceptional importance in the 20th century history of the United States for being a virtually intact example of the earliest type of new construction for television station use, no others of which have been documented to be as early. In addition to its importance in the early history of the medium of television, the building, as the site of American Bandstand from 1957-1963, played a major national role in the history of rock music and had an enormous impact on the cultural development of the baby-boom generation. American Bandstand, under the guidance of its host Dick Clark, "altered the face of the American music establishment" (Peter Berry, p.26). The continued recognition of the show's significance is evidenced by a recent exhibit of the original podium in the Smithsonian Institution's National Museum of American History. The WFIL Studio at 46th and Market Streets is a national landmark of both television and rock music's earliest era.

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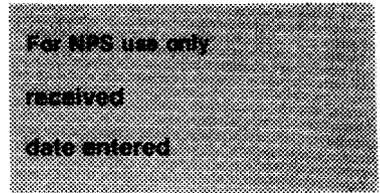
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- Berry, Peter E. "...And the Hits Just Keep on Comin'". (N.Y.: Syracuse University Press, 1977) pp. 25-26.
- Braun, D. Duane. Toward a Theory of Popular Culture: The Sociology and History of American Music, 1920-1968. (Ann Arbor, Mich.: Ann Arbor Publications, 1969) Chapter 7, "The Birth of Rock and Roll, or, Growing up Absurd?".
- Busnar, Gene. It's Rock'n'Roll. (N.Y.: Wanderer Books, 1979).
- Castleman, Harry and Walter J. Podrazik. Watching TV: Four Decades of American Television. (N.Y.: McGraw-Hill, 1982) pp. 121-122.
- Clark, Dick and Richard Robinson. Rock, Roll & Remember. (N.Y.: Popular Library, 1976).
- Duschinsky, Walter J. TV Stations: A Guide for Architects, Engineers and Management. (N.Y.: Reinhold Publishing, 1954).
- Essoe, Gabe. The Book of TV Lists. (Westport, Conn.: Arlington House, 1981) pp. 132-3.
- Facts About TV Record and Dance Programs: An Analysis of Television's Highest-Rated Programs for Teen-agers and Young Adults. (N.Y.: Billboard Publishing Co., 1960).
- Gillett, Charlie. The Sound of the City: The Rise of Rock and Roll. (N.Y.: Pantheon Books, 1970, 1983) pp. 207-9.
- Hopkins, Jerry. The Rock Story. (N.Y.: New American Library, 1970) Chapter 3, "The Other Philadelphia Story."
- Jones, Langdon. Great Expectations: America and the Baby Boom Generation. (N.Y.: Ballantine Books, 1980) pp.73-74.
- Nite, Norm. Rock On: the Illustrated Encyclopedia of Rock n'Roll, the Solid Gold Years. (N.Y.: Harper and Row, 1974, 1982).
- The Rolling Stone Illustrated History of Rock & Roll. Jim Miller, ed. (N.Y.: Random House/Rolling Stone Press, 1976, 1980).
- Shaw, Arnold. The Rockin' '50s: The Decade That Transformed the Pop Music Scene. (N.Y.: Hawthorn Books, 1974) pp. 175-179.
- Shore, Michael with Dick Clark. The History of American Bandstand. (N.Y.: Ballantine Books, 1985).
- This Fabulous Century. Vol. 6: 1950-60. (N.Y.: Time-Life Books, 1970) p. 149.

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Selected articles

Broadcasting. September 8, 1947, p. 73.

"Challenging the Giants." Newsweek, vol. 50. December 23, 1957, p. 70.

"Dick Clark - New Rage of the Teenagers." New York Times, vol. 107. March 16, 1958,
Section 2, p. 13.

"Drive, Talent, Hits, Clark Help Make Philly the Hottest." Billboard. vol. 70. March 10,
1958, p.4+.

Littlejohn, Louis E. "WFIL's TV Studios." Broadcast News, no. 51. Oct. 1948, pp. 58-65.

New Yorker, vol. 34. Nov. 29, 1958, pp 91-2+.

