

# Peacock North

Spring 2000



Volume 9 Edition 1

## Spring Reunion

Date Set for May 21  
Mark Your Calendar

For This Gala Event

*The sands through the hourglass  
are running fast.*

Don't miss this opportunity to see  
those old friends and coworkers.

*We promise a great day. Throughout our  
many years of reunions, no one has gone  
home disappointed.*

Good food, good drink, reminiscences,  
nostalgia and camaraderie.

*We've had a record breaking attendance in the last  
century; let's make the beginning of this new  
millennium a record shatterer.*

**Fill out the coupon on page 47 today.  
See you there!**

at 30 rock



by Dan Grabel

### Virtual Reality

Gad! There's a 21st century word — **virtual**; “apparent but not actual” — like standing in front of a mirror to create an image, but when you move away all that remains is a shiny piece of glass. And who is now putting virtual reality to use? CBS and our old buddy Steve Friedman, current impresario of Bryant Gumbel's CBS Early Show.

On New Year's eve, CBS wanted a shot of the sparkling ball that falls in Times Square to mark the 24th hour and the arrival of the year 2,000 — not, mind you, the millennium, since that is truly, not virtually, a year away (according to the dictionary version of a millennium.)

One fly in CBS's ointment. There was a big NBC logo in the shot. Two options — tighten the shot or get rid of the NBC logo. Number one, apparently, was unaesthetic, and number two was easily doable using the virtual reality of a created digital image. So, there was Dan Rather, a big “CBS” in the background, and shazzam! The dastardly evidence of NBC was gone.

TV viewers might have overlooked it, but

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the story of the now-you-see-it, now-you-don't, made page one of the NYTimes on January 12th.

Gumble's show has been using the electronic insert since it went on the air last November, and Friedman said "We're looking for some way to brand the neighborhood with the CBS logo." They have been inserted outside the Plaza hotel, at the Wollman ice



skating rink, and on the back of horse-drawn carriages.

Friedman said, "It doesn't distort the content of the news."

However, this tempest in a teapot reappeared in the Letters to the Editor column of The Times when retired NBC VP Ed Planer wrote from Glencoe, Illinois. Said Ed, "The digital images are the outgrowth of dirty little secret

of TV news \*\*\* correspondents reporting stories even though they are not at the locale of that story." Ed went on to say it was one of outgrowths of reduced reporting staffs at the nets.

Two other letter-writers thought such insertions into news coverage were unethical.

The Times' reporter recalled that in 1994 ABC's Cokie Roberts stood in front of a backdrop of The Capitol while she actually was in a Washington studio. ABC later apologized for the gaff.

The story also ended up in George Vecsey's "Sports of The Times" in a column about media conglomerates.

However, we can't see any harm in Gumble's show splashing the CBS logo on the side of a building. CBS has invested \$30-mil in that effort and if they think that's going to boost The Early Show from its 3rd place position, good luck!

## Trust me!

Remember when Walter Cronkite was the most trusted man in America? Well, he's not on the air much these days and his creditability has slipped.

Brills Content, the magazine published by the man who created Court TV, did a poll in February on the nation's most trusted TV journalist and Tom Brokaw place number one. Here are the results:

- (1) Brokaw 16%
- (2) nobody 14%
- (3) Peter Jennings 10%
- (4) Dan Rather 10%
- (5) Barbara Walters and Walter Cronkite 3%



Virtual Reality.

(6) Ted Koppel 2%

We know that does not add up to 100%. Call Brill, not us.

One other poll result: The question: If the president was shot, what TV station would you turn to? 28% answered CNN.

## Sports Notes

This year's NBA All-Star game on NBC did not have Michael Jordan as an attraction and ratings dropped 35% — the lowest ever...The U.S. Women's soccer team, which made a big splash by beating China last year, (remember Brandi Chastain ripping off her shirt to reveal her bra?) — will form a pro league next year. None of the nets have made a bid for its TV schedule.....a pro TV wrestler, Dwayne Johnson, also known as The Rock, was the musical guest on "Saturday Night Live" in March, giving you an idea of the popularity of the mocho sport.... And would you believe the daughters of heavyweight boxing legends Muhammad Ali and Joe Frazier are themselves, professional boxers. The daughters! They are Khaliah Ali and Jacqui Frazier-Lyde.

## At Black Rock

"60 Minutes" won its highest rating of the year when it quickly inserted a rerun of a profile of cartoonist Charles Schultz of Peanuts fame on the day he died...As we write this, CBS is being bought by Viacom, the fifth largest media company. The price — \$37-billion....CBS revenue jumped 23% after it bought King World Productions which distributes "Oprah," "Wheel of Fortune," and "Jeopardy," among other shows.....CBS's game show to counter-act "Millionaire," — "Winning Lines" — has quit the race. Dick Clark was the host.

## "Millionaire"

ABC's "Millionaire" is trying to shake the reputation that it is heavily skewed in favor of white male contestants. Host Regis Philbin made an on-air appeal to minorities to seek the hot seat. The show is not popular in African-American households. When the show puts out a call for more contestants, 240,000 people a day — 240,000 — phone the 800-number!

The insurance company that has a policy on "Millionaire" wants out. After the show distributed more than \$9-million in prize money, it complained that the show questions were too easy. TV's most-watched show has 30-million viewers.

The show has enabled ABC to capture solid leads in every Neilson category.

## Vocabulary

Read Variety and you're sure to increase your grasp of the vernacular. We wondered what "p.o.v." meant, then figured it out. It is short for *point of view*.



## New Sit Coms

Next season's offerings on NBC may include these titles — "Yes, Dear," "Just Married," "Living Single," and "Go Fish."

## Enemy Camp

Alan Statsky spent a dozen years at NBC News in a variety of network and local posts. He always was one of those eager beavers who loved the news business and was good at it.

But now he's at CNN and enjoying that, too.

From Alan's pen, well, really computer, we get this report:

"Life is very interesting here. This place consumes every ounce of news that I can produce. As senior medical producer, we're on the air at least four times a week. Sometimes it's a tape package, other times we do live hits with the anchors. We service several networks, including CNN, headline CNN, CNN international, and CNN-FN.

"There are very few 'experienced' hands at this operation, most folks who work here are working at their first job in the business, many are home-grown, starting at entry level positions and working their way up to writer/producer. Old guys like me are often plucked out of regular assignments and handed breaking stories to produce. I had to travel to Denver for the Columbine shooting and to Charleston, South Carolina for the hurricanes.

"There are no unions here, so everybody can do anything they want. Production values are pretty good, and we can turn out some very high quality pieces. All of my stories are syndicated and fed to 600-plus affiliates every day. We even see our stuff on Delta airlines because CNN produces a news magazine that runs on their longer flights.

"There are lots of former NBC-types here, and even more interesting — the sons and daughters of people I worked with at both NBC and CBS."

## Old Faces, New Places

Seen recently on CNN, former NBCers include — from the network side: Garrick Utley and Gene Pell. And from WNBC, Perri Peltz, who is hosting an evening show.

And back on NBC, Betty Rollin and John Palmer.

It is evident there is a smaller network correspondent staff since Bob Hagar, Jim Avilla and science reporter Robert Buzzell are reporting every night.

## The Waldens of Baltimore

Alan Walden and his spouse, Jean Houston Walden, were veterans on the network radio staff in New York but pulled up stakes and moved south to Baltimore in 1988 where Alan joined WBAL as the morning news host and anchor for major news events. He had been at NBC for 15 years, Jean for 28.

Backtracking: Alan started as news director for WNBC in 1973, then exec. producer and senior correspondent of the short-lived News & Information Service (75-77), and chief network news correspondent until 1988.

Jean joined NBC as a clerical hand and became the first woman director at NBC radio in 1963. She threw the final cue for Monitor, and then finished her time as producer/director of on-air promotion.

They are both history buffs and his many volunteer activities include chairmanship of the Patriots of Ft. McHenry (you've heard about the Star Spangled Banner flying there?), and president of the Baltimore Council of the Navy League. Last year he was invited to deliver Lincoln's Gettysburg address in Washington, DC, on Lincoln's birthday.

Jean's other interest is theater — community and off-Broadway — and she has starred as Bianca in "Kiss Me Kate," Miss Adelaide in "Guys and Dolls," and other classics of mod theater.

They do cruise ship lecturing as a couple for Clipper Cruise Line and Holland America, interpreting Civil War events and cultural and political history of Latin America.

Friends can e-mail the Waldens at: [arwmedia@aol.com](mailto:arwmedia@aol.com).

## Daily Hires

NABET at ABC-TV has negotiated a contract that gives daily hires a chance to invest in 401-K retirement plans and a medical plan. NBC daily hires already had the 401-K benefit.

## Amazin' Joe

News from newswriter Joe Coggins doesn't flow, it oozes out.

I don't know whether it's sheer modesty or is he waiting for all the subjects of his anecdotes to die so they can't claim they were misquoted? As you can see, we're old friends and I can express my inner thoughts. Of course, after this, Joe may buy back the introduction which must date back 30-odd years.

Many of us in the news biz have had moments of contact with the famous and infamous, some very briefly, others to be remembered long after the news occasion.

When Jean MacArthur, wife of the General, died at age 101 or 102 in January, Joe recalled he had met her in 1947 in Tokyo. Of course, we demanded the details.

*(Ed. Note: MacArthur was overseeing the rebuilding of Japan after the war ended and was almost a God-like figure there.)*

When WWII, Pacific, ended in 1945, Mrs. MacArthur flew to Tokyo in a B-25 bomber flown by — Tex McCrary! Later he was the Tex of "Tex & Jinx" fame on NBC morning radio and afternoon TV. Driving in from the airport, the Japanese seeing her car "turned



away in shame," she told Joe.

She also told Joe about eavesdropping on a conversation between the General and Emperor Hirohito after the unofficial surrender.

As a widow, Jean MacArthur lived in the Waldorf Towers and on a number of occasions, Joe Coggins was her escort to public functions!

And that is the rest of the story – eh, Paul Harvey!

### Coffee, pleeeze

We were reminiscing with CEO Peter Peterson about "Today" show experiences in the 1950s....Peter joined the Dave Garroway classic in the opening days, and I got there in 1955, three years after it premiered.

Veteran NBCers will recall that a steward named Major was the snack purveyor in the staging area below the RCA Exhibition Hall. Show guests and crew relaxed in that early version of "The Green Room."

One day Major was out and a young man, unknown to Pete, was standing near the coffee urn. Pete asked for coffee, then sugar. Others in the crew made similar requests and the young man delivered.

Director Jac Hein called for a camera check between commercial breaks. Pete went to the video controls, others went to cameras, and the young coffee man stood in front of

one of the cameras. Pete wondered, "What's HE doing there?"

The obliging stranger was singer Johnny Mathis.

**(Readers:**

**If you have similar memories, send them to PN)**

### Rah-Rah-Rah

Would you believe that Gloria Clyne, now in her seventh decade, is putting on a beanie and taking a course in creative writing at Columbia University? 'Tis true.

Glo, who retired from NBC after 55 years, has the writing bug and previously took classes at the Gotham Writing Workshop. What's more, she is thinking of writing a book, and has a literary agent! – the same one used by baseball's Joe Torre.

Those old secrets will be secrets no more.

### Don Blares!

Retired radio newsman Don W. Blair is now a southern Florida resident and keeping happily busy in the style of many a newsman who has stories to recall for those who will listen. And listen they do for Don lectures on cruise ships, generally on his NASA experiences. He delivers four one-hour lectures covering the space program from Gemini to the Space State, with slides.



*Ed Gough, Gloria Clyne, Ken Donoghue, Herb Gordon, Dan Grabel and EJ editor George Moyencheff.*

**Six** news types lunched one day at the Carnegie Deli. Gough does some freelancing at the Port of NY Authority. Gordon has written his 6th outdoors book, Grabel is an active scrivener from NYTimes-Westchester, Westchester Generation Magazine, and in his 16th year as ski columnist for the Scarsdale Inquirer. Moyencheff is a part-time realtor and lives on the edge of the golf course at Heritage Hills, CT. On a trip to Macedonia, he discovered that one relative was once a lord of the manor, but George wasn't a major player at the reading of the will.



But he's still out there auditioning for commercial spots and films. At this writing he was waiting to see if he was cast in a James Woods space flick shooting at Cape Kennedy. Don did a bit in a Titleist golf commercial, playing the caddy of pro Tom Kite. On the e-mail you can reach him at: donwblair@home.com.

### Snippets

- ◆ They'll never get that smile off Al Roker's face now that he has a new NBC contract for a reputed \$2-mil a year for 7 years. It is supposed to be a \$500,000 increase...and he doesn't have to be correct in his weather forecasts!
- ◆ NBC sportscaster Bob Costas' first book, "Fair Ball: A Fan's Case for Baseball," came out just after the season's opening day.
- ◆ The Guild Theater on 50th street has been closed down by Rock Center owners who want more elite tenants. When the 450 seat theater is combined with the space that formerly was a bank they'll have 20,000 feet of posh retail space. You may recall the Guild opened in 1938 as the Embassy Newsreel theater — a great idea until TV news arrived.
- ◆ ABC-TV, CBS, and Fox have created a consortium to gather and share domestic breaking news coverage. That leaves out NBC and CNN, but one source said everyone was eligible to join.
- ◆ ABC and The NYTimes have a deal to produce a daily political news show for transmission on the web. NBC and The Washington Post have a similar deal.
- ◆ The Simpsons cartoon show has celebrated its 10th year on TV.

### Minority Jobs

In response to a threat of a boycott by the NAACP, NBC is creating jobs in writing, directing and producing — both at the network, and at the shops where shows broadcast on NBC are created.

The deal — well, the settlement, includes internships, scholarships, and the network's purchase of more goods from minority suppliers. In addition, NBC will pay for one minority writer on each show produced at outside studios.

One observer said, "it's like having the boss' son on your staff!"

ABC signed an agreement too, but it is said to be "artfully vague and avoids caving in on key points of

principle."

Now, Latinos and other ethnic minorities are expected to make similar demands.

### 401-KS

We talked with one old timer still at NBC and he told us some long-time employees are retiring with as much as one million dollars in their retirement accounts — especially if they have been buying GE stock. GE profits were up 16% for the final quarter of 1999, and NBC also was up 16%.

GE stock has risen six-fold in 5 years while the S&P 500 index only tripled. A few years ago GE sold for \$52. Now it is up to \$146.

### Regis' "Millionaire"

Okay, so they didn't create it, but ABC was wise enough to copy it, and the Regis Philbin-hosted show has taken off like a space rocket. Wednesday: 33.67 mil viewers compared with NBC's Sunday "21" which attracted 13.13. The "Greed" game show had only 7-million.

Tom Brokaw still edges ahead of Peter Jennings, 11.79 million versus 11.69, while Dan Rather places third with 10.21 million.

### Steve Allen's Ethical Question

Allen doesn't think much of the current television landscape. During a keynote address at the annual Banff TV Festival, in Canada (quite some time ago), Allen summed up today's TV as "vulgarians entertaining barbarians."

According to a report from an account of the gathering in The Hollywood Reporter, Allen called U.S. television executives merchants of "filth" who are helping to push American culture and society "down a moral sewer. Our burlesque entertainers never used the vulgarity of the sort that one hears now even on daytime television, which is to say where children can and do see it," Allen noted.

The veteran comic, who hosted "The Tonight Show" and "The Steve Allen Show," said tabloid news shows and local newscasts have "distorted the ethical perceptions of our children."

Allen said he wasn't a curmudgeon or a prude, and that no topic was ever out of bounds for him. But, he said, the problem today is the vulgar way comedians deal with material.

As an example, Allen praised HBO's "The Larry Sanders Show" for its quality but slammed it for its

*Let's all meet at La Maganette  
Sunday, May 21 at 12 noon.*



foul language. "That show would not suffer if it took six 'f--s' and nine 's---s' out of each script," he said, apologizing for using the words himself to make his point. (*From the NY Daily News*)

## Rockettes Rock 'em

Would you believe Madison Square Garden was booked with a hockey game, so they moved the world light-heavyweight boxing championship to Radio City Music Hall – Cablevision owns both houses.

As a warm-up, the Rockettes danced in costumes that included hooded red robes and boxing gloves! Rap singers sang. And champion Roy Jones, Jr. was picked up by a spotlight while shadow boxing on a balcony and hip-hopped down to the ring on stage!

Six thousand fans – of dancing? Or boxing? – paid up to \$300 a seat. Jones fought with a fractured left wrist which he didn't bother to reveal before the contest. A guy named Telesco was the losing opponent.

*(Do you recall when the Rockettes used to sunbathe on the roof of the theater and their refuge was in viewing distance of NBC windows on 50th street? Hey, gimme those binoculars!!)*

## Sick Call

Word from Rick Kaul on the West Coast of an ailing NBC vet — Sid Graw.

Sid, who was a business affairs manager in Burbank in the 60s and 70s — that would put him there in the days when Bob Mulholland, Joe Bartleme, Bob Eaton and Irwin Safchik were news chiefs — took a fall in December with disastrous results. The word we get from Kathy Riggins (NY staffer) is that hospital care worsened Sid's condition instead of improving it. The details, which we will spare you, were frightening. Only makes you feel that government report that as many as 98,000 patients die in hospitals each year because of mistakes, is true.

Sid is now around 80. He was a retired US Army colonel before his service at NBC. After NBC he became an agent, representing — among others, correspondent Rick Davis and director Julian Finklestein. He also was involved in NASCAR ventures with another old NBCer — Fred Rhinestein.

Sid, now under the care of his wife Verne, is reachable at 11646 Rimstone Lane, Rancho Bernardo, Calif. 92127. We do not have a phone number.

We're also told by Rick Kaul that Irwin Safchik — who worked in NY and London as well as LA, died last fall. He was a staffer from the 1950s to 1970s.

While we're at it, more about Kaul. He's well, thank you, and reachable on e-mail at [akaul@nbc.com](mailto:akaul@nbc.com). He started at NBC in 1973 in LA. Was bureau chief in Amman, Jordan from 1985 to 87, when NBC News was *really* NBC News, and is now a producer in Burbank.

## More from Burbank

Producer Alan Kaul e-mailed us a newsy letter and here are some West Coast bits.

Ed Croft, who started with NBC in Chicago in 1964 with Floyd Kalber, plans to retire at the end of the year..... Roy Neal, to us, almost the voice of Burbank in his day, visited from his North Carolina airy and attended an old timers lunch that included retired correspondent Frank Bourgholtzer. Frank lives in Santa Monica. Don Oliver, also a retired correspondent, lives in the LA area... Bob Flick, who had moved over to "Entertainment Tonight," has retired... Kaul reminds us that Flick, along with EJ editor Steve Sung survived a 1978 assignment at Jonestown, Guyana, where correspondent Don Harris and cameraman Robert Brown were killed by followers of that infamous expatriate clergyman, the Rev. Jim Jones. I don't know if Jones and his poisoned Cool-Aid made that product a household name or killed it in the market... he also reminds us the Riggins clan is and was well-represented at NBC. Kathy in New York and brother Jeff a cameraman now at NBC/Tel Aviv, and in years past her dad, Dick, a West Coast cameraman... and finally, Kaul is seeking addresses for Bob Mulholland, Jack Perkins and Dick Fischer, also of news management.

## Death Wows 'Em

NBC's average prime time viewing audience is around 13-million. But lovers of the macabre were out in force the February night medical drama "ER" decided to 'do-in' the Lucy Knight character. A huge 39,394,000 viewers tuned in for the last rites! Obviously, the season's high.

## Marry the Millionaire

The trade wondered how Diane Sawyer's "Good Morning America" managed to bag Darva Conger, the TV contest winner, for her first interview. Turns out ABC's LA bureau sent a 20 year old intern, to Conger's home with a personal note from Diane Sawyer. It included Sawyer's home phone number. Conger phoned and the meeting was set.

ABC milked the interview, using Conger in three separate segments one morning on GMA, on "Downtown 20/20" that night, and back the next morning on GMA. Darva's take on the unconsummated marriage, "I committed an error in judgment."

