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55 ter on "I Love Lucy" and an occasional
56 target of gibes from his wife. His Latin
57 temper often flared at her antics on the
58 show and he would fire off a burst of
59 nonstop Spanish. Occasionally he would
60 perform a song, complete with conga
61 drums, such as his trademark number,
62 "Ba-ba-loo."

63 Television pioneer Milton Berle,
64 reached in New York, described Arnaz
65 as an extraordinarily talented televi-
66 sion innovator who was "underrated
67 tremendously in our business as a
68 producer and a director."
69 "I worked with him, and he was very
70 creative. I think it was his scheme that
71 created the Lucy Show, his work, his
72 ideas. He was the real machine behind
73 it. He did not receive enough credit for
74 the expertise he brought to the busi-
75 ness. I think when they set to writing
76 the annals of television history, it will
77 be obvious that Desi did not get as
78 much of the kudos as he deserved,"
79 said Berle.

80 "He was a great friend of mine. I'm
81 going to miss him terribly. I've known
82 him for 45 years or more, since he was
83 a bonzo player at the Cabana Madrid in
84 New York," Berle said.

85 "I'm sorry that Desi's gone, but what
86 can you do when the guy in the black
87 suit knocks on your door? You gotta
88 go," said comedian George Burns, 90.
89 "When he knocks on my door I'm
90 gonna answer."

91 Arnaz, he said, "had a great person-
92 ality, and he was a very, very, very
93 good businessman...It was a great com-
94 bination."

95 Through their Desilu company, Arnaz
96 and Miss Ball had produced "I Love
97 Lucy," one of the first series to move
98 its production facilities from New York
99 City to Hollywood.

100 Arnaz pioneered the three-camera
101 technique, widespread today, in which
102 three cameras simultaneously filmed
103 the "Lucy" show from different angles,
104 with a final program combined later.
105 And instead of going live as did most
106 shows in the 1950s, Arnaz chose to do
107 the "Lucy" shows on film -- a decision
108 that was to reap him millions.

109 Initially, the show's sponsor, Philip
110 Morris, balked at the \$22,500 cost per
111 episode of the show, which was four
112 times the cost of a live half-hour. Arnaz
113 agreed to take a \$1,000-per-episode pay
114 cut -- with the proviso that rights to the
115 show returned to Desilu after one
116 broadcast.

117 In 1958, Desilu sold 190 episodes of
118 "Lucy" to CBS for \$6 million -- or
119 \$30,000 an episode.

120 From that series, the couple devel-
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