"Newest Music for a New Generation: Rock'n'Roll Rolls On'n'On." Life, vol. 45.
December 22, 1958, pp. 37-43.

Philadelphia Inquirer. Jan. 19, 1965, pp.33, 35.

_____. Dec. 15, 1963. Today section, pp. 8-11.

"Radio and Television Buildings: Architectural Record's Building Types Study No. 150."
Architectural Record, vol. 105. June 1949, pp. 120-141.

"TV Bandstand: Teenagers' Favorite." Look, vol. 22. May 13, 1958, pp. 69-72.

TV Guide. September 28, 1957, pp. 12-13.

October 19, 1957, pp. 22-23.

May 24, 1958, pp. 8-11.

October 4, 1958, pp. 12-14.

August 29, 1959, pp. 20-23.

October 3, 1959, p. 5.

September 10, 1960, pp. 8-11.

February 14, 1970, pp. 43-48.

June 16, 1973, pp. 18-22.

December 30, 1978, pp. 18-22.

"Tall, That's All." Time, vol. 71. April 14, 1958, p. 64.

Brochures, unpublished material

Auction brochure for the Philadelphia Arena. Traiman Auction Company, 1965.

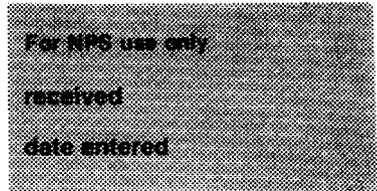
Building permit file for 4530 Market St. (Municipal Services, Licenses and Inspections,
Philadelphia)

(See continuation sheet)

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

WFIL Studio, Philadelphia County



Continuation sheet

Item number 9

Page 3

Photographic material. (Philadelphia City Archives, City Hall Annex, Philadelphia).

Promotional fact sheet on WFIL Studio prepared for potential buyers; plans of studio.
(WHYY, Inc., Philadelphia)