"Today" wasn't happy. It had a limo waiting outside the ABC studio in Times Square, hoping for an 8am spot. But Conger was tied up to 11am by Sawyer's post-GMA interview.

Today producer Jeff Zucker rationalized, "They had Darva first, we had her millionaire husband Rick Rockwell first." Not quite an even match. Incidentally, the wedding



show attracted 23-million viewers.

## The Rest of the Story

Darva "Now I'm Married, Now, I'm Not" Conger got these trinkets along with her spouse Rick: honeymoon in Barbados, a 3 carat engagement ring, 2 week cruise, an Isuzu Trooper, diamond earrings for being one of 10 finalists, a \$2,500 shopping spree for making it to the final five, a designer watch, and an electronic Palm Pilot.

## Honors for Tom

Brokaw has received the Congressional Medal of Honor Society's 1999 "Tex" McCrary award for Excellence in Journalism. Tom's book, "The Greatest Generation," has been on or near the top of the NYTimes, best seller list for about 16 months. An amazing feat, and especially for a first time author. PN's congrats, too.

## Olympix Razz-ma-tazz

NBC has signed on with a web company, Quokka, to inject the results of Olympic events with some extra dash. The hype says Quokka will provide an innovative approach with special effects and all kinds of telemetry and stats for home viewers to give them an insider's version of a race. NBC apparently has high expectations since it has signed the Australian Company for the next 5 Olympiads.

What's Quokka? A small relative of a kangaroo.

## Turnabout

Almost since the creation of TV nets, they have paid the affils for their association. Now NBC is trying to eliminate or reduce those payments and in one of the first negotiations, NBC has cut the payments to Gannett Broadcasting, which has 13 NBC affils, from \$25mil

annually to \$10mil.

In San Francisco, Granite Broadcasting agreed to pay \$363mil over the next 10 years for the right to be an affil! Previously, KRON had that relationship and was receiving \$8mil from NBC.

Now, that is what you call topsy-turvy.

## Party Girl

Gloria Clyne reports: "Along with friend Joy Cook, a writer for Newschannel 4, I co-hosted a party of 60 guests Friday, March 3, to celebrate the End of Sweeps-8, Texas Independence Day, my First anniversary of retirement and the Emmy Nomination of the Retrospective that NBC staffers put together to celebrate my 55 years with NBC.

The guest list included Magee Hickey, Connie Collins, Dr. George Witkin, Jay DeDapper, Ben Farnsworth and retired Peacocks Joan Gifford, Bambi Tascarella and Rita Satz.

It was made all the more lively by the presence of 'my babies,' Alan Statsky, now Health Producer at CNN and Tom Ginnochio, field producer at Good Day New York, plus guests from Russia, Turkey, Israel and England.

Stephen Sanchez, now with CBS, said, 'It was the best party I've been to in 20 years.'

More from Glo-Girl: "When I graduated from high school in 1944, the legend beneath my yearbook photo noted I was heading for Columbia University. I knew at the time it would not be my destiny. However, it turns out not to be a complete lie. It may have taken 56 years, but I now walk the campus of Columbia where I am enrolled in their Non-Fiction Creative Writing Workshop. I am also gathering material for a book with the working title "My Life Was Nominated for an Emmy."

And Gloria appends below:

# Dick Dudley Remembered

*A remembrance by Gloria Clyne*

I met Dick Dudley more than 50 years ago, when he was an announcer and I was a teenage NBC guide. He courted me with incredible gourmet dinners, which he prepared in his little kitchen in his small apartment in 'ole Greenwich Village. He served me these dinners with elegance and style while I sat at a candlelit table on the roof of the smaller building next door. Dick had me believe it was his verandah.

The relationship grew into a beautiful friendship which would last a lifetime. When he first took

seriously ill, my voice on the phone seemed to jar his memory back to the NBC of yore, so we were able to share a few giggles. But, alas, much too quickly his voice weakened and his memory faded. And then he was gone.

I know he will be missed by all whose lives he has touched. As for me, I am grateful for the friendship he so willingly bestowed upon me and I will forever hold him in my heart

Shrudlu, Dick

This writer wants to thank Roy Silver and help from 30 Rock for suppling much of the material that fills my column. Dan

*Dan Grabel, our retired scribe, and wife Pat make their home in Scarsdale, New York.*



# Quiz Mania

ABC's "Who Wants to Be a Millionaire," top, a typical episode costs \$750,000 (unless, of course, a contestant wins \$1 million). A typical episode of "The Practice" on ABC costs \$1.2 million.



Photographs by 2000 ABC Inc.

## With the No.

1 show in the nation (at this writing), "Who Wants to Be a Millionaire," on the ABC network, with CBS planning a five-night-a-week reality show this summer and NBC and Fox rapidly programming game shows, the far more expensive sitcoms and dramas are struggling to find shelf space and, in some cases, to survive.

"It's a disaster: it's going to diminish the level of employment in Hollywood," said Peter Benedek, a partner at the United Talent Agency, which represents numerous television writers and directors. "There are new shows that won't get picked up and writers and directors who won't get hired...game shows and reality shows will occupy real estate previously rented to fictional entertainment programs."

Television executives and some highly successful producers are more optimistic, insisting that the nonfiction shows are not only extremely lucrative for the networks but are also drawing huge audiences and lifting the ratings (notably on ABC) for comedies and dramas.

For instance, "Malcolm in the Middle" on Fox is drawing a large audience. But executives acknowledge that the face of television is changing and that it is getting harder to keep some sitcoms on the air because of the competition.

At ABC, at least three shows were recently canceled: "Oh Grow Up," about roommates in Brooklyn; David E. Kelley's "Snoops," about high-tech private eyes; and "It's Like, You Know," about New Yorkers living in Los Angeles. ABC executives acknowledged that while those shows had slumped in the ratings, their departures were accelerated because of limited time slots at the network. "We had to make some difficult decisions perhaps earlier

than we would have in the past," said Lloyd Braun, co-chairman of the ABC Entertainment Group.

Mr. Braun is hardly alone who acknowledge that television — perhaps temporarily, perhaps fundamentally — may be facing significant shifts because of the quiz shows now on the air and shows planned in the next few months involving real people in bizarre and gimmicky situations.

At the same time, the continuing popularity of news magazine programs like "Dateline NBC" and "20-20" on ABC have also limited the hours for sitcoms and dramas.

"There's no question," said Sandy Grushow, chairman of the Fox Television Entertainment Group. "There seems to be less of an appetite for the more traditional genres, hour-scripted dramas and half-hour comedies. It's simple mathematics. It's going to put people out of work."

"There'll always be a need for scripted comedy and scripted drama," he added. "Nobody's turning their back on these genres. The bar is just higher."

Cost is a central issue in television's new dynamic. Not only is "Millionaire" enormously popular — it has an average audience of 28.5 million viewers and has single-handedly revived ABC — but it is also relatively inexpensive while "The Practice" or "N.Y.P.D. Blue," cost a million plus per episode.



At NBC, a quiz show like "Twenty-One" costs an estimated \$700,000; by contrast, successful hour-long dramas like "Providence" cost \$1.5 million. And franchises like "Frasier" and "Friends" cost over \$3 million an episode.



"Twenty-One," top, costs \$700,000 per episode, versus \$1.45 million for an installment of the NBC drama "Law and Order."

The economic downside of the game shows and reality programs is that they cannot be repeated or sold for syndication.

At CBS a new five-night-a-week reality show, "Big Brother," is to begin this July. The voyeuristic show, based on a hugely successful Dutch import, centers on a group of people thrown together into a house and monitored continuously by cameras. The show costs about \$200,000 an episode. By contrast, a half-hour sitcom like NBC's "Will and Grace" or CBS's "King of Queens" costs at least \$600,000 an episode. In addition to "Big Brother," CBS has scheduled another summer reality show, "Survivor," which

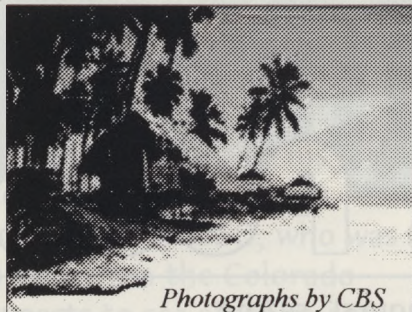


is about 16 people stranded on a jungle island near Borneo.

Les Moonves, president of CBS Television, said both reality shows, if successful, could glide into the fall schedule and reduce the number of comedies and dramas.

"If 'Survivor' or 'Big Brother' becomes very successful, we will look to get them into our regular schedule....," Mr. Moonves said. "That could, potentially, take away from traditional shows."

Writers are worried that the flood of game and reality shows are



Photographs by CBS



*"Survivor," top, a reality show to be broadcast on CBS this summer, costs \$200,000 per episode, while the CBS sitcom "King of Queens" costs at least \$600,000.*

usurping them. Tim O'Donnell, a board member of the Writers Guild and a sitcom writer ("Clueless," "Growing Pains") said that writers who once worried about the numerous news shows were now depressed about the reality shows, "I used to say that the five scariest words for television writers were, 'And now, here's Stone Phillips,' now it's been replaced by, 'Is that your final answer?'"

Judd Apatow, a top comedy writer who is executive producer of NBC's "Freaks and Geeks," said a new show of his, "Happy Together," about an oddball, was rejected by NBC, which did not even order a pilot episode. "You would have thought that coming off a critically acclaimed show like 'Freaks and Geeks' that this would have been a no-brainer," he said. "We'd at least get to shoot a pilot. With the quiz shows it just makes you wonder how much time will be available for writers now."

Ian Biederman, a writer and producer on Fox's "Party of Five," said he was uneasy about the impact of the reality shows. "There's no question that in the short term, job opportunities will be diminished," he said. "There's a kind of tongue-in-cheek fatalism about these new shows. In the long run I'm optimistic that the one-hour drama and good sophisticated storytelling won't ever go away."

Bob Broder, one of television's most respected agents, said bluntly: "There will be a downturn in the number of writers employed for the 2000 and 2001 seasons. There will be fewer filmed entertainment series. It is a trend that will also pass."

Mary Tyler Moore, who was also once a formidable producer, told the talk show host Rosie O'Donnell: "It scares me, you know, what is going to happen to television

production, wherein you have a property that is creative and involves actors. It's going to be all game shows from now on, if we don't watch ourselves very carefully."

Of course, traditional comedies and dramas are not limited to network television anymore. HBO, TNT, Showtime, Lifetime and other cable networks have already stepped into the breach and are sometimes offering riskier dramas than the networks as well as successful series like "The Sopranos" and "Sex and the City."

Although some writers and agents are plainly nervous about the network obsession with game shows and reality shows, several top producers and writers suggest that the success of shows like "Millionaire" can be viewed as positive for comedies and dramas. The impact of the quiz show has rippled across the network, boosting the ratings of shows that follow it like "Dharma and Greg" and "Sports Night."

"It's fair and appropriate for networks to look for ideas that not only generate huge ratings but also are cost-effective," said Tom Werner, one of television's most successful producers ("The Cosby Show," "Roseanne"). "I'm aware that there's less shelf space for script ideas, whether half-hour or hour. But that's the reality. We have to work within that reality. It's a wake-up call for people like us. It forces us to ask how can we bring the audience in equal numbers to entertainment programming."

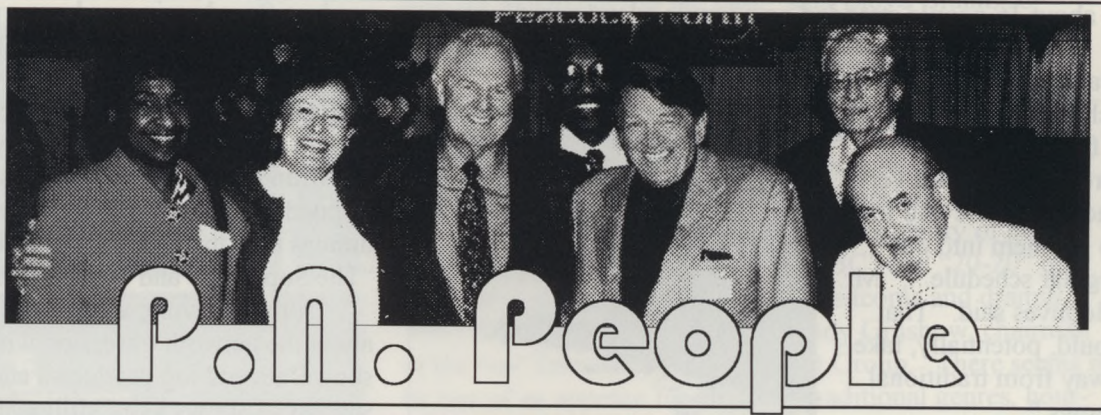
Dick Wolf, producer of series like "Law and Order," said that cycles come and go in television and that sitcoms and dramas remain staples, no matter how limited. "Everything is cyclical," he said. "Sixteen years ago comedy was dead, and along came Cosby. Game shows were dead, and now they're No. 1. But the reality is that episodic series television has been a mainstay for 50 years, and will remain so." "Quality will out," he said. "It's been that way for 50 years."

But other writers, executives and talent agents said they were not so sure about the ultimate impact of the new look in network television. They noted, for example, that network television was distinguished by its traditional hour-long dramas and sitcoms and that each network had its own personality. That distinctiveness could disappear with the advent of game shows and reality programs that were previously more common on syndicated television.

"Will people think about the networks now in a different way?" asked Jon Feltheimer, former president of the Columbia Tristar Television Group. "If you start giving up network time slots to reality shows and game stuff that you see on cable, that you see in syndication, you're starting to erode the very things that have distinguished network television: dramas and comedies. One channel looks like any other." □

*Edited from a news story by BERNARD WEINRAUB  
"Sudden Explosion of Game Shows Threatens the  
old TV Staples," Hollywood, February 8, 2000.*





## DEARLY BELOVED!

It seems that my retirement has locked me into fixed routines. Even getting into NYC has its difficulties, since auto traffic has increased so much. Daily one hour delays at the tunnels, delays on the parkways and with the speed limits raised to 65, everyone seems to think that 80 is the proper speed.

However this week there was a glimmer of joy, in that I had successfully completed recording 49 songs (54 minutes) with the Yamaha keyboard with great sounding sounds of orchestral instruments. Then, out of the blue, a fellow churchgoer took my "master disk" to a friend and they spit out eighty CD's in a relatively short time, all sounding exactly as they did on the master! Magic, more likely "orchestrated" from above. They're to be sold, with proceeds going to the Church Music Department.

Another interesting bit just before Christmas, was that one of my eyes was cultivating a cataract, causing weekly changes necessary in my glasses. But everything came out great, and one is surprised how white the whites are and how bright the colors become after the surgery. Tough part was they taped my head onto the operating table, so I couldn't move it. With the I.V. in the left arm and a pulse indicator on the right, all I could move were my toes. Not exactly a fun position, but I did talk myself into relaxing. Another gem, was since the I.V. was dripping in for 5 hours, the anesthesiologist wondered why one had to use the bathroom. "You've only been here for 5

hours!" sez he.

DON BLAIR sends greetings from Sunny Florida, NO, change that. He left his car outside for the night, and had to scrape off the ice from the windshield. ALAN WALDEN and WIFE JEANNIE (HOUSTON) WALDEN (an old NBC'er, old as compared to the rest of the radio types) visited the Blairs just before New Year's, and he was overwhelmed by the Peacock North publication.

As for the Blairs, Don has embarked on a cruise-lecture thing: 11 days in November, all over the Caribbean, 10 days to the Panama Canal. His audiences vary, 30's to the 60's. Don lectures on NASA and Space, from Gemini (Where he met Peter Fatovich, a fortunate perk for Don) — to Apollo to Shuttle to Space Station. Don's wondering where to go next, for the Caribbean has worn itself out for Mr. Blair.

Don notes: Does anyone have JOE COGGINS' e-mail address? I'd like to write a few lines to that old rabble rouser. All the best to all.

AL BAEDER was the group 7A in traffic. At 59, Al got a decent buy-out offer and retired after 37 years and 1 week at NBC. The best, Al. The Baeders moved to Scottsdale last Sept. (Al had e-mailed me early on, but never received my response. *I have moaned and groaned about the terrible luck I have had with my computers. Losing 3 multi giga-byte hard drives, with no possibility of restoring their contents from Aug. to Dec. It was not an easy thing to swallow. So excuse the "no answer."* The computer Co. sent me parts, I sent back the supposed bad part, until I had changed everything except the case.



*Finally they sent me a totally new one. Of course, each time all the programs had to be installed from scratch.)*

JOAN GIFFORD sends Pete "ANOTHER SENIOR MOMENT" (*Her dues.*)

Greetings from JOE GIANQUINOTO, with his e-mail address. joejots@aol.com

HORACE RUIZ one of the TV greats, at his job as well as being a fine gentleman, sends his greetings to all, as does LILLY RUSSO, who was kept busy enjoying a visit from the Colorado grandchildren. She expects to see all of you at La Maganette in the spring.

LETTY SINCLAIR postcards that she is getting better. Also, "See you in the spring"

CAROL AERENSON echoes the above folks; she too wants to see you all in the spring.

BILL FREEH: "You make it (PN) better and better each year."

ED G\_\_\_\_? notes "Thanks for the (dues) reminder. When you get older, time seems to fly by faster. I would have been sitting home complaining, where is my PN? THANK YOU.

Pete, Here are my dues! Best regards, JOE ROTHENBERGER and Mrs. VIRGINIA (enjoying Ocala, Florida. We enjoyed working with you in Brooklyn also).

CLAIRE ROTHSTEIN, ARTHUR ZARAKAS (from ex MCR), FRAN DeGENNARO, and ED LETTY, send their regards. LOUIS FALLOT enjoys the trip down Memory Lane of the "best in the business." Two more Floridians send their regards. AL FINELLI and NOEL ENGLER. My good friend DICK DOHERTY sends us his best. Nice to hear from DOLORES PARYLAK. My thoughts go out to you — getting aunt's estate settled, getting her Dad into a nursing home and having Mom come stay with her. She still is in Rutherford, NJ.

MARJERIE \_\_\_\_? started a new Democratic Club called "New Democratic Club of Boca-Delray. Says it's a lot of work, but the Club was badly needed in South Palm Beach County, and SOMEONE HAD TO DO IT! Other clubs are geared to seniors, but hers is reaching out for the younger people. She is the vice president

and treasurer. Know who we are writing about yet? (*Sometimes I don't get all the info I need here and apologize, but I'm sure you all will figure it out. H*)

You all remember GERALDINE STONEBRIDGE from Amityville. Here she reminisces about being with NBC 1954-1984. First with the Stations Relations, then with International Enterprises and Broadcast Standards, as a secretary. Stay healthy Geraldine.

MARGE McGLYNN had a wonderful cruise around the Hawaiian Islands in October, that ended in Mexico (but she did manage to get back in the states safe and sound). Writes she was deeply saddened to read about Bob Strub and Chris Kehl — (*as was I. Both nice people. Bob was my age and Chris — video tape — was much younger. H.*)

GEORGE REISENBERGER is ELIZABETH CLARK'S cousin. FRANK MERKLEIN mentioned Red McKinnon and George in his article in the last PN magazine as being with the Klages Lighting Group. There was no mention of Merklein's address. Elizabeth read the article and wanted George to see it. She needed Merk's address, then Merk could send George a copy. But she sent Pete George's address (now in Punta Gorda, Fl. 33950) to give it to Merk. It got complicated, so I think Pete sent George that issue. (*Years ago, George left NBC to live in Australia, with his Australian bride. Some time later that didn't work out too well so they returned to the US, and Geo went to work with the Klages Group.*) (*If you read this George, be assured that we recognize you as the same caliber as the rest of the Klages Lighting Group. I worked a lot with Red McKinnon and he was proficient in his work, and always was pleasant, always good for a laugh, even when things were tough. I miss him. H.*) Elizabeth, tell us how this turned out!

JOSEPH PHILLIPS wrote Peter to become a member. One thing he mentioned was whether Bob Asman remembered Niles Tramell the Pres, when Joe joined NBC. (*I remember him very*



*well, as a man that just radiated with class as an executive in charge. I remember him being at the newsroom around 5 or 6 am on "D" Day, chatting with the news folk to report the invasion of France. He carried that aura each time I saw him. I was a young kid then, and he treated me as he did the others. H)*

JOHN BURKHART (TD from Houston, now living in Maui, Hawaiian Islands) thanks everyone on the PN staff for their hard work to produce a "great magazine" (*Hey John, I sent you a Christmas card, and it was returned as no longer at this address. Send me your e-mail address. H.)*

WALTER WERNER (ex Color Video pioneer, also PBY Pilot) writes that he really enjoys the PN magazine and looks forward to each issue. His bride, SOPHIE, was in the costume area. They now live in Florida. Promises some day might make a PN reunion.

JERRY CUDLIPP writes: "I'm still plugging along, may have a hip replacement soon. Am checking out the details and possible alternatives. My open heart surgery makes me a poor risk.

"Other than that, am feeling pretty good. Nancy is doing fine and is my ace stock broker!" The Cudlipps send regards to everyone. (*And the best to you both, H.)*

STEPHEN BELLIS pens us a note. He suffered a massive heart attack in September 1999. He's currently on disability, and seems to be doing fine. Is undergoing "cardiac rehab."

DICK FRENCH writes that all is well, and he spent some time going over the News Mag. Says it's great re-reading material. Also, "...it seems I have memories of everyone mentioned. Yes Sir, a talented bunch — those Golden Age of Television folks."

J. WILLIAM REARDIN (e-mail — wreardin@aol.com) wants to send a quick note to thank all you guys for putting together Peacock North and for all the work you put into the newsletter — now a magazine! No, Bill is NOT retired, though he does turn the big 60 this year. For the past 10 years he was

executive in charge of production for Tribune Entertainment working on THE JOAN RIVERS SHOW and THE GERALDO RIVERA SHOW. Now he is with Twentieth Television as executive in charge of production working on FORGIVE OR FORGET with Robin Givens.

Mr. Reardin was at NBC from 1965-79 as a page, moved to WNBC-TV and then to Unit Managers. "I worked with you, Rippe, and others while at local and network as a UM. It was lots of fun and a great experience. Haven't been inside NBC since I freelanced and did a couple of JACK PAAR specials in 1986 & '87." (*Those were good years, and yes lots of fun. I couldn't wait to go to work. How many can say that these days? H.)*

FRANK GAETA thanks Peter for the postcard reminder for the dues. Then asks, "Can you recommend a doctor for a *Brain Transplant?*" (*Did he mean that for himself or Peter? or 80% of the above 60 crowd? ? ? My retention span has fallen to 3 microseconds. H.)*

RANDY WANDS (e-mail wands@dellnet.com) Wishes you all the best in good health. Randy has been flying to Rome every Christmas to do the "Christmas Service at the Vatican" for many years. (*See page 21 — Bless You ! You're another of the ones we can call real Gentleman. H.)*

GARY IORIO writes, "I know you want to hear about Dorothy. Things were going fairly well until last Wednesday (Feb 2). On that day Dorothy had a setback — she suffered a seizure. It set her back a bit, but after four days in the hospital, she was transferred to a rehab unit. As of an hour ago, she was showing improvement. She eats very well and we had our first intelligent conversation since last Wednesday. The signs are good. She may yet get to walk and perhaps play golf. Only Jesus knows. Keep up your prayers and maybe in a while I'll be able to tell you that she is fine. My love to all." Gary

BETH DURKIN sends her best regards to all.

ROCHELLE RICHARDSON retired from NBC Aug 31, 1999 after 31 memorable years. The News Finance area gave her "a beautiful dinner"



at the Saks Fifth Avenue Cafe. She's looking forward to the next PN issue.

BILL MILLER put down his fishing rod and replaced it with a pen. Bill is really a great person, I always enjoyed working at the Brooklyn Studios and I knew he had a good heart.

Here is a bit of Miller nostalgia, confessing that "many MEMORIES are going through my mind right now. Seems like ages since I last saw the other NBC types. Randy (Arnie) W2NYU winters here, but no one else. Fishing and boating now are just memories also.

"Still active with Ham Radio and computers though."

"OLD FISHERMEN NEVER DIE, THEY JUST SMELL THAT WAY ! HI -"

### 73'S TO ALL, *Bill*

JACK WINNOCUR, from Brooklyn mentions that he's 86, and should no longer pay dues. He's right and Pete is taking care of that. Other news - as they say in TV - Jack casually mentions that he just had a triple by-pass operation and seems to be recovering. Jack, you're something, Bless you.

GEORGE WASIELKE (He who hobnobs with Lorne Michaels at the end of Long Island) had hernias fixed on both sides. Says he's in good health, hopes to be playing golf as soon as the snow melts. Regards to all.

JACKIE TINTLE: "We've always looked forward to Peacock North - Thanks again for your hard work!" (*Our deepest sympathy for your recent loss.*)

AL ROBBINS wrestled with the flu recently as so many others did and won. The best from all of us, Al.

JOE KOLB spending winter in Florida and they're fine. JOE GILLIGAN and bride Madalyn visited and by now are well on the way to New Hampshire. JOE KOLB saw JIM SMART last September. Jim looks great. Also still tunes in to 14.223 MHZ several times a week on Ham Radio.

BEST WISHES from MAX BUCK. Max notes, is it almost 20 years that he departed NBC-TV? I

don't believe it! (*Tempus fugit - The Ides of March rings in 75 years in my "Tempus book" H.*)

JOE HEWES (e-mail : franjo@innova.net) rings in from "The Golden Corner" of South Carolina, applauds us all here for keeping PN together. (*The best. We had some good times, right? H.*)

On stationery from "FOR WOMEN ONLY" JOHN TRAUTWEIN (from the Electric Dept in NYC) writes — "The winter has brought some snow and the summer brings friends and relatives. We love it! We have a 19 foot boat and I'm taking an 8 week Power Squadron course. The fish won't know what hit them.

"We built a 3,000 sq. ft. home, and we need it. Five grandkids have a ball here and the house is just right."

ROSS MARTINDALE, ex Sound Effects, signs in from Yarmouth, Maine with more kudos. Thanks, Ross. Hope you are in great health.

MILDRED K. BRACCO had a medical problem prior to the holidays, and not to be different, her husband Bill was in the hospital after New Year's. Both now are feeling better and are on the road to recovery. Can't wait till the grass gets green and we're out for some golf.

WILLIAM B. WOLFF (Annex for Another World) remarks: "Enclosed is my meager dues which helps pay for your outstanding publication!! It's worth far more than the lousy 20 bucks." William asks of news about Art Cooper (Sound Effects Bklyn). Mr. Wolff says they usually exchange Christmas cards, and this year didn't get one from Art..... Bill hopes that Wall Street and its "Wall of Worry" is being good to Peter. Bill has tremendous weeks and totally disastrous ones. This week was great. Hang in there and stay healthy."

A note signed JACK (?Weir?) — He has been laid up with two fractured ribs since Jan 13. (Friday?) Slipped on his front steps going out to dinner. It's getting better each day. Doc says it will still take some time. (A profound statement.)



DICK SWICKER (Westfield, NJ) noticed in his check book \$20 for PN, another \$20 for GE Prescription. Muses that PN Dues and PN gatherings do much more for his "well being" than prescriptions will ever do !

*Why I never went to Law School.  
DON'T MESS WITH ME.  
I'M A LAWYER*

BOB HANNA on a PASTE-IT note:

Also asks what's chances for a Peacock West?

*(Bob, check with*

*Joe Strauss, there is a Peacock West. H,)* Best to everyone and come see us.

For St. Valentines Day we received a Best Wishes wish from BOB JUNCOSA. He is doing

well following his heart bypass surgery.

JIM BLANEY and bride MARY will be in NY the weekend of La Mag. They plan a big 50th Anniversary bash.

DEE GOETZ (Mrs. Bill Goetz) "This past year has been tough, but it will be better. I miss Bill so much, He was the Love of My Life — Thank you for the mention in the Newsletter and also thanks to the many folks who called and sent cards. Am looking forward to your next Newsletter." Dee Goetz

ARNIE REIF (e-mail: arief@cablevision.com) "It is so great to get the Peacock North Magazine. What a great way to see old friends and fellow workers. When I look back, I realize



*February 20, 1962, the original BOC staff in their 5th floor bailiwick. Al Fray is mostly hidden by Les Dimond with Arnold Reif standing next to him. Seated, l to r, are Don Ellis, Jack Weir and Don Kivell.*

*Picture courtesy of Arnie Reif*



the experiences and shows I worked on are now classics and can never be repeated. I have made an effort to contact many of the people I worked with way back when, thanks to your magazine. I will make every effort to make this year's luncheon.

When I left NBC I started my own business and supplied most of the broadcast stations with small camera equipment for use in sports etc. Turner Broadcasting has been using the camera for basketball and racing. Since 1995 I have been the operations manager for Cablevision News 12, Westchester. We have set up a local news channel for all of Westchester. There are dozens of former NBC employees working in or for Cablevision. Norm Fein is the VP of the news operation. He was formerly news director for WNBC. Bob Wolff is on air sports talent for Long Island News 12 and Lee Leonard is sports on air for News 12 New Jersey. Steve Seidenfrau formerly a VP in engineering at NBC is my engineering consultant. There are many more. I do keep in touch with lots of the old-timers. Spoke to Ed Rossi a few weeks ago.

Regards, *Arnie*

*(Thanks, Arnie for sending the picture - previous page. Ok, Guys and gals, get those pictures out of moth balls and share them via PN. H.)*

CATHY VUOKOVICH is VERY BUSY with her plans to move to NYC.

BILL "W. F. KELLY" hopes to get some pictures of his first visit to Europe with the Dave Garroway Crew to PN for a future issue of PN. LOVE, PEACE, JOY, Bill

GIGI HAROLD had a nice get together with Dottie and John Crampton in November. They reside in Vero Beach and came to Cocoa Beach where Gigi was visiting and had a very enjoyable luncheon. Aah, the joys of retirement.

KATHY MCKINNON (Woodland Hills, Calif. "Red" McKinnon's wife.): "Although I never worked at NBC, being married to Red for 46 years, made me feel I was part of it. Red really looked forward to receiving his copy of the

newsletter. So this will keep me connected to him and all the people he spoke of with such affection over the years. He was so proud to have started his career at NBC and the people he worked with.

I would also like to thank you for publishing that great tribute to Red from our dear friend Bill Klages and for sending extra copies, which my children treasure."

Sincerely, Kathy McKinnon

*(Red passed away after heart surgery. Men don't say "I love - another man. Yet I loved Red. Jesus loved all his creations. We worked on many difficult programs, for long hours and each of us appreciated the other as a team. I'll miss him. H.)*

BILL HOWARD, sends greetings from Westminster Manor to his friends and included us. They obviously enjoy where they are living with many available activities, including the 4pm Sunday vespers in the chapel. They have both been enjoying good health, but in January Opal's macular degeneration took a turn for the worse and she has been pronounced legally blind. The Texas School for the Blind has been wonderful with their support getting her adjusted.

This hasn't slowed them down in their activities. Visiting their grandchildren in Minneapolis and San Ramon, California and appreciating and approving all their accomplishments. OPAL & BILL

ROGER and PAT TUTTLE are building themselves a special hacienda in Wilmington, NC. During the hurricane season they packed up, left the area in the trailer, went here and there to escape the flooding. In Florida they were forced to move again. This seemed to go on until finally the hurricanes diminished and they returned to North Carolina. Hope they get the house built and bolted down. Seems as though that area also received some ice and snow as winter rolled by. The best, you two.

TIL CONNALL (e-mail: concom1@aol.com) schmoozed with Edith Nathanson (Teddy) and now she's a member of PN. Edith was





anxious to catch up with the NBC folks. Welcome Edith and Thanks Til.

AAVO KOIV has deserted the cold winters of Massachusetts and is building a house which turns out to be 1/2 mile from Peter Fatovich in Jupiter, Florida. Also Aavo met Bill Melanson at a Super Bowl Party, who also has bought a place there. Aavo hopes to attend the La Mag Bash.

According to Peacock West's November newsletter they had a record 170 attendees at their third reunion in September. We received a copy of their newsletter published by Helen & Joe Strauss. It's a beginning pub of 5 pages, Xeroxed with a color front page (see below — you have to imagine the color peacock). If you'd like to get the news of other coast, send a contribution to: Helen & Joe Strauss, 255 20th Street, Del Mar, CA 92014. We picked up this item to pass on to those who remember Jack "Spike" Burrell. Jack died last July at the age of 93. Jack was a 1949 NY transplant to Burbank. Captain Jack was a Navy veteran of the big war.

Pete Peterson got a note from Steve Paganuzzi which I quote: ".....got out of the hospital a short while ago, and still recuperating. Nothing critical — had a routine checkup in January (no apparent pain) and they found my stomach to be up in my chest! They usually do the operation laproscopically, but it was so bad they had to open me up and "push" it down. Have no idea how it happened and how long it had been like that, but glad they found it before it developed into real problems. Otherwise, nothing really new — I do a considerable amount of traveling — my children live in Westchester, upstate NY, Atlanta and Laramie. Also friends in Arnold, CA and a sister in San Diego. And I throw a reunion for the

## NON SEQUITUR

By Wiley



'Tis an election year, and we all worked a lot of primaries, conventions and election nights. Saw this cartoon in a local paper and got a chuckle.

entire family every year — last year in Helen, GA. May go to Cape May, NJ this year. Toured the Southwest US with a lady friend and also went on cruise to Bermuda with her. With all this, and electronic projects, woodworking and special projects for friends and neighbors, I keep rather busy. And I still have to keep house!! Hope this finds you well..."

Regards, *Steve*

(At least your heart is in the right place, Steve

— hope your recovery is a speedy one. How about traveling to NY for the La Maganette lunch, 12 noon, on May 21. H.)

Well, I managed to fill up my allotted space one more time. Bless you all,





# We Get Letters

## Jim Holton remembered.

Hello Pete (Peterson):

It was with a great deal of sadness that I read about the death of Jim Holton. I had the pleasure of working with Jim on many a news special when I was with the Radio Network Program Operations Department as a Program Coordinator.

I can remember running down the stairs from the 8th floor to the 5th floor with Log Supplements listing changes in the regular program schedule for late breaking news stories, sporting events, space shuttle coverage, etc. They were very exciting times and I was always arriving at studio 5C slightly breathless, with my little slips of paper in hand, passing them out to the News Producer and News Editor on duty, the 5C Control Room Personnel, the ROD, stopping off at the Traffic Department on the 6th floor in my mad rush to the 5th. Jim would be standing at the Producer's desk, with a smile on his face saying, "slow down, Laurie. We'll get the show on with or without the Log

Supplements!" I would thank him and rush by to ROD with their copy. I truly do not think I ever saw Jim flustered in any way. No matter what was going on! Talk about the Rock of Gibraltar! That would be the only way to describe Jim Holton. A very special man. A great role model and a person I always admired.

Those days in radio had special meaning for me and I treasure the memories and wonderful experiences I was lucky enough to have. Terrific, hardworking people who did a damn good job. Jim Holton was probably the hardest worker of them all.

See, you at the luncheon in May,

*Laurie Krug Grant*

PO Box 587  
Cutchogue, NY 11935  
631-734-7503  
lgrant@optonline.net

Laurie was very busy during her NBC tenure with credits such as: Program Coordinator, Associate Director, Director, Program Operations Manager and Radio Station Manager. She is a breast cancer survivor and is currently running an Executive Search Firm!

## From your publisher

**When** submitting material for publication the preferred way is via E-mail letter or E-mail attachment. The next best is typewritten (single spaced) so that it can be scanned and read by the computer. Lastly, but still very acceptable, is hand written. Proper names should be written *clearly* to avoid interpretation errors.

Also — FAX's can be sent to Pete Peterson: 201-768-8727; and to Ripp: 973-663-4113.

Items for "PN People" should be sent to Heino Ripp with copies to Pete.

"at 30 rock" items should be sent to Dan Grabel via E-mail: dangrabel@aol.com with copies to Pete.

All other items should be sent to me: frivierling@aol.com and copies also to Pete.

Pictures can be sent as E-mail attachment if the scan quality is very good. Pictures sent by mail are returned. To date (7 years) we have had only one set of pictures lost in the mail. If your pictures are irreplaceable send good photo or scanned copies. Xerox pictures usually do not reproduce well.

Thanks, *Frank Vierling*

## You Have a Date in Manhattan

Twelve Noon, Sunday, May 21, 2000

Meet your old friends from  
your Pioneering Years  
at NBC

*Meet them at the Ristorante*

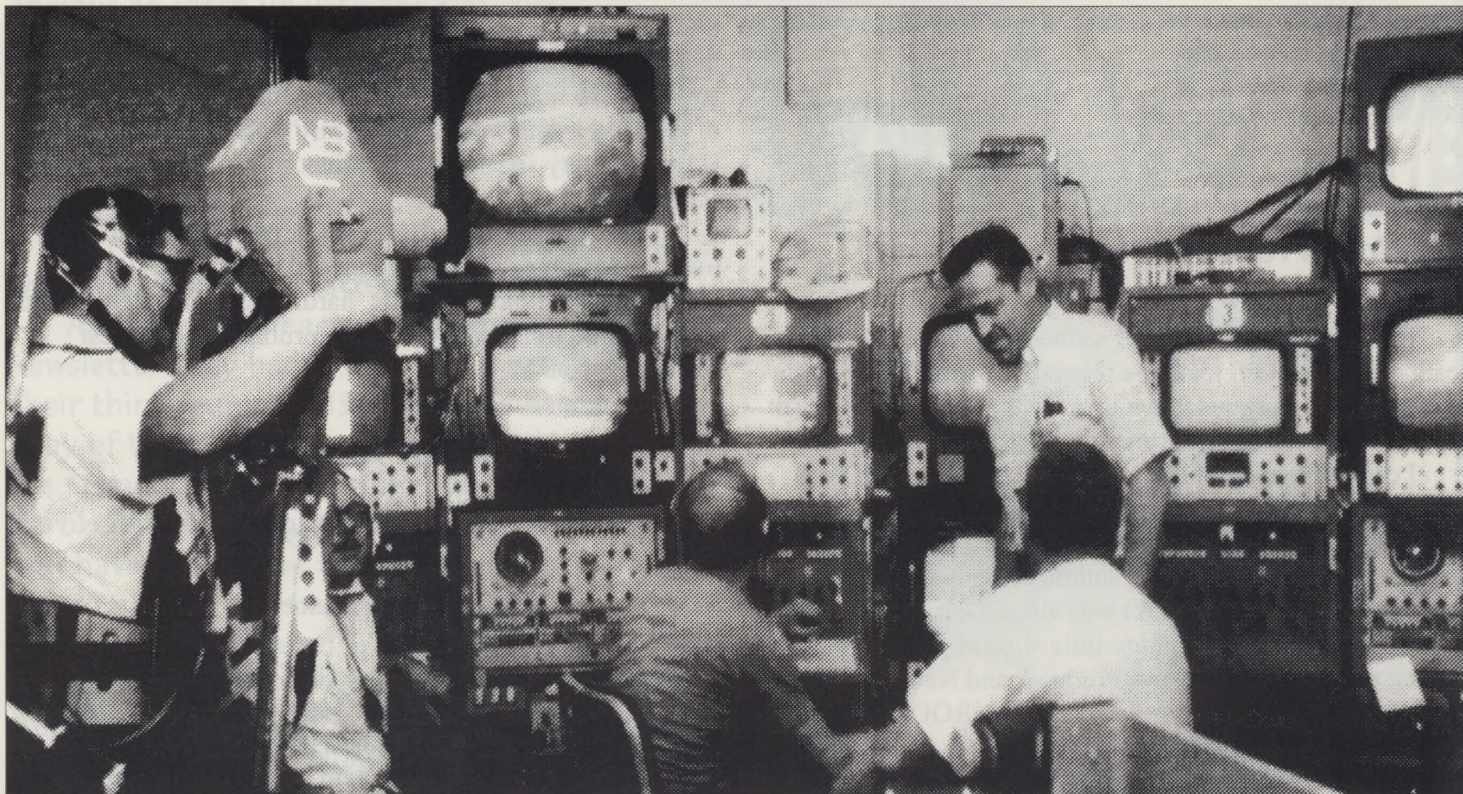
## LA MAGANETTE

*That's on the corner of Third Avenue  
and 50th Street.*

Fill out the coupon on page 47 today  
and mail it in. It would be greatly  
appreciated if you would make your  
reservation early.