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

WFIL Studio, Philadelphia County

Continuation sheet

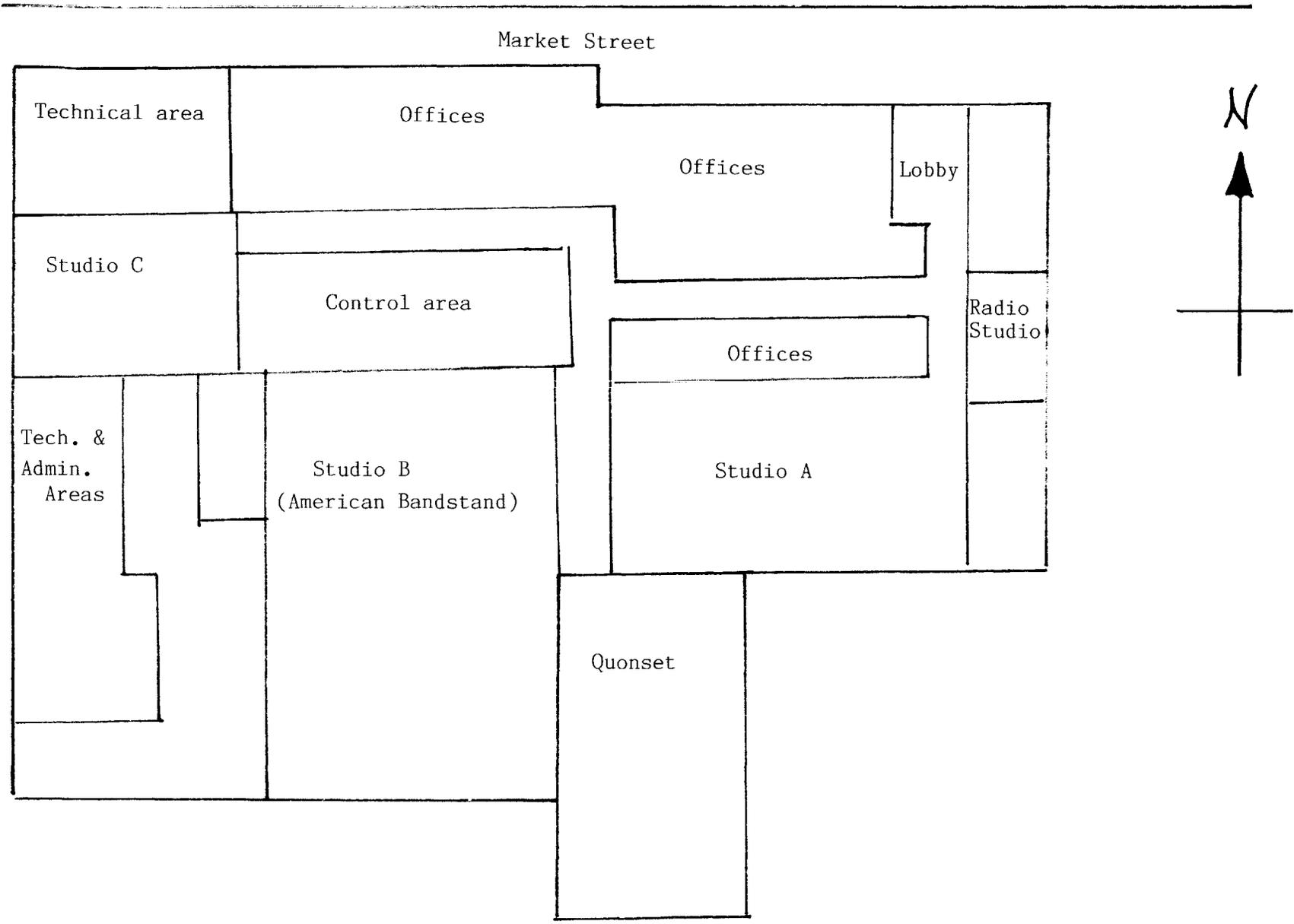
Item number 10

Page 2

45th Street, 85' 3"; then running west and parallel to Market Street 13' 2 3/8"; then south parallel to 45th Street 129' 3"; then west parallel to Market Street 192' 6"; then north along 46th Street 214' 6"; then east along Market Street 205' 8 3/8" to the point of beginning.

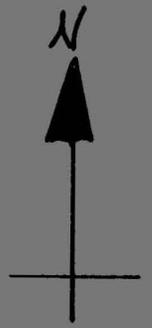
WFIL Studio
4548 Market St.
Philadelphia County