**SEE YOU THERE**





The RCA Color Creepy control for Richard Nixon's Convention in Miami, 1968 — *Peter Ridicci, camera; Arnold Proner, video; Warren Winterhalter, video; Frank Vierling, TD; Leon Dobbin, video.* It wasn't easy to creep with that giant ENG Color Creepie camera. Electronics has come a long way baby.



It's time to  
get serious  
about an  
ENG truck.





*A letter from T.J. Turner*

I have always wanted to do this — share some memories of the growing days of television from an accountant's point of view. I was not a well known T.D. or cameraman, etc., but a young person fresh out of business school who walked in from the street one day, checked out the directory in the lobby for the personnel department, went up, filled out an application and hopefully waited to hear from NBC. Sure enough I got a call to come in for an interview. Doris Ann was the one I spoke to and who also called me later saying they were interested in me.

My first job was in the payroll department which was located on the sixth floor in those days. After about a year of hand posting insurance forms for employees, I transferred to television. Of course that was what everyone wanted to do at that time, and that's where I have such great memories.

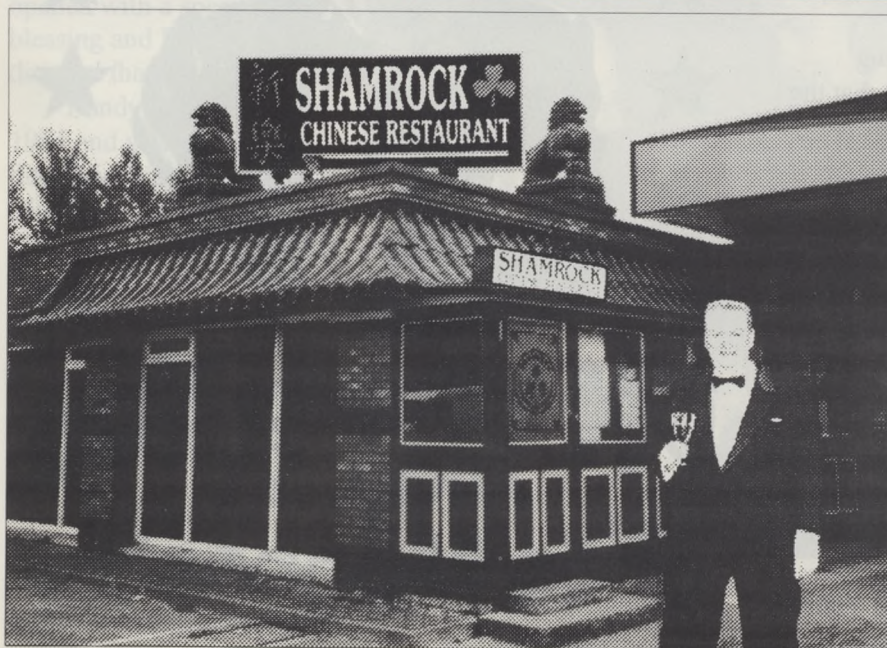
I began in an area called "Show Cost," a very loose term at the most since there were no cost controls at the time. We had Manila envelopes for each show. In these envelopes were slips of paper, each stating what props, scenery, etc. were used. We simply applied a fixed rate and totaled each area to come up with a show cost total. Most of it was guess work. The total was posted on the outside of the folder and that was it. No questions asked.

Television to me did not grow but exploded on the

scene. For example there was never enough office space to keep up and I found myself, desk and all, sitting in the hallway outside of 6B never knowing when I'd be able to call it a day and go home. Nothing was 9 to 5 in those days. I recall studio 6B being converted to TV for the "Texaco Star Theater", with wooden ramps being built for the cameras and all new lighting being installed. Friday night was the big night of the week, Milton Berle would be walking around in a bathrobe and a large towel wrapped around his neck. It became quite common to see Martin and Lewis or Perry Como, who did his show out of studio 6A. "The Texaco Star Theater" quartet and the pitchman who always began his act with "Tell you what I'm gonna do" used to rehearse in any vacant office they could find. Of course there was no taping in those days so if a mistake was made it was out there for the world to see. One of my shows was "The Perry Como Show," He was the nicest guy you wanted to meet and when everyone used to get upset about something he would calm everybody down. Jimmy Durante used to do a radio show out of what I believe to be studio 6C which was located at the head of the hall. Trying to work and concentrate was like doing it in the middle of Grand Central Station. Traffic in that hallway was very heavy and one evening Jimmy Durante passed by, glanced back at me and said, "Kid, I like your tie" so we swapped ties, and that night I went home wearing Jimmy Durante's tie.

These are just a few of the memories I have of my early days at NBC. They also include the wedding of "Tiny Tim" in 6B. There were tulips all over the hallway imported from Holland.

Then came cost controls, computers, etc. and everything changed. But those old memories will never fade and I consider myself lucky to have been a part of those growing years of TV. □



## *Seeing is believing — or is it?*

Fresh from his recent trip to China, world traveler Jim O'Gorman found a Chinese restaurant in, of all places, Ireland and sent this picture to prove it!

But wait a minute, isn't that the picture of Jim we saw on the Great Wall of China?

We confess, unlike CBS, we admit to doctoring the picture by transported Jim from the Great Wall to the Old Sod. And placed him where he wasn't. Well, he was there, but not in the picture he sent us.

Where are you off to next, Jim? keep us posted. □



# VENICE

By Bob Asman

November. What an odd time to go to Venice! But the trip was a Smithsonian Study Tour and perhaps the folks at the Smithsonian knew something about Venice in November. Besides, it was a month that was clear in our busy 50th Anniversary year schedule, so Nan (my wife) and I signed up.

Well, what those wise folks at the Smithsonian knew was that November is a month with the lowest average number of tourists in Venice. We had a wonderful trip with some rather exciting weather, but with the place nearly to ourselves. We didn't have to fight the crowds or even the pigeons in St. Mark's Square or the Ca' d'Oro and the Peggy Guggenheim Gallery on the Grand Canal was all ours for an evening reception and tour.

There were 35 in our tour group. They were from all over the country and the age range was from a couple in their 30's to a gentleman in his mid-80's. All were enjoyable company. The nice thing about this tour was that we flew from New York to Venice's Marco Polo Airport, were taken to our hotel (the Hotel Sofitel) where we could unpack, hang clothes and know that we wouldn't be packing or moving until the following week when we would pack to go home. For someone who has had his share of one-night stands, this was a distinct attraction.

As is widely recognized, Venice is slowly being flooded. It is not so much that Venice is sinking as that the Adriatic is backing up into the lagoon and the canals of Venice. When the tide is especially high, like when there is a full moon or when the wind pushes water from the south into Venice, there are small floods.

While we were there, there were two days when the tide was especially high. The water from the canal lapped at the marble steps leading to our hotel lobby. To the Venetians this is nothing more than a minor annoyance. Out come the raised wooden platforms that are placed on the walkways above the water and life goes on. Though I wore sneakers most of the time, I never once got them wet above the soles.

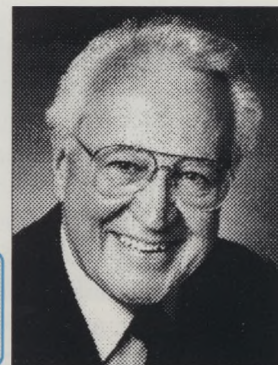
Though we had seen so many pictures of Venice, it is only when you are there that you realize that there are no streets. Only walkways and canals. Our tour leader, Dr. Bruna Caruso, a born and bred Venetian, described Venice

as 170 islands and 400 bridges! It is a city that is a very walkable one. And there are plenty of water taxis or vaporetti (which are the water busses) available. It was a bit too chilly for gondolas, though some diehard romantics were out in them.

During our one week stay, we saw not only Venice, but we went by motorcoach into the Veneto for a one day tour of some of the beautiful villas with art work and architecture by Tiepolo and Andrea Palladio. We visited the Teatro Olimpico, Europe's oldest surviving indoor theatre. We also crossed the lagoon by boat to visit the islands of Murano, Burano and Torcello where we toured a glass factory and saw that wonderful hand-made lace. On another day we crossed over the lagoon to visit Palladio's church of St. Giorgio Maggiore from whose bell tower you can get a breathtaking view of Venice.

The food was wonderful, but after all, this was Italy so we expected no less. The hotel was comfortable and the tour leaders outstanding. All in all, a great 50th anniversary trip.

*Bob Asman is a former Executive Producer/Director of NBC News. Bob and Nan live in Washington, DC*



**PN Wants You**  
**May, 21**  
**at La Maganette**



# Randy and Joan Wands Get Papal Blessing at Vatican

By Dan Gabel

*Editor's note: Randy Wands, an NBC veteran of 36 years, has been associate director of Nightly News for many years. In 1986 he won an Emmy for producing and directing "Chagal's Journey," a portrait of the artist famed for his surreal paintings and stained glass windows.*

**When** Joan and Randy Wands celebrated their 30th wedding anniversary in February it was special because of a blessing from Pope John Paul II.

For most of the devout, a once-in-a-lifetime visit to Jerusalem, or Mecca, or the Vatican is a must. But associate director Randy Wands has been to the Vatican no less than 20 times and spouse Joan 17! And on several of those visits the couple from Ossining, New York has been in the company of Pope John Paul II.

Since 1979, NBC has assigned Wands to produce and direct the television broadcast of the Pope's Christmas midnight Mass on, starting at 4pm, EST. It is fed to 200 NBC affiliates and is carried by Christian nations round the world.

Last December, after the Mass, the Wands got back to their hotel at 3:30am and Randy was back on the job around 8am. Because the year 2000 is a Jubilee Year, the Holy Doors of St. Peter's are opened with a special blessing and Randy also directed that program.

Randy joined NBC in 1964 and was assigned to do the Christmas midnight Mass at St. Patrick's Cathedral in New York. Fifteen years later he got the Rome assignment at St. Peter's Basilica – probably the hottest ticket in town that night – and has produced and directed it ever since.

Archbishop John Patrick Foley of the Vatican's Communications Office usually personally escorts Joan to an excellent

seat in the world's largest church. He is Randy's official contact with the Vatican.

On Christmas Eve, the Wands often go to the Pontifical North American College where Foley celebrates Mass. They dine there and then join the Archbishop for tea – poured by Joan. She's British and obviously others think the British pour tea best!

The Basilica is decorated with red poinsettias and purple orchids and Rome's most important families come dressed in resplendent attire.

In an interview with the Gannett Journal News in Westchester, Randy described the aura surrounding the Pope. He said, "I'm not Catholic (he's a Protestant) but it just fills your soul. I am spiritually uplifted each year."

Joan echoed a similar feeling when we spoke with her about their visit to the audience auditorium at the Vatican. There were about 150 visitors in the room, but the Wands were part of a smaller group – about 20 people who were to speak with the Pontiff. She said the Pope addressed the audience in several languages.

When Randy greeted him as "Holy Father," and presented him with an NBC videotape of the previous year's Mass, Joan said, "The Pope recognized us. And when Randy told him it was close to our 30th wedding anniversary, he put

his hand on our clasped hands and blessed us. I was nervous. All I could do was smile. As you stand next to him, his eyes peer strongly into yours, imparting a feeling of closeness. You have the feeling that you are in the presence of an extraordinary person. It was a wonderful experience."

When they returned home to Ossining, the Wands received two rosaries which the Pontiff had sent as mementos of their meeting.

Randy and Joan celebrate their anniversary on an excellent day for such an occasion – Valentine's day!



*Randy and Joan Wands meet Pope John Paul II at the Vatican. This photo was taken in 1995 when the Pontiff was in better health. They had a similar audience last December.*

*Randy and Joan live in Bronxville, New York.*



# FIFTY NBC VETERANS HONORED

By Dan Grabel

"What were the top TV entertainment shows in 1974 – the year you all joined NBC?" asked CEO Bob Wright on a November afternoon when NBC inducted 47 people into the 25 year club, and three into the exclusive 45, 50 and 55 year cliques.

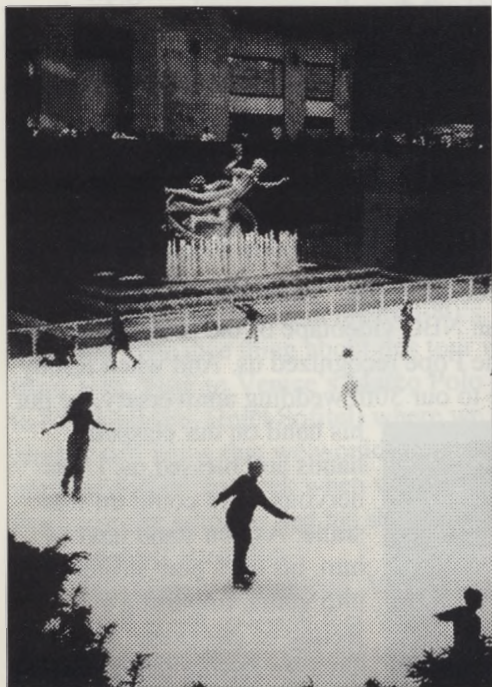
All kinds of replies were shouted back to Wright in the executive dining room area on the 52nd floor of the GE building. Some were right, most were wrong.

The winners: "Sanford and Son," "Chico and the Man," "Little House on the Prairie," "The Rockford Files," and "Policewomen."

After congratulating them, Wright said "Your company is doing very well. There are challenges for us to stay ahead of the pack but we are expanding quickly into video and interactive businesses. Our job is to link present viewers to become viewers and users of our new businesses. Our combined skills and talents will make it happen."

He continued, "People want to touch and feel, they want to shop at home, bank at home, even buy stocks at home. We can't ignore this. It will be exciting."

The CEO singled out Chuck Scarborough, a 25 year veteran, who has won 22 Emmys – "Good as the Yankees," he said. He had kind words for Nancy Fields, in her 45th year with "Today," and special assistant to Willard Scott. He said she probably has interviewed more 100 year old people than anyone else in America. After receiving a pair of gold earrings Nancy thanked NBC and her colleagues for a blessed life. Nancy has had several bouts with cancer over the years, but despite her frail health she carries on.



Ann Keeley-Kavanaugh was the 50 year veteran and Don Pardo the senior member of the group at 55. Don recalled his years on the "Colgate Comedy Hour," "Jeopardy," "The Price is Right," and – still going strong – "Saturday Night Live." Part of his longevity, he quipped, was "being heard and not seen!"

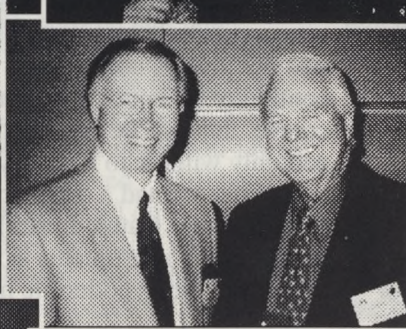
Peter Peterson, CEO of

Peacock North, who retired 13 years ago, thanked Wright for his kind words about the PN retirees group and invited the newly honored veterans to join the organization.

One of the pleasures of finding your way back to 30 Rock is seeing how it keeps changing. The channel gardens are unique as ever, with mauve and white as the color scheme for the fall floral arrangements. Prometheus is back in his usual position, gleaming bright because of a new coat of gold leaf and the building entrance has had a face lift.







**CONGRATULATIONS  
TO THE CLASS OF 1999**

## 25 Year Roll of Honor

Edward Alexander  
James Andrews  
Salvatore Arnone  
Katherine Babiak  
George Balok  
Philip Buckman George  
Bushell Anthony Cassano  
Laura Chiechetti  
Mark Chomut Christine  
Connal William Cronin  
Jean Vincent Deale  
Anthony DeMarco  
Ronald Ellis  
Melody Iden Fleisher  
Charles Frankel  
Barry Frischer  
Steven Gonzalez  
Anthony Gugino  
Dean Harte  
Carrise Ann Holloway  
Joseph Honerkamp  
Lillian Javier

David King  
Suzette Knittl  
Vlasta Krupka  
Frank Lazzaro  
Donald Leung  
Christoph Lindner  
Robert Lukowski  
Edward Madison  
James Malloy  
Jay Markowitz  
Michael Meehan  
Joseph Michaels  
Patricia Morgan  
Mary Anne Muller  
Diane Murphy  
Bernard Robinson  
Charles B. Scarborough, III  
Lawrence Seary  
Arturo Sharpe  
Donald Snyder  
Juan Soulet  
Warren Wolfsohn

Vincent Yannone



45 Years - Nancy Fields

50 Years - Ann Keeley-Kavanagh

55 Years - Don Pardo



Photos by  
Dan Gabel



# Cissie Lindemann's Memories

I had the great good fortune of falling into the lap of the wonderful world of broadcasting in the 1940s in Hollywood, California. I took a job with Foote, Cone & Belding whose radio production office was up the street from NBC and over a bar/restaurant called Brittinghams. As many of you will recall... the early day production for both radio and television emanated from advertising agencies. Foote, Cone had a wonderful stable of shows... Bob Hope, Jack Benny (his protégé Jack Parr subbed one summer), the Hit Parade, any number of the top flight shows were produced from that office... as well as some local radio shows. Rumor had it that the best-selling novel and later movie "The Man In The Gray Flannel Suit" was inspired by one of our glamorous account executives.

My first assignment was at KHJ... a local radio show called Main Line. A big music fan I was forever sneaking off to watch Xavier Cugat rehearse in the studio next to ours. I was categorized as a "script girl." Although actually at the age of twenty I was hardly qualified to have any title. It was our job to lug over all the

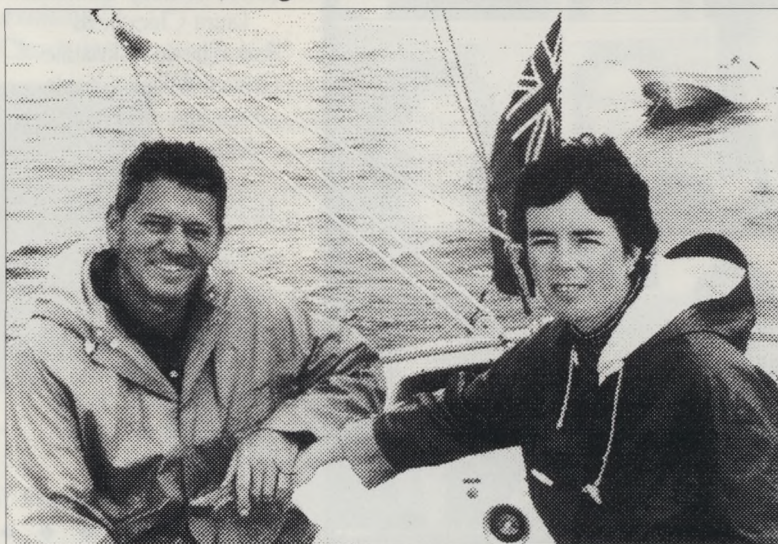
scripts... do the script changes when necessary... really do anything to oil the wheels of the show. Having been newly transplanted from the east with my family I was not really expert at anything. I had had a genteel boarding school and Junior College education which gave me the tools for being pleasant and the ability to hold up my end of peripherally intelligent conversations but qualifications for absolutely nothing. I did go to a secretarial school briefly and learned to type and answer the phone but that was about it. I still can't type very well.

Anyway... I fell in love with the medium... hook, line and sinker. Nothing I was asked to do was too much. I was absolutely wide-eyed at the stories being swapped at the breaks by old-time actors like Gayne Whitman. Such as the prestigious announcer who stepped to the microphone to announce "Ladies and Gentlemen... the President of the United States, Herbert Hoover," only it came out Hubert Heever. Or the guy that was supposed to proclaim "the best in bread" only to say "the breast in bed." Now mind you this was live so there was no editing. On the live

shows, however, continuity acceptance (the network censor) would warn the director to be alert to any unseemly transgressions and turn down the audio. This was particularly true on the Bob Hope Show. The director was not always cooperative. I wonder if there is a continuity acceptance department now; probably not. Of course, this was before my time but as time passed I was certainly witness to a variety of similar instances. I remember we had a tense operation scene when the nurse (I think it was Cathie Lewis) was supposed to mouth the names of the instruments as she passed them to the doctor. She got to the hypodermic needle only to say hypodermic

nerdle. She looked up at the control booth and we were all laughing so hard we had ducked to the floor. It was wonderful and I loved it all. You may remember that Elliot Lewis (Cathie Lewis' husband and fellow actor) with Gordon Jenkins made a recording called "Manhattan Tower" which became one of the hallmarks of our generation.

Eventually I moved on to other shows... mostly as backup. They used to lock us in a room to type



*Carl And Cissie Lindemann off the coast of Maine.*

the Hit Parade... afraid we'd tell who was number one that week. I remember Mary Livingston's brother Hickey Marx had that duty. Lucky Strike was the sponsor. You may recall that the original Lucky Strike cigarettes were packaged in dark green with a red bulls eye in the center. A marketing ploy that served them well was when the pigment used for the green packaging was needed for the war effort. "Lucky Strike green has gone to... yes, Lucky Strike green has gone to war." Well... one morning over the Teletype came the message "George Washington Hill is dead... yes, George Washington Hill is dead." Rather irreverent announcement of the death of the irascible head of the giant tobacco company, but I thought it was heaven to be in on the ground floor of such momentous frivolity.

I also substituted on the switchboard. We had a great switchboard operator named Kathleen (Kay) Looney... truly one of a kind. One day Don Belding came in unannounced from Foote, Cone's downtown office and was so horrified by her demeanor that he declared as he went out the back door he didn't want to see her there



when he came back again. After that we had our spies tell us when he was coming and would hide Kay until he'd gone. It was fortunate that the dignified Mr. Belding hadn't come the day before. The Benny Show had been given a case of fine champagne and some of it had ended up in the water cooler. Lucky, too, that he missed the colorful actor who would stride up and down the hall with a live bird nesting on his head. Mind you this was in a day and time when it would have been shocking. In the present day of tattoos, body piercing, multi colored hair and questionable language it might go unnoticed. I had some narrow escapes myself... one day when I was filling in at the complicated switchboard... in error I plugged in a call to a client from an executives' overheated mother-in-law. I thought my broadcast career was short-lived... fortunately it wasn't and it also got me off switchboard duty. I wonder if like Vanna White the switchboard operators now just press panels. I think I could handle that. But... then I had an instance when I really thought it was over. We were doing some Bugs Bunny commercials... the producer actor Al Capstaff went over to the studio and told me to work with the writer and bring the scripts over when I'd typed them up. It was a rush job. There were two sets... one for children, the other for adults. I finished and rushed them over to the studio. When I got back to the office... I realized that I had mixed them all up... the kids with the adults and vice versa. I thought well that's it... can't cover this one up and waited for the boss to come back so I could confess and he could fire me. Pretty soon I heard the heavy footsteps coming up the back way. When he walked in... I blurted out my hideous mistake... bad enough that I had washed his pipes in soap and water the week before but this was serious. He sighed and said, "Come on down to Brittinghams and I'll buy you a drink." What a nice man, I thought, he's going to let me down easily. I grabbed my coat and purse and followed him downstairs. We ordered drinks and as he stirred his he said "You know... I've learned one thing... you'll never lie to me. And you know what I'm going to make you the best script girl in town if it kills me." Since he was the producer/director of the Hope Show I was moved to the show to act as backup for the experienced script girl who had a bit of a drinking problem from time-to-time. That was a story all in it self.

I really loved doing the Hope Show. Oh, I forgot to say... the commercials I loused up won an award. How could you know? When we didn't originate in town we'd go to college campuses to do the weekly radio show. Then we'd do a turnaround the next night as a fund raiser for whatever school we broadcast from. This, of course, used the expertise Hope gleaned from entertaining the troops. Sometimes it was close enough to go by car. Once in a while Hope himself would drive us in his Lincoln Continental but you had to be fast because he wouldn't exactly stop... you'd have to run to hop in. His brother Jack, a really nice guy was on the staff and he would be running with us. It might be worthwhile to mention here that Bob Hope had a super intelligence... he never missed

anything. I think he would have been successful if he'd started selling pencils on the corner. Born in England and brought up in, I think it was Detroit, his upbringing was crude. His brother used to tell me tales of Mafia people they knew when he was young. But Hope, himself had an innate elegance when he wanted to. Once he sat on the Dais for an U.S. Olympic tribute to Dean Cromell. The whole broadcast unit was seated at a center table in front of the Dais. Hope had told the dinner committee that he and his wife would have to leave promptly because he had an early studio call. Mrs. Hope was seated at the other end from her husband. When an appropriate time came he signaled her to leave. They rose .. and our whole table did as well. I remember thinking that this was not a good thing but they all headed out so I went too. Hope met us in the hall in a rage. Saying how our behavior had embarrassed him. His brother Jack rejoined with, "Listen, Bob, you give the high sign and whether it's a banquet or a fight we're heading out."

At times we'd go by chartered plane to the weekly broadcast. The whole troupe would climb into what I guess was a DC 3. Hope, the minute he got on the plane, would go to sleep. The thought occurred to the twenty-year old me that why would a forty-six year old Hope keep subjecting himself to the arduous schedule. One night I just happened to be upstage when he made his entrance. The response was so tremendous that I realized that if I were accorded such a reception I wouldn't retire either. Anyway back to the plane trips... the rest of us would have work to do or pillow fights... who knew. I remember going up with the pilots who would let me wear a headset and would tell me if the signal was steady we were on the right track... if it broke up we weren't. Eventually we'd get to wherever we were going... once on a rough ride in a bad snowstorm we finally landed and there where crowds waiting to meet their visiting hero, Bob Hope.. that was fine but some of the troupes were throwing up over the side as they came out. Fortunately I wasn't one of them. Then all the guys would peel off and us ladies would be left to lug the office equipment. Our bedroom was the office. Most the scripts were done before we left but there were still revisions. We also did a thing called the "stuff" sheet which we would have researched with local lore so that Hope's monologue would be timely. Through it all I thought it was the best thing that ever happened to me. There were very few women in the troupe... Vera Vague (Barbara Jo Allen) and maybe one of the Mirium group but the rest were men. When we went to Purdue University the troupe was asked to go to a special reception given by a male choir... women weren't invited.... Hope, before his time, wouldn't go unless we all could. Anyway we went. Most of the trips were hilarious. We'd get to the hotel and people were performing in the halls... not just the real entertainers but the staff as well! Hope was very protective. I remember working in Palm Springs. We "girls" were housed in his early house which he still owned. One of the writers, a perfectly nice guy when sober but a terror when drunk.



could be a problem. He would come over to the house to be sure all the windows and doors were locked. For the most part I never had anything untoward happen... except that once a well-known comedian offered to give me a ride back to Los Angeles. All the way home he'd keep trying to kiss me. I thought it was the silliest thing I'd ever heard of and to his annoyance I couldn't stop laughing whenever I looked at him. Somebody told me later I was lucky he didn't dump me by the side of the road. But he didn't.

After two years ... the Hope Show was going to another agency. Although I had been included in the switch during the summer hiatus I went back east to be in a wedding in Washington where I had grown up. I felt drawn to the new television medium which wasn't t.c. (transcontinental) yet. It was felt that it wouldn't be for a few years and I wanted to be involved in it. So I decided to swing by New York on my way home to see if I could get a job. With the help of my Father, I did, on a simulcast called "We, the People." I recall with some chagrin some of the young women being employed by the agencies were dubbed "heiresses." "We, the People" was a kind of newspaper of the air. Radio and TV over CBS. We had everybody from Harold Stassen, a presidential hopeful, to Lincoln's personal spy, a charming 103-year-old man who had the grace to die in the hall *after* his appearance... that was kind of hairy. Then guest Billie Holiday didn't realize the run through was not the show... and left. Fortunately we'd taped the rehearsal and played that. It was a good staff who coped with a variety of problems and interesting happenings... During the broadcast about an infamous bandit it was rumored he was in the audience getting ready to shoot any or all of us depending on the story. I remember peering through the curtain at the man who was purportedly he. Stories such as the two men who were basket cases from the war demonstrating that their handwriting using hooks was the same as before they lost their arms were thought provoking, as was meeting "The Four Horsemen of Notre Dame." I got them to sign a football for my young nephew.

Needless to say everybody wanted to work on the television end. And, of course, they were live. When we were doing a simulcast of the Circus all the guys were eager to be involved in the live TV broadcast. For a change I was given the responsibility for doing the AM part. It had been taped in segments so an engineer and I went without sleep for forty-eight hours putting it together. When it was finished I took it over to the studio and they opened the door to the control booth a crack and took it. I was outraged. Anyhow it worked and I did get a bonus (from Danny Seymour... originally the announcer and then the producer). I think more for getting Hope on as a guest. As I recall I bought an expensive blouse with it. You may recall that Dan went onto to be the very successful President of J. Walter Thompson. One of the truly fine and talented men. I should add here that when I joined "We, the People," done out of Young and Rubicam, Pat Weaver had just resigned to go to NBC as President. He signed his

farewell letter to the staff "Pat Weaver, a Legend." Even before his innovations at NBC! New York was everything I had dreamed it would be. The icing on the cake was that every Thursday night while we were working on a script, my boss, Jim Sheldon, and I would go to a show opening. "Member of the Wedding," "South Pacific," "Call Me Madame," "Guys and Dolls" all the great shows opening on Broadway at the time. I was a lucky young woman.

Eventually, I decided I wanted to move on. I kind of freelanced. I worked for a short time at Ted Bates for a guy that would have me come in late and stay late... mostly, as he said, we worked in a local bar watching fish disport themselves in a tank. I kept trying to quit but he wouldn't take my calls... so finally I just walked out. I got a letter from the President of the agency hoping I had not been put upon. I wasn't. Then I did some shows at J. Walter Thompson. Wonderful early directors such as Harry Herrman, Fielder Cook and others who did "Hallmark," "Robert Montgomery" and many others. I recall that if Harry Herrman thought you'd done a particularly good job on one of his shows you'd find an orchid on your desk the next morning. Once a director, whose name I can't recall, and I were doing a fast soft shoe down the hall. Very well done on his part... not so hot on mine. Most of these guys started out in vaudeville. I worked with Fielder on a show called "Believe it Or Not." A live drama of Ripley's stuff. One day we had some crucial points in the script and Fielder told me to get a good engineer. Mind you all of this was live. I called downstairs and they sent up an engineer. An engineer who did so well that at the end of the show everybody in the control booth cheered. Fielder said to me "That's what you get for having an MIT man on records!" It was Carl Lindemann who I did not know at the time... little did I know how well I'd get to know him. I can't help but note what deep respect I have for all the people working in those early days. Actors, technicians... everybody had to reach down deep in mostly unknown territory to pull it off and for the most part we did. Once on "Believe It Or Not" it was vital that the actor die at the foot of a Buddha. He was to be shot on a porch and then crawl over to die. He was shot and fell off the porch and crawled painstakingly to the statue... what a performance! What we didn't know till later was that he had broken his ankle in the fall and was truly in agony. Not to mention the fact that he couldn't indicate his pain until the camera got off him. Unless you've been there you can't imagine the chaos going on in the control booth of a live show... slave to the clock.

I was living down in the Village on East 10th Street. One evening the doorbell in my apartment rang. I opened it to find Hank Bomberger, a technical director I had worked with through J. Walter, and Carl Lindemann standing there. After I asked them in Hank said he'd come down to ask if I would try out for the production assistant job on the first hour of the "Show of Shows"... the Jack Carter Show. Carl was the number one cameraman on the show. Anyway... I agreed and got the job. I must say my



early training on the Hope Show stood me in good stead. There was nothing I wasn't asked to come up with from timing, putting the scripts in order, polishing shoes, and sewing on buttons. No questions... we just did what was needed. Once on a dramatic show when the woman star wanted a particular kind of pajama for her role I successfully scoured the city for it. The Carter show was wonderfully interesting. Difficult but rewarding. Particularly since no one else seemed to be able to handle the star I was allowed to do things I would not ordinarily, as a woman, have been allowed. There again... my respect for those working in the trenches was unconditional. Because I did the timing, I always wore a stopwatch around my neck and had a clipboard in my hands. We never had a real run-through so I would have to time in segments. Fortunately, they were usually on target. Then I would present my timings at the meeting before the show. They were never accepted. Especially if we were over, and we almost always were, so we would take optional cuts. That is, if we weren't at a certain point at a certain time the floor manager would give a sign to the actors and they would cut pre-arranged pages, sometimes a lot of them. I never saw an actor blow it... how I'll never know. The show was arduous and the strain tremendous. I remember once the Executive Producer came down to rehearsal to make an impassioned plea with us to get along "Because," as he said "men were dying in Korea." A voice from one of the writers (might have been Larry Gelbart) from the bowels of the stage said, "Anybody who leaves this show to go to war is a coward!" As the poor executive walked out, the star really let him have it; so much for brotherhood. Things were pretty tense. Ernie Glucksman, the producer, would communicate with the star through me. Ernie's main claim to fame was producing the Dean Martin-Jerry Lewis Show so he was used to upheaval. One funny thing that happened, I kind of acted as unofficial hostess for the guest stars. We had booked Rex Harrison... who was absolutely charming to me. During rehearsal, however, in full Henry VIII garb he stormed down to a little workman pounding some tile on the floor. "I want this man sacked," he stormed. The little man in his jump suit stood up to his full height and declared, "You can't sack me. I am the sponsor." On his back was stenciled Congoleum Nairn... the sponsor. He wasn't "sacked."

We worked long and hard hours. The talent would never just do a walk through... every time they would give it their all. We finally got complaints from the neighbors about the noise in the early hours. Imagine in the middle of a New York City neighborhood, complaints! You may remember too that shows, rehearsals etc. at that point were mostly in legitimate theatre. We rehearsed in the old Hudson Theatre in the theatre district. We used to go across the street and stand in the wings of "Call Me Madam" during breaks. A lot of the stage hands were old time show people, often generational legacies and very jealous of their prerogatives. I treated them with proper respect and we got along fine but they hated many of the

executives. One day one of the sponsor's representatives touched something and one of them growled at me, "Tell him the next time, I'll break his arm." He probably meant it. Anyway a week or so later the same client representative came in just before airtime. There was a great looking sandwich on a platter just sitting there. The man took the sandwich and started to eat it. The stage hand didn't say a word. Just as we got the signal that we were on air he turned to the client and said, "Hope you enjoyed it... you just ate the commercial!" Ah, the gamesmanship that went on.

In the meantime... with what little time we had off I had started going out with Carl Lindemann. We went up to the Rainbow Room for a drink. He was one unhappy fella. Carl felt the network was not living up to its commitments. A lot of very talented, well educated young men, trying to get in on the ground floor of the new medium, took engineering jobs with the hope of getting into production or management. In fairness to the network, with the live schedule and innovations going on they had little time for promoting from within. Some of the later executives got their start in the mailrooms at advertising agencies. Some of the mail carriers had been pretty highly ranked officers during the war. Carl was moved uptown where he probably would have stayed except that Kate Smith liked him and took him on her staff as General Manager. Later he was absorbed back into the network.

They were interesting times. He was the executive officer of a military unit in New York, having been a young officer in the Pacific during the war. The schedule at the network was arduous, and in addition he was helping his father on some engineering projects, so he felt he must resign. Right after that the unit was activated for Korean duty. Whew.

We had another close engineering friend, Fred Smith. Fred was brilliant but a trouble maker. Somehow he could go to a party (remember the progressive parties) and it would always end up with people squaring off at each other. Not Freddy... but everybody else. One night we had gone to a bar where somebody (I forget who) was doing a live talk show. Suddenly I heard Freddy shrieking at Carl, "I'll hold him and you hit him." The talk show host leaped into the fray as well. I fled... I never did know what happened. Eventually Freddy had caused so much trouble at the network that he was banished to the hills to test signal strength. They were roommates early on, so Carl was always loyal to him. Kind of a male thing that I used to think was very warming. I never wanted to be included in it but I was always very admiring of it. Carl's loyalty to people he worked with continued throughout his life.

One New Year's Eve we had gone to a party at Jack Shea's family's house. Jack went to California later on to successfully direct. I guess Carl and I looked pretty taken with each other because people kept saying, "Why don't you two get married." That was kind of far from our



minds at the moment. Carl would always severely critique the shows I worked on... he probably was right but I didn't appreciate it. Also... I had heard that "Duffy's Tavern" might be shot from Puerto Rico which I thought would be fun and Carl was enraged to think I would consider such a thing. Things on the show were pretty hectic too. As I think I mentioned you can't imagine the control booth of a live show, particularly a musical. One of the directors, who had graduated from the Naval Academy, they dubbed Captain Bligh. His arms flailing around and bellowing orders. It was my job to keep him on the right page, keep an eye on the clock as well as cueing in commercials which were done from a remote studio. It had also gotten so I was the liaison with the star. I was told to tell him that he couldn't make any more "on air" plugs. He seemed very agreeable... even docile... and I sighed with relief. We went on the air and when the curtain opened the star had written in paint KLM on every flat he could find for a free ride to Europe. That was the end of that. Carl picked me up and it was pouring rain. We got into our usual standoff about who was right and who was wrong and what I should have done and didn't do. I tried to get a taxi. None appeared... we kept walking down the street arguing. Suddenly we were in front of the Algonquin. Carl said let's go in until it lets up. We sat down in the bar. I said, "You know, I can't go on like this... I think we'd better not see each other anymore." Carl looked at me and said, "Really? I tell you what, let's get married!" And you know what... we did. The understanding, however, was that I would always keep on working.

The night before the wedding the show was its usual wild self. I had to give Peter Birch, the choreographer, some crucial cuts and he was angry. Later he chastised me for not telling him I was getting married... he wouldn't have yelled as loud. Years later on a boat trip with Byron Paul and his wife (I had met Byron when he was a cameraman at CBS and he later managed Dick VanDyke) we laughed about it. Anyway, we married on a lovely April Sunday afternoon. The show was Saturday night and I had to be back for rehearsal on Wednesday. When I got back the cast gave us matched luggage. They all called me the "little married broad." One of the show girls on the show wanted to know how I pulled it off.

After the debacle with the KLM caper the show was cancelled and I worked with Mort Werner on "The Doodles Weaver Show." Doodles was the interesting brother of Pat Weaver. But that's another story... Doodles used to call me the witch. Understand that at this point in the fledgling industry I was a veteran and people not as experienced were

afraid not to listen to me. When the Kate Smith Show closed for the summer hiatus Carl and I drove to California. By the next year our oldest daughter was born and we moved to Westport, Connecticut. Desperately lonely and only a new baby to care for... I typed some scripts for writer Adrian Spies. As I think I mentioned... typing, in fact... any handiwork has never been my greatest attribute. The clothes I made for the children were so big they could still wear them. Anyway, four other children followed in rather alarming succession so there was not a lot of time for any kind of work not related to them or Carl.

Maybe someday I, or one of Carl's children, will tell his tale. He certainly was approached many times toward the end of his life but he always declined. Funny, Tom



"let's get married".... "we did."