General Plan of Studio

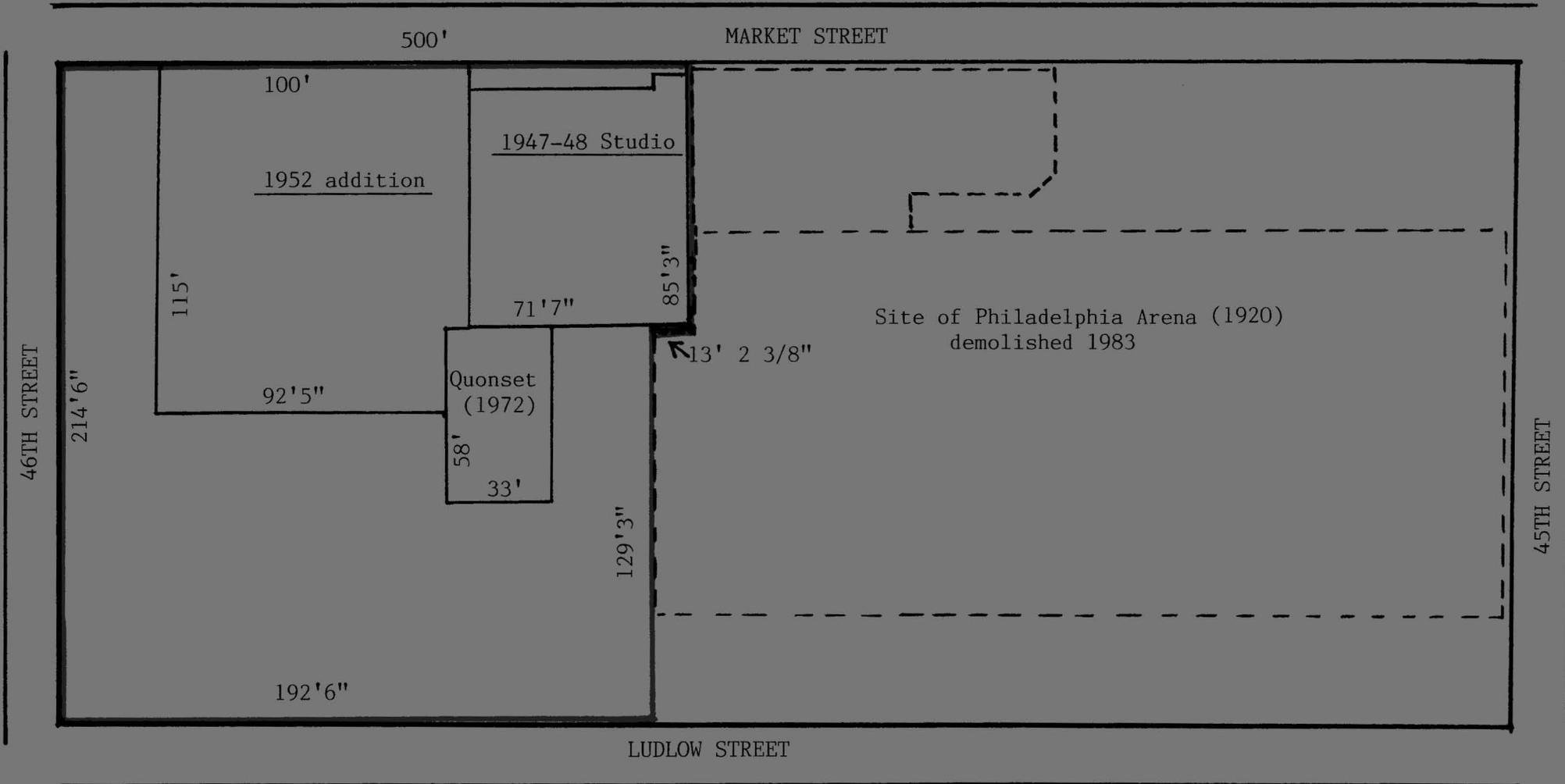


WFIL Studio, 4548 Market St.
Philadelphia County

SITE PLAN



 Boundaries of nominated property as described in deed



STUDIO

B



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Interior. Entrance to Studio B,
site of American Bandstand. (1952-1963).



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Exterior. General view from west along
Market St.