Brokaw's book reminded me how little guys Carl's age talk about their wartime activities or mull over anything else for that matter. I think, in actuality, we just did what we thought we had to. Our son and I went to see "The Thin Red Line." He asked me what his Father had said about New Guinea. I had to admit "Nothing." He then said, "Why didn't you ask him." I had to tell him I didn't know. After his death I did hear some things he'd never discussed with me. At the end of the war, waiting for his number to come up to be let out of the service, he came up to New York on a military aircraft for the week end. Going back with a pilot who was not checked out for nighttime flying and with a General, on whose staff Carl served, flying co-pilot they crashed. Carl who was sitting amidsthips was spared but the General and everybody else died

including Carl's best friend. It wasn't 'til after he died I heard how afraid he was of flying. I knew I was but he never told me he was. After he'd gone... I did take a cruise through Asia called Pacific Memories. Most of the guys (and some nurses) on board were veterans of the Pacific war. I went because I wanted to see everything he'd seen. I learned a lot from them. As an aside... you know who the entertainment on board ship was? The Page Cavanaugh Trio that I had worked with years ago. Also Beryl Davis, the British singer who sang on the Hit Parade with Sinatra. It was fun. Well that's about it... I feel, as Carl did, that we had a glorious run. The bonus of great children and an abiding love. I like to think my early day experiences lent some understanding to his triumphs and disasters. I am also proud that I made some small contribution in the impact that women have been able to make on our industry. □

*Cissie writes from Portland, Maine.*



**In** the Fall 1999 Peacock North news magazine I was pleased to see a piece on the closing of Hurley's. I'm wondering how many know the history of how it became the Hurley's that many of us knew and loved after the original old Irish pub disappeared.

In 1976, restaurateur, Dave Wolf, bought the building and completely renovated it, creating the elegant bar and restaurant that later became Hurley's once again. When it belonged to Wolf, it was called "Wolf's." He had the old bar taken out and replaced with the classic bar that came from the Knickerbocker brewery.

From 1976 until Adrien Barbey bought out Wolf, many of us frequented the place for lunch and after work. I don't believe many women went to the old Hurley's; but here is a famous story from the time it was Wolf's.

The bartender at the end near the front entrance was Paul Cavanaugh. Every time that Bob Teague, the WNBC newsman, left to go back to work, Cavanaugh would look in vain for a tip, but Teague never left him a tip — as a matter of principle of some kind. One day, when picking up his change off the bar, Bob did not notice that a dime had rolled under someone's newspaper. Paul Cavanaugh picked it up and announced to the people at the bar, that this was the only tip he ever got from Teague, whereupon he had that dime made into a pin that he wore on his bartender's jacket.

When Adrien Barbey came into Wolf's prior to buying the place, he spoke to Paul Cavanaugh and offered a little piece of advice. Cavanaugh, not knowing that this man would be his new boss, made a remark that I cannot print about how he knew his business, and who are you to tell me how to run my bar! Needless to say, the bar became Hurley's once more and Paul was out of a job.

It was sometime in 1981 that the name was changed back to Hurley's and continued on until its sad closing in September of 99.

My women friends and I used to go to Hurley's every day for lunch — a drink or two and a bowl of clam chowder

or the NBC Special hamburger. One day, Nancy Mead of NBC Research had the French onion soup, with lots of melted cheese on top. But that was it — there was no soup under the cheese.

John Boyle, the bartender, was a bit of a tease. When I ordered clam chowder, he would bring me half a cracker to go with it; and then a few minutes later, with a little grin, a plate with six or seven more. Patrick, another of the bartenders, came back from Southhold on the bus the week

of the closing, and he told me that what made Hurley's such a grand place was the clientele — meaning all of us NBC people who made it our second home.

It was wonderful to go into Hurley's, "a place where everybody knows your name," and see so

many of our friends and colleagues — Barbara Reisenbach and Winnie Craig as well as Nancy Mead from Research; Lloyd Dobbins, Bob Teague, Linda Ellerbee, engineers and technicians such as Frank Kennedy, Jim Geraty, etc. and then the announcers: Don Pardo, Wayne Howell, Bill Rippe.

Celebrity-watching was another pastime at Hurley's. One New Year's Eve, Bob Conrad, the actor known for his role as Pappy Boyington on "Black Sheep Squadron," came in for lunch. I went over to him and wished him a Happy New Year and asked if I could kiss him, and he said sure. Then one day, Bill Murray came in to have lunch, and I went over to talk to him and ask for an autograph for a guy in my office. He said, "You're kinda cute. Would you like to have lunch with me?" But I had to go back to work.

Hurley's is gone, and it is the end of an era. There will never be another, but there will never be the same old gang that made it what it was in those days. When we ended the 20th Century, Hurley's is just another of those fond memories that went out with it.

*Audrey Marshall*

*Retired PNers Audrey and Jack Marshall live in NYC.*



**PEACOCK NORTH'S SPRING REUNION**  
**Join Your Friends**  
**May 21- LaMaganette**  
*For a day to remember see coupon on page 47.*



# PN Mourns a Friend



**Dick Dudley**, a popular announcer, and writer of PN's "Ear Benders" column, died early in February of a brain tumor at age 84 at a hospital near his home in Willow Street, PA.

His career at NBC spanned 46 years — from his first job as a page in 1938, to his

retirement in 1984.

Dick, born Casper Bernard Kuhn, Jr. in Kentucky, got bitten by the theatrical bug early. When he was 11 he worked a kiddy show at WTNT, Nashville. At age 16 he was doing commercials on WSM.

He was a charter member of the Nashville Community Playhouse, where as he once said, "My desire was to become the greatest actor since John Wilkes Booth." Two fellow actor in that company were Fred Coe and Delbert Mann. All three joined up again at NBC New York. Dick became a staff announcer in 1940 and broadcast information about the attack on Pearl Harbor on December 7, 1941.

Fred Coe cast Dick in a play about an ex-Confederate soldier who goes to Grant's Tomb and walks the streets

with the old general. Dick later related that the actor who played Grant was costumed and made up at 30 Rock and hailed a cab, instructing the driver to get him to the Tomb on the west side of Manhattan. The cabby, on seeing and recognizing the actor as General Grant, jumped out and dashed away!

Another of his southern friends was Dinah Shore. They went to high school together, both went to Vanderbilt University and worked together in summer stock. Before leaving for New York, at Dick's suggestion, she changed her name, to Dinah from Frances Rose, and he from Casper B. Kuhn, Jr..

During WWII Dick became program director of the Armed Forces Radio Network in London and his circle of friends then included Glenn Miller, Dinah Shore, David Niven and Herb Schreiner.

Home again, on NBC he created "Rockabye Dudley," a showcase of poetry, limericks and stories, emceed "Ripley's Believe It or Not," announced Arturo Toscanini concerts, "Mr. Peepers," "The Price is Right," and "Not For Women Only," among others.

He once taught Sunday school in White Plains. His hobbies included painting, song-writing, flower arranging and gourmet cooking.

Surviving him are two sons John K., Bradford S. and three grandchildren.



**Peter Martin Tintle**, of Demarest, New Jersey, died November 9, 1999. Before retiring in 1983, he was the director of guest relations for NBC, where he worked for 41 years. He was a tax assessor for his home town for 30 years, a member of the zoning board and the Demarest Historical Society.

**Bob Asman sent us this remembrance of Peter:**

I was in the Guest Relations Department in 1948/49. At that time Peter Tintle was the Deputy Director under Paul Rittenhouse.

When I wrote the article 'Braids of Gold and Silver' for the Summer 1999 issue of Peacock North I called Peter to augment my feeble memory of those wonderful days at NBC.

Talking to Peter reminded me of how like Mr. Chips (in that wonderful old film "Goodbye Mr. Chips") Peter must have felt. So many 'graduates' of the Page and Guide service had gone on to have wonderful careers both in and out of the broadcasting industry.

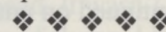
We recalled some of the folks he hired or trained or managed — Bob Keeshan, Gordon MacRae, Bill Dana, Dick

Haymes, Chris Elliott, Perry Massey, Gloria Clyne, and so many, many more.

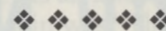
Peter loved his time at NBC and especially seeing young men and women come in to the Guest Relations Division and then graduate and go on to fulfilling lives.

Goodbye, Mr. Chips!

Robert Asman



**Joseph Maietta**, Engineering passed away on November 15th. He was 79. He retired from NBC in 1982. He worked mostly in the film area. He had been ill for quite some time and was living in a home in Florida. Cause of death was listed as pneumonia.



**Robert (Bobby) Quinn**, Director. Bobby directed the Johnny Carson show from 1968 to 1992 died of cancer in mid-1999. He was 72.

In 1993 Bobby won a Directors Guild of America award for his work on Carson's second-to-last "Tonight" show. In 1992 he was nominated for an Emmy for his directing, "after doing five shows a week for 25 years," as Johnny Carson put it at the time.

A native of Brooklyn, Bobby served in the Marines



during World War II and the Korean War. He joined NBC in the 1940's in Manhattan and rose through the ranks.



**Robert William Priaulx**, Director/Producer died on January 23, 2000 at his home in New Rochelle, NY. He had battled cancer for the past year. Bob attended Fordham College in 1940-1943 and went on to receive his Doctorate in Psychology at Columbia University in 1947.

He served in World War II and was awarded numerous medals, including the Purple Heart, The Bronze Star, The Silver Star, and The Croix de Guerre, France's highest award.

His career in television started in 1948 at WMAL in Washington. He joined the NBC News Department in 1949. Bob remained with the NBC News Department until his retirement in 1986. In the early 1950's, he directed such TV programs as the "Kraft Theater," "Philco Playhouse" and "Robert Montgomery Presents."

Bob also directed special news events including the first worldwide satellite linking program, the first satellite programs from Cape Kennedy and was Director and Pool Producer on every space shot from 1950 to 1982, including all of the Apollo missions. His studio work included "The Today Show," "The Huntley-Brinkley Show," and "The Home Show" among many others.



**Jack Bennett**, Engineering died in early January of heart and pulmonary problems. He was 73. Jack as a cameraman worked many of early NBC Spectaculars. He moved into management to become a supervisor on remote broadcasts. He retired from NBC in 1986. In retirement served as a TV consultant.



**Gene Rayburn**, best-known as a TV game show host died in December at age 81 of congestive heart failure at his home in Beverly, Massachusetts.

He began his broadcast career at WGNV, Newburgh after serving in WWII as an Air Corps pilot. He joined Jack Lescoulie at WNEW in the late 1940s, and still later teamed with Dee Finch. They popularized the morning drive time formula with zany comment and music that later became the industry standard.

Gene joined NBC radio in 1952, replacing Bob & Ray and was later a host on "Monitor," the weekend show. Television beckoned and he became "second banana" to Steve Allen on the early "Tonight" show. Rayburn hosted a number of TV game shows including: "The Match Game," "Play Your Hunch," and "Tic Tac Dough."

His acting career included performances on "Robert Montgomery Presents," "Bye Bye Birdie," on Broadway, and with a touring company in "Come Blow Your Horn."

Rayburn was once the New York local president of AFTRA and received a lifetime



# Bob Priaulx Remembered

**Like** so many NBC 'Old Timers' I was deeply saddened by news of the passing of one of our finest producer/directors, Bob Priaulx.

Many of us have fond memories of Bob during those wonderful days in the 60's when we were covering the launches at Cape Canaveral that would lead to our getting men to the moon. First there were the Mercury flights, then the two man Gemini series and finally the Apollo three man missions. Bob was either TV pool director/producer or NBC unilateral director on so many of those flights. We were in fierce competition with CBS and ABC and thanks to Bob, we lead that competition hands down when it came to feeding the troops! Bob became known among the TV types covering the launches as the Chef Supreme. Bob had attended one of the outstanding cooking schools in France and really enjoyed cooking. Since we were usually quartered at the Ramada apartments in those days which came with small kitchens, Bob used to volunteer to cook for the NBC crews. I will always remember enjoying a complete Thanksgiving dinner with a turkey and all the trimmings on one flight, thanks to Bob. He did it as the

result of a dare. We said we would buy the turkey and all the trimmings if he would make the inner. Well, he did and even in the balmy Florida environment, the meal was delicious and Don Pike and Max Schindler and so many other NBC folks will remember it, I'm sure.

But Bob was so much more than a good producer/director and great cook. He really was quite an amazing guy. Thanks to Director Randy Wand's note that went out on the NBC news wire, we were reminded that Bob, who served with honor in World War 2, was wounded four times, was a Captain and received France's highest military honor, the Croix de Guerre. Bob never talked about that.

Neither did he talk about the fact that he could rightfully be called "Dr. Robert Priaulx" having received his doctorate in philosophy from Columbia University back in 1957.

Bob was quite a guy. A big bear of a man with a gentle heart and a great sense of humor. We shall really miss him!

*Bob Asman*

P.S. His widow, Kathleen Priaulx, lives at 90 Eastchester Road, New Rochelle, New York 10801. I'm sure she would love to hear from others who remember Bob.



achievement award from the National Academy of TV Arts & Sciences. (DG)



**Irving Sobel**, Engineering, died of heart failure December 28. He was 79. He worked at NBC for 35 years, mostly in the film area. Irv retired in 1984 and was living in Pembroke Pines, FL. (8900 Washington Blvd, 33025; 954-431-0517.)

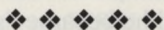
He is survived by his wife of 48 years, Mollie; one daughter and a grandson.



**Jack Kennedy**, Engineering. Jack rose from a NABET engineer to Engineering's vice president. He started his NBC career in New York and transferred to Burbank, California. He returned to New York to fill the Engineering position following Bill Trevarthan's retirement.



**Frank Kadin**, Stage Manager. Frank died in October 1999 following a battle with bladder cancer.



**Edward Bertero**, Engineering management. Ed was a distinguished development engineer in the Engineering Facility Department (Audio Video).



**Arthur Krohn**, Engineering, passed away on January 23rd. He was 81. Cause of death was heart failure. Art spent 33 years at NBC-NY, most of that time was in radio and Radio Master Control. He retired in 1986 and moved to California. At the time of his death he was living at 725 San Doval, Thousand Oaks, CA 91360.

He is survived by his wife, Darlene, 5 sons and 7 grandchildren.



**David Levy**, Producer. Levy, who became an NBC programming VP in 1959 and helped boost the net with shows like "Dr. Kildare" and "Bonanza," died in Beverly

Hills at 87. He helped move Johnny Carson into the host job on "Tonight." After leaving NBC he produced "The Addams Family" at ABC.

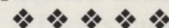


**Jean Fitzpatrick**, wife of the late Jack Fitzpatrick, NBC Lighting Director, died in November 1999.

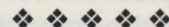
(Reported by daughter, Rita.)



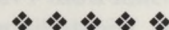
**Milton Krents**, 88, who produced "The Eternal Light" series, which NBC broadcast from 1944 to 1989. It was broadcasting's oldest continuous drama series. In 1963 the show generated 4,000 pieces of fan mail each week.



**Jerry Hansen**, producer. Jerry, a longtime LA news producer, has died of lung cancer at his home in Council Bluffs, Iowa. At NBC he is recalled as having produced a Bob Abernethy news show and also Tom Snyder. Jerry, who was 68, retired around 1994 and moved from the Northridge area of California, which was hard hit by an earthquake, to Arizona and then back to Iowa where his family lived.



**Simon Avnet**, passed away in Boynton Beach, Florida. He was 90. No other details available.



**Nick Rawluk**, Engineering. Nick died in August 1999 after five and a half years of suffering with A.L.S. (Lou Gehrig's Disease). He spent much of his NBC years in the Film Department.



**Thomas J. (Buz) Buzalski**, Engineering. Mr. Buzalski was chief engineer of NBC's FM and television transmitters on the Empire State Building in New York City until his retirement in 1967. Buz was a native of Brooklyn. He died in late February at the Manor-by-the-Sea, Neptune, New

## A Note from Don Pardo

**Richard A Dudley** returned to the NBC announcing staff in 1946 after his World War II service. That was my first meeting with this man — we did not socialize much as I was on nights, he was doing the daytime shift.

In the fifties, we became quite friendly at Hurley's Beach" where everyone in radio would meet and hang out. The lunches were great and it became our playground.

With TV on its way, I especially remember Dick's clever warm-ups on "Mr. Peeper's" starring Wally Cox (from the Center Theater on 49th). He had a great stage presence - perhaps from his early acting days in Tennessee with the likes of Fanny Rose Shore — later becoming Dinah Shore. Speaking of Ms. Shore reminds me of the song for which he wrote the music and lyrics titled "Christmas in July," and it was published! Recalling a bit of the tune, I'd confront him at times trying to be pleasing, by singing a phrase of his song — struggling with the lyrics. He patiently just smiled and picked up where I erred. He chimed right in with the correct lyrics to the end, then patted me on the shoulder and responded "Don, stick with announcing." (We both laughed.)

Everyone wanted to get into TV, but Dick loved radio and he came up with his "WNBC Rock-a-by Dudley" radio program that followed the 11 o'clock news every evening. It was clever and "tongue and cheek" - poetry in motion. Dick wrote, produced and was the star. Everyone loved it. Dick enjoyed its popularity and continued success. Dick loved to cook, he was a master chef. He'd invite a group over to his pad for lunch, time and time again. His lemon chicken was out of this world!

Dick we'll all miss your PN column, your reminiscences and most of all *you*.



Jersey. He was 91.

At one time he assisted Major Edwin Armstrong (the developer of FM broadcasting) in the Major's work on the development of television.

◆ ◆ ◆ ◆ ◆  
**Jerry Valdivia**, Engineering. Jerry died at his home in December, 1999 of cancer after a 5-month illness. He was 55. Jerry retired as a video tape engineer after working 32 years for NBC. He was a Navy veteran.

### ***Gerry Valdivia Eulogized***

If you had stumbled into any hotel that NBC Sports occupied in the last 25 years and wandered into the lounge, you would have met Gerry Valdivia. He was the official NBC welcome committee-of-one at the bar. Our version of Wolfman Jack, dressed to the nines, his salt & pepper hair meticulously coifed, a tumbler of Johnny Walker Red in his right hand and a cigarette in his left and that ever warm, wonderful smile which graced his face. He would offer a drink, good conversation about his wife, his home, or something he was building (a boat?!) and the best belly laughs in the business. Gerry had a naughtiness about him that was endearing. He made you think he was getting a way with something...or trying to. But all was in good fun. His generosity of heart was right on the surface. On the job, his love and talent for editing placed him at the head of the pack in this very competitive industry. He was simply a great guy and a wonderful colleague.

Friends came from all over the country to say their good-byes to this very dear man. The world could use several million Gerry Valdivia's but at least we had one. Everyone he touched in life he made laugh. It was his way...it was his very special way. The world is definitely a bit dimmer with his passing but his memory lives on with those who knew him.

A special note: Tommy Roy, a close friend of Val's, dedicated the NBC golf tour 2000 to Gerry Valdivia's memory. It is a gesture of friendship that warms all of our hearts and honors Gerry and his family.

*Marilyn Altman*

◆ ◆ ◆ ◆ ◆  
**George Graveson, Sr.**, Radio Engineer, died in February. He was 95. George worked for NBC radio when the call letters were WEAJ. After the war he was Director of Engineering for Radio Free Europe stationed in Munich. His ham radio call letters, issued in earliest days, were only 2 letters. Later they were W2LR in the north, then K4JI when he retired to Plantation, Florida. (Reported by Geo. Graveson Jr.)

◆ ◆ ◆ ◆ ◆  
**Gordon Fraser**, Correspondent, Gordon died of a massive heart attack at an Orlando, FL hospital late in January at the age of 91. He was a true radio/TV news pioneer, beginning

his career in 1931 at a local station in Providence after graduating from Brown University, and moving to New York and NBC in 1935.

He was the announcer when Pres. Roosevelt threw a switch at the NY World's Fair in 1939 to introduce the crowds to television. In 1943, with America at war, Gordon was sent overseas for NBC's Blue Network, later to become ABC, (remember the red and the blue?) on assignment in North Africa.

In 1944, Gordon had a two hour beat on the competition in reporting the fall of Rome to allied forces. He went on to report the Battle of the Bulge, and was the first allied correspondent to cross the Rhine river as the war was brought home to Germany. Gordon was decorated with seven battle stars for his frontline reporting.

After the war he became ABC-TV's UN correspondent when the world organization started at Lake Success. In 1955 he helped start NBC's Monitor weekend radio operation and was a writer, producer and correspondent on it for 19 years.

Following retirement to Orlando, Gordon was a broadcast journalism lecturer at Rollins College and general manager of its radio station. He was a member of the Overseas Press Club and Sigma Delta Chi Society of Professional Journalists.

Colleague Peter Flynn recalls that at NBC he was known for his high standard of excellence and his affable nature. (DG)

### ***Recent Notables***

**Joey Adams**, 88, a classic borscht-belt comedian who spent six decades in the joke-telling business, died in early December....**Clayton Moore**, 85, the Lone Ranger on television died in late December of a heart attack in a hospital emergency room in Los Angeles....**Ian Bannen**, 71, the Irish con artist in "Waking Ned Devine," died in early November in a car crash in Scotland....**Leonard Goldenson**, 94, in late December, bought the ABC in 1953 and led it from also-ran to parity with NBC and CBS....**Hedy Lamarr**, 86, star of the 30's and 40's, died in January. She was forever identified with "Ecstasy," when she swam nude and had a love making sequence that was torrid for the time....**Jean MacArthur**, 101, Gen. Douglas MacArthur's widow died in January....**Don Budge**, 84, the first to win tennis's Grand Slam, died in late January. Don was NBC's tennis announcer in the 50s....**Charles M. Schulz**, 77, the creator of "Peanuts" died of colon cancer in his sleep in mid-February just hours before his last cartoon ran in the Sunday newspapers...**Clifton Daniel**, 87, husband of Margaret Truman Daniel, died in late February.

*The members of Peacock North extend their deep sympathy to the families of our departed friends.*



# EAR BENDER LETTERS

## Remembering Dick Dudley

February 21, 2000

Dear Pete

The news of Dick Dudley's passing has been devastating. He was a wonderful person...whether announcing, writing, reminiscing or just plain visiting together. I'll always cherish the memory of sitting beside him at last May's Peacock North luncheon...it was obvious that he was not in the best of health.

For several days (after I heard the news) I've been rereading THE EAR BENDERS in my collection of Peacock North Publications and (hoping not to offend any of my surviving fellow announcers) I am convinced that not one of us could come close to succeeding Dick as the Ear Benders columnist.

Dick was not only a superb writer, but he remembered experiences like none I ever had, and, unless I'm losing my memory, Peacock (your name is Peacock Peterson, isn't it?) people I never met. For instance: hobnobbing with Efrem Zimbalist, Glenn Miller, Fred Coe, Graham McNamee, Arturo Toscanini, Milton Cross, Albert Einstein, et many ceteras. By the time I became Dick's fellow announcer (12 years after he was hired by NBC), most of our assignments were in a standby studio. Oh sure, I'd occasionally go to the Taft Grill to announce an orchestra broadcast; and for 14 years on Channel 4 I hosted an interview program called Direct Line...with guests including mayors, governors, senators, congressmen, etc., but I can't understand why Ted Nathanson never scheduled Albert Einstein for my show!!

And of course Dick's wartime recollections just serve to remind me of what I missed...happily. Actually, what enabled me to get into announcing was my 4F rating with the armed forces; that qualified me for replacing one of several drafted announcers at Denver's KOA (owned by NBC). Then, when the able announcers returned from the war, I free-lanced a couple of years before coming to New York and joining Dudley et al at 30 Rock.

And so, for over three decades it was great to work with Dick and enjoy his ear bending...both in person and in his column. He was so superb at that, Pete, that I am convinced that The Ear Benders should live only in memory...along with the one and only Richard A. Dudley.

God Bless,

*Vic Raby*

February 17, 2000

Dear Dick,

I should know better at our age to never put off writing, or at least phoning, more frequently.

Now I have learned again to never put off contacting a relative or friend, especially one who lives some 3000 miles away.

I'll never forgive myself!

Twenty-five years ago last Fall, you were my Best Man as my wife and I took our vows in New York City's City Hall.

You took us to a lovely lunch which was delicious-but never as delicious as the many meals you prepared. I always felt honored to be your "guinea pig."

I shall always have *pleasant* memories of your kindnesses. I can never pinpoint particular episodes (I guess my age plays a big part), but they are still there.

When I think of our big Announcing Staff of over 25, there wasn't an event we didn't cover. It's difficult to realize there are only three active members left: Pardo, Facey and Reig, and no one left on what was once a network and Live Radio. My son, who goes by the name of Billy Vera, does occasional TV Promos, something I couldn't do.

Those broadcasting days and nights were the "*Real Fun Days*."

For me, I most enjoyed the remote broadcasts of the Big Name Bands like the Dorseys from the colorful hotel night clubs.

Yes, I even enjoyed the Quiz Shows such as "21," which is being revived, and "Tic Tac Dough." I just couldn't believe their participants were "fixed."

I'm glad I took retirement from NBC at the end of 1979.

Between the Golden Sun and the blue waters of the Pacific Ocean, as well as AFTRA's Health & Welfare Funds and various other pensions, to say nothing of a lovely, caring wife/nurse in my crippled up old age, I can't ask for more.

I'm very glad the other guiding minds will continue producing "Peacock North," Pete and Rip and all the other contributors have brought it into a *real* magazine. My hat is off, too, to my friend and writer, Roy Silver. He was a big help to me in preparing interviews, etc.

Oh yes, I will miss your always interesting column. Oh yes, again-you too Old Friend!

Loads of Love,

*Bill McCord and Olga*



# Honeymoon

By Frank Vierling



*Bridegroom Irv Sobel, Walt Miller, John Norell?, John Lough.  
Long hours, but long breaks too.*



*Microwave transmitter and dish on the  
Boca Raton Club roof.*

*Frank Vierling worked in TV Field for some 18 years and finished his 38 years at NBC in studio and TV Master control. He is PN's publisher.*

In 1951 RCA was promoting UHF (Ultra High Frequency) television. A full scale demonstration was planned for their affiliate convention at the Boca Raton Club in Florida.

John Norell, John Lough and I were selected to provide the technical services needed. Under the direction of Ed Wilber, TV Field supervisor, we were to set up a single "See Yourself on TV" camera which would be microwaved to a UHF transmitter that RCA had set up some miles from the resort. Our facilities also included a film chain to televise movies and other promotional material to the guests via special UHF TV sets in the delegates' rooms and at various sites around the club.

It was soon apparent that the three of us could not cover the schedule demanded and operational requirements. Two more engineers were flown down from New York — Walter Miller and Irv Sobel. They would operate film chain (*see Irving Sobel in Silent Microphones, page 30*).

Irv Sobel had just married Molly and they had planned a honeymoon in Florida. This assignment fell

perfectly into their plans and resulted in all of us participating in their honeymoon.

Our days were very long, but there were many opportunities for long breaks while the guests were dining, golfing, swimming or enjoying other organized activities.

We were included in an evening dinner with entertainment with Sid Caesar, Imogene Coca, The Great Sabastian and other NBC talents. We were also included in a luau at the Cabana Club. As assignments go, it was a honeymoon for us all. □



*Microwave receiver dish, UHF antennas at the  
UHF transmitter site, and Ed Wilber's car.*



# AFFILIATE RELATIONS

By  
Peter Flynn

*net.work (net'wurk'), n. 2b. in radio & television, a chain of transmitting stations controlled and operated as a unit.*

I spent the last twenty-five years of my forty-plus years career at NBC in the Television Network's Affiliate Relations department...from 1972 through 1997. All as a Regional Director. The definition above was always, consciously or unconsciously, the one constant that influenced how we carried out our mission and ensured that the programs that were produced and engineered went further than the studio from which they originated. And what's more, to quote a retired head of Affiliate Relations who helped me write this piece, "if the guiding lights of the department back in the late forties and early fifties hadn't carefully selected the station owners with the best channels in the right places there would not have been an NBC Television Network of any consequence, then or today. And, later on, if Affiliate Relations hadn't done its job when the network was in its darkest days in the late seventies, up to the mid-eighties, GE would never have bought the place and NBC would have been buried next to Dumont."

This same VP of Affiliate Relations whose quote appears above suggested I acknowledge Mort Hochstein's expense account anecdote in the Fall issue of PN Magazine. Mort cited the legendary Harry Bannister's response, back in the early days of the department, when one of his eager young managers asked him for guidance on the company's expense account policy. Harry is supposed to have said: "Anyone who can't get a topcoat out of a trip to Cleveland doesn't belong in this company." I think the feeling is that Harry was just trying to live up to his legend by saying this, but there still was a sliver of truth in it. But, as television grew, Affiliate Relations grew along with it. The rules kept changing and Affiliate Relations adapted along with the rest of the company in becoming more businesslike. Of course members of the department had good expense accounts and the bosses took expenditures of the company's money seriously. The people the department dealt with were top-tier newspaper publishers, broadcast group owners, radio and television broadcast pioneers, all for the most part pillars of their communities. When they came to New York, we didn't take them to the Automat or

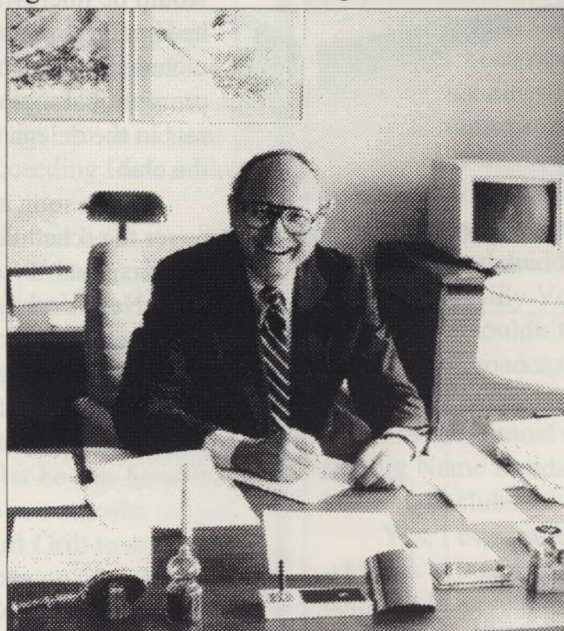
Schrafft's. And when we visited them in their markets, we always got first class treatment. Entertainment and travel were always a means to an end. Maintaining a relationship and never get blindsided.

So, this is an attempt to clarify and make more relevant to PN readers the role that Affiliate Relations played in the company.

Basically, in order for affiliate relations to perform its mission, the U.S. was divided into seven regions. Each region of approximately thirty stations, was overseen by a Regional Director with two reports. The network consisted of as many as 215 independently owned stations, including at any given time, between four and seven network-owned stations in the top ranked markets. Today, with government restrictions lifted, NBC now owns between 15 and 20 stations in markets as small as Mobile, Alabama as well as New York, Chicago, Los Angeles, Dallas and Miami among others. The primary departmental mission of Affiliate Relations was to insure that 100% of NBC's news, sports and entertainment programs were carried by 100% of our affiliates. The agreements we had with each station contained a lot of boilerplate and did not obligate a station to carry every program and/or event. A show could be dropped for any number of reasons. The Regional

Director's job was to prevent as many preemptions as possible. When a station carried a program it was called a "clearance." It was absolutely critical for a program to be cleared in as many markets as possible in order to deliver the audiences we promised to our advertisers.

Clearing the programs was our prime mission. However, the Regional Directors were management's eyes and ears in the markets they covered. That meant we had to know what "the other guys" were up to: ABC, CBS and later on FOX, UPN, WB and cable. Another competitor was even more of a threat, the syndicators. Especially in daytime, the REGIS AND KATHIE'S, the OPRAH'S and in early prime the WHEEL OF FORTUNE's, JEOPARDY's and ENTERTAINMENT TONIGHT's were always knocking on our affiliates' doors to preempt a network show and carry the syndicated program. The Regional Director's job was to head off any such attempts by convincing station management it was more in their interest to carry the network. We brought many and varied arguments to the



*Peter Flynn at his desk at 30 Rock.*



table. Depending on the situation we might point out the financial pluses and minuses or just plain "where does your most valuable franchise lie?" With a full service network or a single program producer?

One element of the relationship which has mystified many is compensation. Historically, the network has paid a station to take its programs. This payment, or compensation, was originated back in the early radio days when advertisers actually produced and owned the programs, like KRAFT MUSIC HALL, BELL TELEPHONE HOUR, PHILCO PLAYHOUSE and others such as THE JOHNSON WAX PROGRAM WITH FIBBER MCGEE AND MOLLY, THE SHADOW, INNER SANCTUM, GANGBUSTERS and MR. DISTRICT ATTORNEY. The advertisers purchased blocks of time from the stations in the network line-up in order to insure national exposure for their product. Compensation is still, as some have noted, the mortar which holds the relationship together. But, it has been the experience of all of us in Affiliate Relations down through the years that whenever a new NBC management arrived, perhaps relatively unfamiliar with the way a network has traditionally operated, the question always raised was: "What? WE pay the STATIONS? Why aren't they paying US?" Understandable maybe, when the average annual outlay for NBC's compensation to stations hovered between 150 and 200 million dollars at different times over the years. But, at the same time, that's money the stations have come to depend on, especially the small to medium sized markets. Stations always justified compensation as part of the network's "cost of doing business" for maintaining the total coverage of the U.S. the networks exploited with phenomenal financial success.

Until recently, two way communication with the stations was crucial. The telephone, of course, was a primary tool. But, the station visits by the Regional Directors were really the only way one could know what was really going on. On average, we went out for one week every four or five weeks, visiting at least one station each day, for a total of at least five markets. My personal record was eight in one week; not recommended because of the limited amount of time spent in each market, not to mention, rather fatiguing. In the early years of the relationships, if the General Manager wasn't on the premises, you waited until he was there before you scheduled the visit. That was to insure we talked to the decision maker. In later years this held true to a certain extent, but it became increasingly important for the network to be visible to as many people at the station as possible, in the person of the Regional Director. So, along with seeing the GM, other management was included in the agenda for a given day's visit.

For me, one of the most appealing aspects of the job was the opportunity to work with so many people in other areas of the company: engineering, programming, sales, marketing, advertising and promotion, sports and news. For example, when the network cut away from AT&T's long lines operations for interconnecting the network and went to satellite delivery to stations, affiliate relations interfaced with Executive Vice President of Engineering, Mike

Sherlock and his crack team of Don Kivell, Jack Weir, Vince Vacca, Art Waardenburg, Brandt Vierra, Bob Sisko and Charlie Mangano and all the folks in traffic and a host of others. We were able to execute the plan at the stations' end rapidly and efficiently. And, the fact we were way ahead of the other networks in converting to Ku Band satellite distribution added to the feeling of accomplishment. Then we moved into the computer world and Jim Robertson and his team kept us all enlightened. Instead of sending "TWX's," the stations sent their program clearances through the computerized system NBC initiated.

In NBC News, in more recent times, we were always on top of developments thanks to Lloyd Siegel, still Director of News Partnerships. And, when the NBC Newschannel started up Bob Homer, as VP of the new venture, was untiring in his efforts to keep us and the stations up-to-speed with this pioneering effort.

Of course, keeping abreast of program premieres, changes and announcements were essential and we were in constant touch with all the folks in Burbank.

The Regional Director's presence was mandatory when any of NBC's management visited a station. Traveling in the company plane with NBC's Presidents and other top management members was infrequent, but memorable. On the few occasions I remember, the flight was an intensive, ongoing, a most frenetic, exercise in problem solving which didn't lend itself to enjoying what one might think were luxurious amenities. Ordinarily we would fly commercial and meet at the hotel to prep for the station visit.

One of the biggest challenges in recent years was (and still is) managing the changes that became rampant in the industry. Especially the move of NBC into cable. Stations were hard pressed to rationalize the concept of having another NBC franchise in their market, i.e.: CNBC and then later on, MSNBC. They had always felt their affiliation agreement protected an exclusive NBC News broadcast franchise from any other uses in the market. There were some affiliate managers, more far-sighted than others, who proactively tried to find ways to use the new cable entities as opportunities to further promote not only NBC News but their local news efforts as well.

But by far, the greatest challenge of all those years was the watershed changes in the television network business when Rupert Murdoch made his multi-million dollar deal with Ron Perleman's New Vision station group. It was in May 1994. The first business meeting was just under way at the Century Plaza Hotel in Los Angeles during that year's affiliate convention when Bob Wright approached the podium in the Grand Ballroom. He announced that just that morning the announcement of Murdoch's deal had been made. In very practical terms it meant that the stations Murdoch bought would immediately switch their affiliations to FOX, if they weren't FOX already.

I saw two of my station guys immediately turn white-faced and run from the room for a phone. One was the owner of a FOX affiliate who became CBS. Not so bad, but he was doing very well as a small UHF with FOX. The old line CBS station in that market got the FOX affiliation. ▶



Bad news for CBS because that network went to the lesser facility. The other guy was the manager of one of our affiliates, which shortly thereafter, became the Fox affiliate and I had to work out the switch of NBC to the smaller, less powerful former FOX UHF station. NBC came out of that whole mess a good deal better off than the other networks. CBS, for example, ended up on much less powerful UHF stations in Detroit and Atlanta. And ABC took it in the ear in a few other large markets as well. What followed was a mad scramble at the networks to preserve their station line-ups. At NBC, wherever ABC or CBS ended up on a lesser facility, we were vulnerable to pitches from them to our affiliate. Needless to say, it was important for us to convince our affiliate to stay NBC and not be wooed away by the other networks. So, longer-term affiliation deals were worked out over the next few years with all our affiliates. These deals, anywhere from five to ten years, guaranteed our line-up but cost dearly because we had to do it. In many cases we had to meet counter-compensation offers to our affiliates. This was a tough, very frustrating, challenging period for Affiliate Relations and NBC management. In some ways it was exhilarating, especially after arriving at a handshake over the phone. Then it was a race against time to get the contracts out and get a signature before a mind was changed or another wrinkle surfaced to negotiate. It was during this period we worked constantly with the NBC legal department and that could be a story in itself.

Generally, however, the most important function of a Regional Director's job was creating and cementing personal relationships with the management and ownership of the stations. Time after time, the value of having made a close friend with a station manager and/or owner became apparent in the way successful negotiations were carried out. And, not only to the network's benefit but, in many instances, the station's as well. More often than not, the Regional Directors acted as an advocate for the station to NBC management when the need arose. These friendships were based on a commonality of experience, both past and present, and a mutual love of the business.

And, of course, much of the pleasure derived from the job was working with the "family" in Affiliate Relations. I owed my first entry into the department to Don Mercer and Ray O'Connell, the VP and Director of the department respectively, back in the early seventies. Besides Don and

Ray, I had many mentors, especially in those early years, beginning with Tom White, whom I replaced when he moved over to CBS. Then there was Bill Kelley, Tony Cervini, Paul Rittenhouse, Bud Laing, Ray Diaz, Joe Berhalter and many others at whose knees I gradually learned the art of "relating" to the stations. The people most responsible for teaching me some of the finer points of the affiliation agreements were Agnes Sullivan and Dorothy Hirschorn, the two administrators in the department, and Ray O'Connell's secretary and later office manager, Loretta Alden, who is still holding forth today in the department.

And, this is a good place to acknowledge the role our spouses played as we carried out the department's work. They had to cope, of course, with our frequently extended periods of travel, usually during the crucial years of our children's development. But, they became true partners in the mission during the affiliate conventions and meetings when the affiliate spouses were present. Laura has to this day lasting friendships which were nurtured when she literally hosted, along with the other departmental spouses, her affiliate counterparts.