26th St
471-4499
365-5359

**DEPENDABLE PLUMBING-HEATING
and MECHANICAL CONTRACTING CO.**

OIL-GAS
SALES
SERVICE
INSULATION

RICHARD
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STEAKS
HOAGIES

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DRY CLEAN

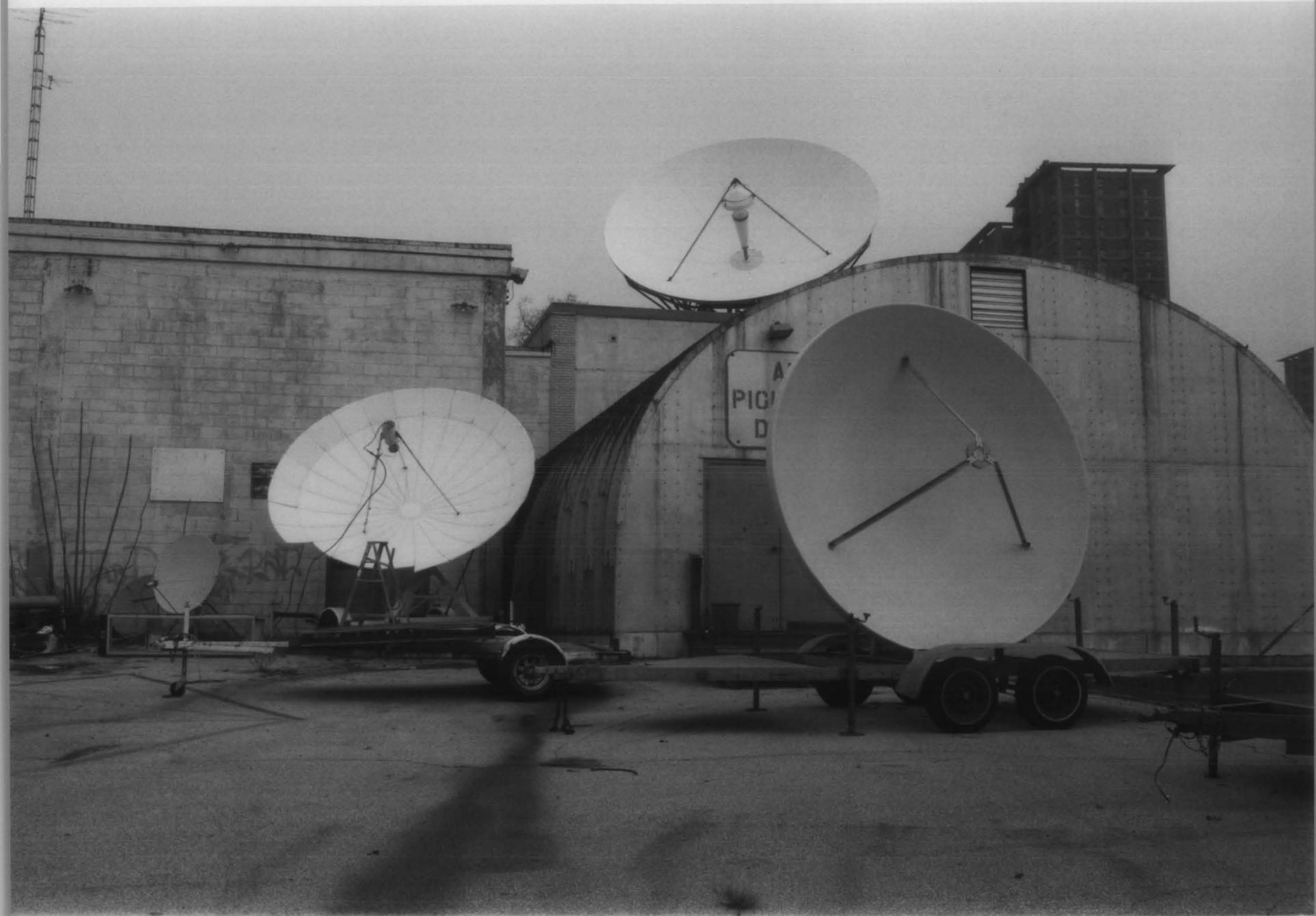
WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1986 PC: Susan Shearer

NL: photographer

PV: Southeast corner of Farrgut and Market Sts.
former site of Simon Singer's drugstore,
gathering place for American Bandstand
"regulars" and WFIL staff. One block west
of studio.



WFIL Studio, 4548 Market St.

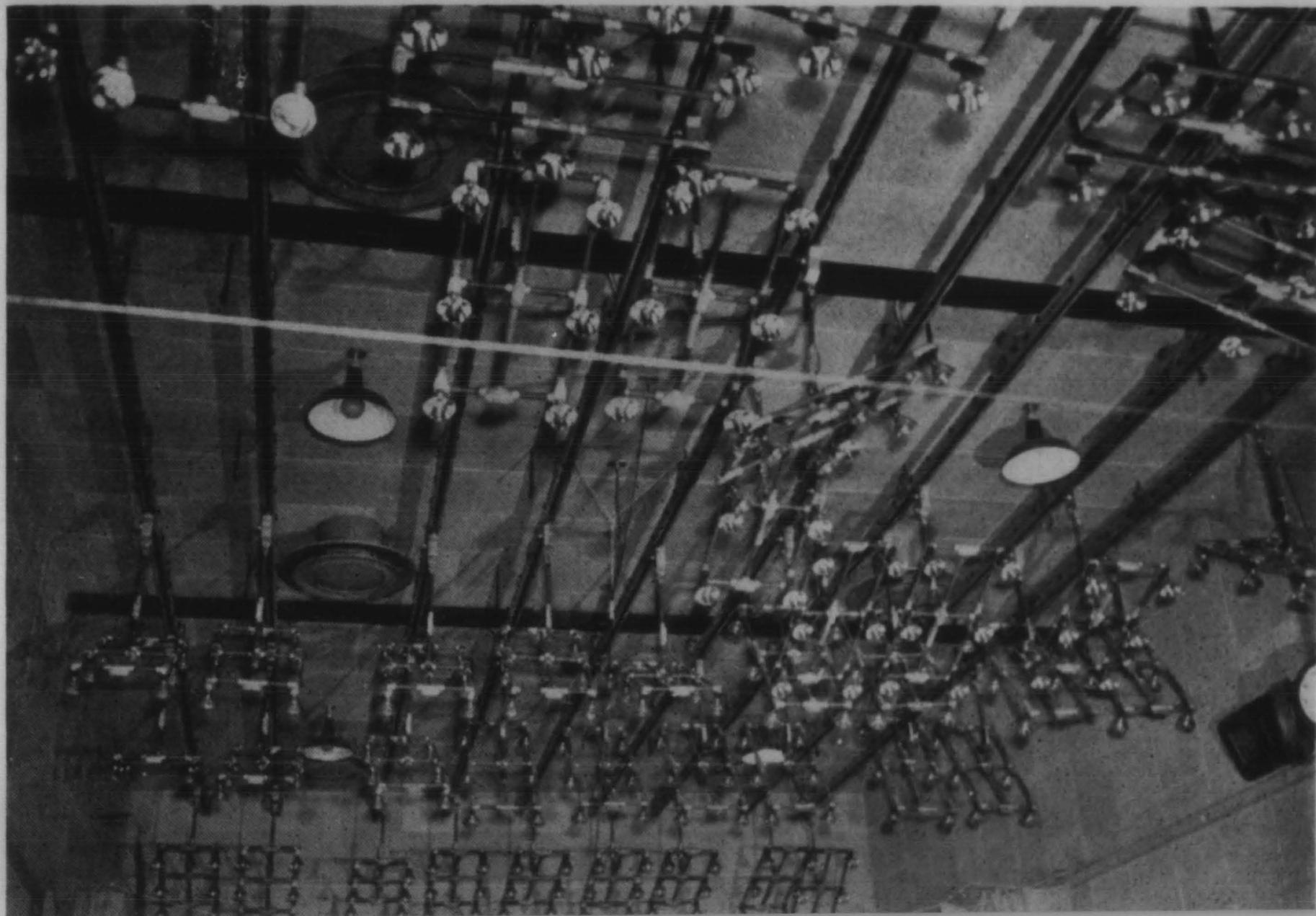
Philadelphia County

PD: 1985. PC: Susan Shearer

NL: photographer

PV: Exterior. View from south showing
quonset storage structure (1972).

(Below) A general view of the studio lighting set-up of Station WFIL-TV in Philadelphia.



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1948-54

PC: Walter J. Duschinsky. TV Stations: A
Guide for Architects, Engineers and
Management. N.Y.: RReinhold Publ., 1954,
p.94.

NL: unknown

PV: General view of studio ceiling lighting
system in Studio A (1947-48).



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Exterior. View from southwest.



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Exterior. North (Market St.) facade.

Detail of 1952 addition.



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Exterior. View from southeast showing
residential area across 46th St.



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Exterior. General view from northeast.



WFIL Studio, 4548 Market St.

PHiladelphia County

PD: 1986 PC: Susan Shearer

NL: photographer

PV: Exterior. View from northeast, looking
toward 46th St. and adjacent residential
area.



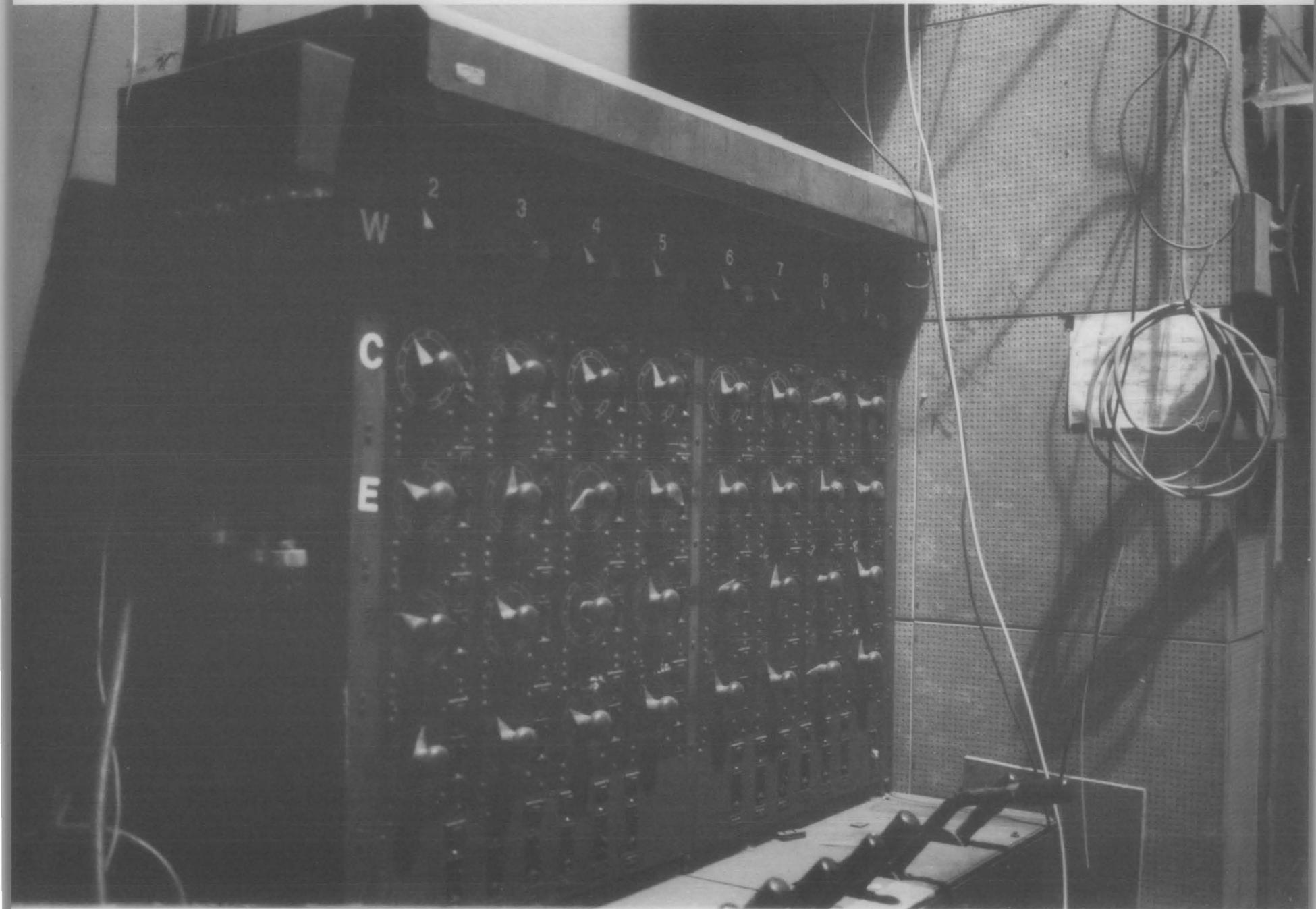
WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Interior. Studio B, site of
American Bandstand (1952-63). View
from service entrance looking toward
wall with control and viewing booths.



WFIL Studio, 4548 Market St.

Philadelphia County

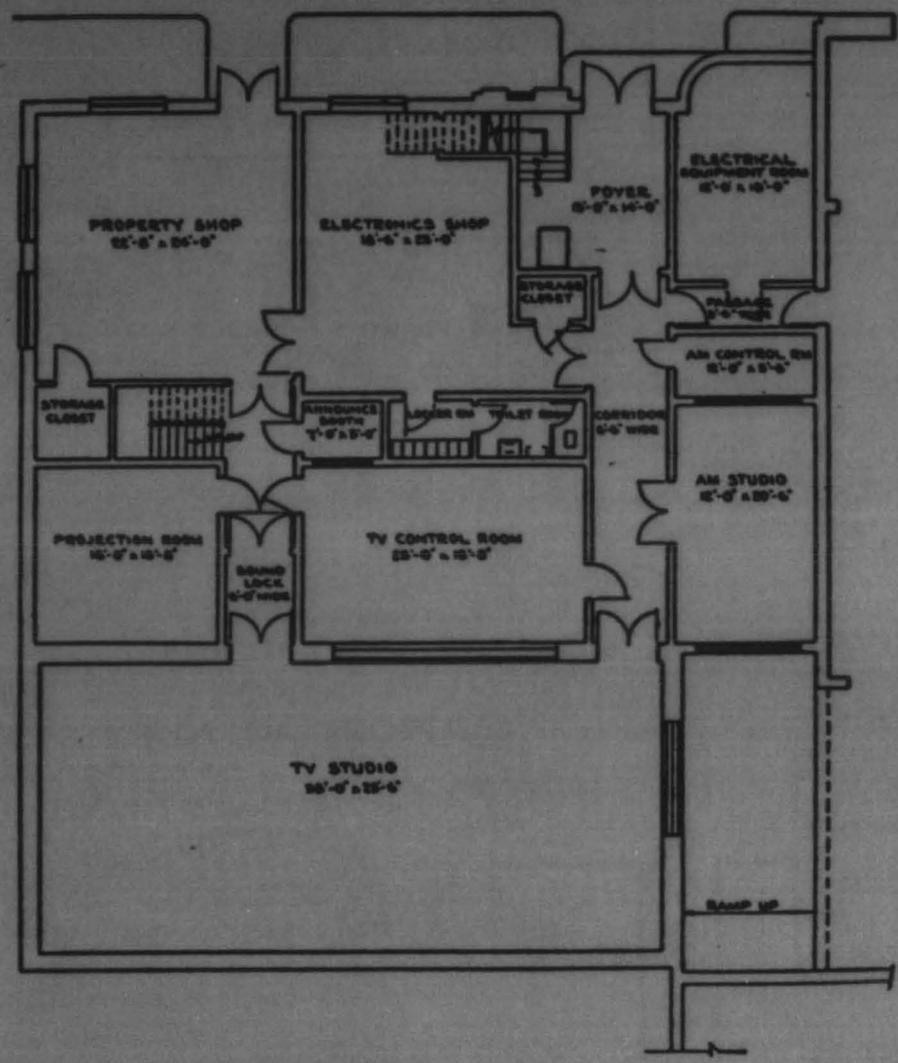
PD: 1985 PC: Susan Shearer

NL: photographer

PV: Interior. Detail of type of remaining
television equipment. Early lighting
control panel.

ilities, rebroadcasting
n equipment, and of-
c links are established
gether a small station
tly is an unresolved

V problems there is
in the form of light-
control experts. Coord-
at, and of spaces and
herent in TV, is an
the TV station man-
inions on the stagger-
authority as well as a
weight, which may ac-
ten mistakes — which
Certainly those sta-
l architects have been
of competent archi-



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1948-49

PC: Architectural Record. "Radio and Television Buildings: Architectural Record's Building Types Study NO. 150." V.105, June, 1949, p. 122.

NL: unknown

PV: plan of 1947-48 building.



EXIT

WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1985 PC: Susan Shearer

NL: photographer

PV: Interior. Corridor in 1947-48 building.
View looking north toward main Market
St. entrance.



WFIL Studio, 4548 Market St.

Philadelphia County

PD: 1986 PC: Susan Shearer

NL: photographer

PV: Exterior. General view from northwest.