*Bud Laing, Regional Director; Don Mercer, Vice President Affiliate Relations, Ed Flynn, Edward Cheviot, VP/GM KMOL-TV San Antonio. (Circa early '80s)*

Now, I know there may be some wags reading this who might be thinking: "OK...if the department is so important, how come it just went through a drastic downsizing?" (New York Times, April 29, 1999.) Chalk it up to the current corporate/business environment that seems to feel there's no need to complicate a business deal with personal contact beyond the initial negotiations. Technology is perceived as part of the reason, too.

Teleconferencing, e-mail and other computerization diminishes the need for on-site visits which, in turn, leads to reduced staffing. Whether such strategy is prudent in the long term only time will tell.

As I write, dozens of other situations come to mind with which we coped, sometimes successfully, sometimes not. But it was the people that made it all worthwhile. And, they were all of a breed: BROADCASTERS. It was eminently satisfying, always challenging and at this time in my life, a wellspring of wonderful memories of a great time.

*Correction: In our last issue we identified Peter as a newswriter — from the above, this was obviously wrong. We also had two different E-mail addresses, one right and one wrong. The correct address is: [plflynn@mediaone.net](mailto:plflynn@mediaone.net)*



# LIVE TV

By Walter Himmelberg

Bob Mausler's article in the last PN brought back some fond memories of film studios 5E and 5F. In 5E two full-size 35mm projectors faced a wall with two open ports. On the other side of the wall was the control room where a large green box moved on tracks between the two ports depending on what projector was being used. The box contained the iconoscope camera that converted the projected optical picture into a video picture. The camera was suspended on springs.

When the TD, Arthur Poppelle, George Neuman or Doc Potter, rolled the film, the film leader, a series of numbers from 10 to 2 should appear on the studio monitor. Sometimes, particularly on news shows, when the film routine had to be changed at the last minute, if the camera had not been moved to the working port the leader numbers would be projected on the wall. Someone would have to rush and push the camera to the correct port. There it would lock in, but being on springs it would still be swaying side to side. And, the film seen in homes would sway until the camera settled down.

Sometimes someone would be sitting against the camera wall when it had to be moved in a hurry. The sitter and chair would come crashing down or the sitter would lose a head as the camera passed.

Clark Jones' recent article brought back memories of a Ford Spectacular at the Center Theater. I believe Bob Daniels was the TD. I was doing rear projection. The screen was set up on the side of the stage. When the crew broke for dinner I was able to do my setup. A camera was focused on the front of the screen. My helper manned the projection

booth while I went to the control room to view the projection. When a projector is close to the screen there is a hot spot in the center of the screen. We would take a piece of aluminum, about the size of a silver dollar that looked like a 20 pointed star, fasten it to a straightened paper clip and move it around in front of the lens until it eliminated the hot spot, then fasten it in place.

While I was working a fellow entered the control room and asked if he could watch, as he loved TV but knew nothing about how it worked. I showed him how you switched cameras, fade in and out and dissolved, etc.

He asked if I owned a car and what make it was. It so happened that when we recently moved to New Jersey, we had no car. My wife's birthday was coming up and my folks bought us a Ford. I told him about this and he replied, "Good" to which I replied, "Not good." He asked why and I told him I was having trouble with the dealer. There were many things wrong that the dealer wasn't taking care of. He pulled out a pocket secretary and asked my name and the name of the dealer. He said it would be taken care of. As he was leaving Greg Garrison, (Director or Producer?) came in and asked what Edsel Ford and I were talking about.

Believe me, the car was FIXED!

"Martin Kane Private Eye" starring William Gargan came from the 106th Street studios — live. One show had a murdered husband — Martin Kane was questioning the wife. The dead husband was laid out on a couch. When the show went to black the stage manager would hit the corpse on the foot and he could run off the set, then the show would fade up and continue. Except — before the scene fade out, the wife said she didn't care if he was dead, and she would drink to that! She picked up a champagne bottle and accidentally hit her husband's foot. He got up and ran off the set with the cameras taking it all in.

Walt and Anita Himmelberg are spending their retirement years in Colorado.

## RETIRED REFLECTIONS:

- Grant me the senility to forget the people I never liked, and the good fortune to run into the ones I do, and the eyesight and memory to tell the difference.
- I started out with nothing...and I still have most of it.
- When did my wild oats turn to prunes and All Bran?
- I finally got my head together, now my body is falling apart.
- Funny, I don't remember being absent minded.
- All reports are in. Life is now officially unfair.
- If all is lost, where is it?
- It is easier to get older than it is to get wiser.
- The first rule of holes: if you are in one, stop digging.

- It was all so different before everything changed.
- Some days you're the dog, some days you're the hydrant.
- Nostalgia isn't what it used to be.
- A day without sunshine is like a day in Seattle.
- I wish the buck stopped here...I could use a few.
- It's not the pace of life that concerns me, it's the sudden Stop at the end.
- It's hard to make a comeback when you haven't been anywhere.
- Health is only the slowest possible rate at which one can die.
- It's not hard to meet expenses...they're everywhere.
- Maybe it's true that life begins at fifty, but everything else seems to wear out, fall out or spread out.
- There are three signs of old age. The first is your loss of memory; the other two, I forget.



## KEN'S

O  
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by  
Ken Arber

There is a new show on NBC in the morning that is called "LATER," and in effect it is a copy of an old show that originated in the same Studio, 3-A, that I worked on in about the 60s. That show was known in the first few months as "For Women Only," as it was mostly for women. That went along for a time until it appeared that a lot of men were watching the show early in the morning. So, the company decided to change the name to "Not For Women Only."

Of course, there was an audience area and the show just went on with the person who was the star of the show. During the time that I worked the show, one of the first stars was Barbara Walters. I had a few interesting things take place, which I will try and recount. The first was when we were on the air, Barbara looked up at the person who was operating the audio boom, and was surprised to see that it was a young woman. At this time in television, most of the engineers were males. She went over to the boom operator, and engaged her in a conversation, obviously for the TV audience. Barbara asked the young lady, whose name was Pam Gibson, a few questions, about her being an engineer. She asked if she wanted to continue being a boom operator. Pam replied that she wanted to be assigned to other engineering work. Barbara assured her that the next day she would be doing something else, as she was going to look into it.

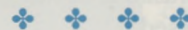
When the show was over, Pam came into the control room. I explained to her that in spite of the importance of Barbara Walters I, as Technical Director, would make the decision who does what on the engineering crew. Pam said she understood and thought that Barbara was just making a point while

being on the air. Nothing came of this at the time. About a year or so later, Pam became the audio engineer on the "Today Show," which she did very well, for several years. She always carried her load, and never gave any of the heavy pieces of equipment over to her two audio assists, both men, and carried the heavy equipment herself. I always found her to be a great person to have on my crew.

A second situation, that occurred on the show, a few years later, was that I worked as the TD on the show for Gary Iorio. He was the regular TD. I subbed for him while he took a Christmas vacation.

On the day in question Barbara Walters had a doctor on the show as a guest. After the show was over, she came into the control room, with Christmas packages for the crew. She was surprised to see me as the TD instead of Gary. She apologized that she did not have a present for me. Of course, I said that was all right, as I was there only for the day.

She then shook me, by saying, since she did not have anything for me, if I wanted a vasectomy, she could arrange it for me without charge, as the doctor she interviewed on the show would not charge her for it. I told her, that I was too young at the time and would decline her offer. Merry Christmas.



*From the Hollywood Reporter In New Orleans, January 27th, an item, "Gracing Gifford," stated:*

"Live with Regis & Kathie Lee" co-host Kathie Lee Gifford will host the 25th annual Gracie Allen Awards on April 17 at the Hudson Theatre in New York. The Gracie's, sponsored by the Foundation of American Women in Radio and Television, recognizes exemplary programming created by women, for women and about women.

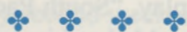
I was able to obtain the above information from my son Ken, Jr. who attended the NATPE convention in New Orleans. He had hoped to meet an old friend, from NBC, Roger Lelkon, who now works with Merv Griffin shows, and another fellow who worked with me out at the World's Fair in 1963, Mel Smith, who has his own business in South Carolina. Unfortunately, he did not get to meet them.

I mention the above, because the name Hudson Theatre brought back many pleasant memories of working there years ago on the Kate Smith show. The



late Carl Lindemann was the number one cameraman on the show, and his dolly man was Charlie Kanard. Charlie would do a jitter-bug dance to entertain Kate. He later became Barbara Walter's teleprompter operator on the Today Show.

The TD was Big Bill Kelly, and I was the audio engineer. Carl and Kate had a very good working relationship, which made it very pleasant working the show. No wonder Carl went on to become head of NBC Sports.



### RETIREMENT COMPLEX LIKENED TO LUXURY CLUB

Highland Beach Florida – A proposed high-rise retirement "country club," with assisted care services, would sell units ranging from \$800,000 to \$1.6 million, its developer told town commissioners.

Officials got their first detailed look at plans for a 150-unit adult congregate-living complex, which already has sparked fears from neighbors that area traffic would worsen.

Developer Richard Siemens said units ranging in size from 2,500 to 4,000 square feet would run four per floor in three towers, one 13 stories tall, and the other two 16 stories. Siemens said the complex, located near town hall and along state highway A1A would generate about \$150 million in revenue and \$6 million to local and county real estate tax rolls.

The facility would feature a 60,000-square-foot common area, dining room, indoor and outdoor pools, a beauty salon, exercise room, movie theater, dietitian, physical therapy, maid service and 24-hour nurse service. In short, everything you would find at a top rated country club," Siemens said.

He said the facility would not be commercial or open to the public: homeowners would hire a manager to run operations. The complex would have about 100 employees. About 54 employees would be on the grounds at any one time.

Siemens said there would be 150 parking spaces for tenants, but that the average age of residents would be 82, and few would drive.

The commission cut off Siemens from any discussion of the dispute between him and the town as to whether the 7 acre tract proposed for the complex is part of property that was involved in a lengthy and costly zoning lawsuit. If not, the town says, zoning rules would limit it to 42 units.

The commission will discuss the project again at a future meeting.

*(The above was from the Palm Beach Post.)*

*P.S. This is the same town, that Lee and June Carlton, have lived for quite a few years and also my daughter's late in-laws.*



Many years ago, while working in the engineering electronic maintenance department, I received a call from the office of John F. Royal in Room 409, in the office section of the RCA building. I was surprised, as it was about six thirty in the evening. Usually by this time all office workers are gone for the day.

I went down to the office, and when I arrived at the office, the door was slightly open. I knocked on the door. To my surprise, I heard John Royal's voice. He asked who it was, and of course, I responded by saying maintenance. I had learned from the phone call that there was a problem with the selector system, which operates the Radio Receiver, for the large speaker located in his office. Consequently, I brought only a few hand tools.

He invited me in, and to my surprise I saw him standing real tall in the middle of the office, with his secretary, standing on a small stool, adjusting the bow tie he was wearing. When I say real tall, I mean he was about the same height as I, which is six feet three inches. He was attired in a cut-away jacket, black shoes, and socks, but only in his under shorts. His pants were on a table, with an electric iron near them, obviously to have them pressed, while his tie was being tied.

Unfortunately, I can't remember his secretary's name, but do remember she was listed in one of the papers as the most beautiful young mother of the time.

I have also had the pleasure of meeting John Royal while being in the service in Algiers, when Niles Trammel, the president of NBC, came to visit our radio station. He had John Royal along with him. When Mr. Trammel met me, he remembered me from my daily routine visits to his office in Radio City. I recall his calling to Mr. Royal, "Hey Old John, see who we have here."

The last time, I saw John Royal, was around the 1970s, when he entered the main floor where the NBC elevators are. He was being assisted by a health worker.





# from the Ken Arber Archives

NBC  
SNOW CROP  
PET MILK  
and  
KELLOGG'S  
PRESENT



**EZIO PINZA**

In the great new Saturday night series  
**THE ALL STAR REVUE**

JACK CARSON • JIMMY DURANTE • OLSEN & JOHNSON  
DANNY THOMAS • ED WYNN • AND FIVE OTHER GREAT STARS

CENTER THEATRE • NEW YORK • SEPTEMBER 8, 1951

## Program note:

**Mr. Pinza** makes his first television appearance this evening on "The All Star Revue." Long famous as the Metropolitan's leading *basso cantante* and the romantic hero of the fabulous musical play, "South Pacific," he most recently had new laurels added to his name as star of MGM's "Strictly Dishonorable".

NBC

SNOW CROP  
PET MILK  
and  
KELLOGG'S  
PRESENT

**EZIO PINZA**

*Starring his guests*

**JANE FROMAN**  
**VALERIE BETTIS**

**HERB SHRINER**  
**BEN BLUE**

*and Special Appearances by*

JACK CARSON                      JIMMY DURANTE  
   OLSEN and JOHNSON  
DANNY THOMAS                      ED WYNN

*Produced by* JOSEPH SANTLEY    *Directed by* EZRA STONE

**NBC Production Supervisor**  
**PETE BARNUM**

*Written by*  
LEO SOLOMON, JACK ELINSON,  
JOE STEIN

*Assistant to the Producer*  
HAL RAYWIN

*Choreography by*  
VALERIE BETTIS

*Settings by*  
THEODORE COOPER

*Audio by*  
KENNETH ARBER

*Television Director*  
GREY LOCKWOOD

*Musical Director*  
ALLEN ROTH

*Musical Arrangements by*  
SIDNEY RAMIN

*Technical Director*  
JACK IRVING

*Lighting by*  
JOHN FITZPATRICK

*Costumes by*  
SAL ANTHONY

A Roman by birth, Mr. Pinza started out as a professional bicycle racer, was singing in a shower room after a race, became a pupil of Vezzani and helped pay his way by being in turn a carpenter, baker and, at times, a railroad flagman. His career was temporarily halted by World War I, unexpectedly resumed when Captain Pinza, on a short leave, sang King Marke in "Tristan and Isolde" at three hours notice. After his discharge he appeared regularly with the Royal Opera in Rome and at La Scala in Milan. With his debut at the Metropolitan, he has been received with acclaim by some of the most artistically demanding audiences in the world.

Snow Crop Frozen Foods and NBC are especially pleased to welcome this distinguished artist to "The All Star Revue". □

*Retired NBC TD Ken Arber and wife  
Jaye live in Boynton Beach, FL.*



# MY DAYS AT NBC

By Margaret McGlynn

In early January as I was feeling sorry for myself, since I was now in my second week of the "nasty" flu, I received a very welcome phone call from Pete Peterson which was two-fold in nature. One was to be sure that I had heard about the death of Jack Bennett (one of my favorite people and a great boss). I told him I had already been notified. The second was would I consider writing a piece for Peacock North on my days at NBC.

I guess I could sum up thirty-eight years as being in the right place at the right time and having good teachers along the way.

I thought back to my first day at NBC, April 9, 1948. I had come over early in the day for an interview with Arch Robb for a position in Radio. However, when I was interviewed by Doris Ann in Personnel she suggested that I take a position in Television. So I started working for Beulah Jarvis, who procured all of the films for television along with Frank Lepore and Vic Borsodi. The first place I stopped was room 688, the "hub" of television then and the first person who greeted me was Marie Finnegan, who has remained a good friend for 52 years.

Our office (Beulah, Frank, Victor and myself) was room 9H11, four people in a closet sized room along with all the films. 9H11 was at the end of a long corridor which the tours for the Toscanini studio roamed. It was an effort in frustration to try to get through them to get down to the film studios on the fifth floor, or even to the ladies' room. The only consolation was enjoying the music when the Maestro rehearsed and later meeting his daughter and son-in-law.

Victor and Frank began working on a new development which was called Kinescope Recording. The chief engineers involved as I remember were Charlie Townsend and Dudley Goodall. Kine became a reality and was headed by Herb deGroot along with Harry Getting and Lou Peduto. In my "first venture into engineering" the crew (I think I remember most) consisted of Charlie Prezansky, George Marshall, Mike Morreale, Vinny Gabriele, Charlie Tesser, Lou Joy, Fred Hobby. George Stewart, Frank Cosola, Warren Zito, Marty Dennis, Vern Kerrick, Ralph Dichter, Jack Holmes, Charlie Cole, Aaron Traeger and Bob Juncosa. To be in on the ground floor was a great adventure.

We started recording and shipping prints to the non-interconnected network. Because of this I became involved

with most of the departments at NBC including Sales and Sales Traffic, Station Relations, News, Public Affairs including the Religious Unit, Local, Legal, Unit Managers, and NABET since I was doing the manpower schedules. This was an experience for someone who knew nothing about film. I will tell you that I almost gave Warren Wade a heart attack one day by walking around the 6th floor carrying 35mm nitrate film with a cigarette in my hand — boy did I learn fast. In my position in Kine I also got to deal directly with the outside laboratories and shipping companies as well as the O&O and Affiliated Stations. It was a constant learning experience.

Kinescope became obsolete with development of Video Tape and my next step was to move to tape where again I had terrific people to teach me the ropes, Bob Daniels, Art Poppele, Whit Baston, and later Charlie Savaia and Al Aebig. Again, the position allowed me to continue to have access to all of the departments at NBC.

While in Video Tape we prepared all the daily and weekly schedules by hand (now done by computer). We scheduled all of the recording and playbacks of the programs and commercials and also did the manpower scheduling. We worked closely with the Group 6 Desk to update the daily requirements and again we had a great crew that included George Kiyak, Buddy Shadel, Fred Wagner, Buddy Fleck, Frank Weill, Chuck Weller, Vinny Gabriele and Al Finelli. I became Manager of Video Tape Scheduling.

I moved on to the Video Tape Library as Manager just in time to experience the joy of building a new library. All of the tapes had to be redistributed to five different locations around the building, and trying to keep up with the programs and commercials was a Herculean task for all concerned. The Library was supposed to take three months to complete but as in the best laid plans it took almost a year. It was a trying time for all concerned but to the best of my knowledge the fact that we only misplaced one "sports" tape in that period was a tremendous tribute for all of the librarians involved.

To sum it up life was never dull and the opportunity to learn was definitely there for the "asking." I will always relish the time I spent at NBC and the family of close friends I still maintain. Friends like Marie Finnegan, Joan Gifford, Liz Cahill, Barbara Boyle (Don's wife), Beth Durkin, the Smileys (Tom & Eunice), the Schneiders (Frank & Marcia) and Val Branker and the many others too numerous to mention. □



*Marg is retired and lives on Staten Island.*



# We Get Letters-2

Perry & Pam Massey  
22525 Dardenne Street  
Calabasas, CA 91302  
MasseyPE@aol.com

March 1, 2000

Dear Pete:

We had a phone call two weeks ago from Beryl Pfizer, who invited us to join her at the Directors Guild Award dinner. Pam and I are looking forward to seeing Beryl and some other "Home" alumni who live in this area. Beryl was one of the writers when I was an AD then director of "Home." We haven't seen each other in quite a while. I tried on my tux. You know the answer; we had to go get a new one. The old one had shrunk!

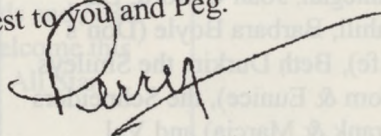
Pam and I go to Boston the week of June 2, 3 & 4 for our 50th Emerson College reunion. My college roommates Gene Wood & Bill Dana plan to attend. We saw Bill a few weeks ago at Pacific Pioneer Broadcast luncheon for Don Knotts. Bill was on the dais with Poston, Nye and Allen. Billy did his Jose Jimenez character. (Bill & Gene started on the NBC Page staff right after me... I beat them by about five months.)

In September we travel to Troy NY for my 55~ High School reunion and in November we celebrate our 50th wedding anniversary. We were married on Nov 18th, 1950 (remember Al Capp's cartoon L'il Abner? Nov 18 was Sadie Hawkins Day) in Boundbrook, New Jersey. I suggested to Pam that we could have a party at the Summit Hotel in Summit New Jersey where we had our wedding dinner. She said she'd be okay with MacDonalds!

I've come out of retirement for a month or so Friday night my pal Jim Potter, a retired film studio post production chief; called to ask me help run a small stock footage library he owns in Burbank. One of his key people went into St. Joseph's hospital with leukemia Thursday. The first few days have been long, but once I get the hang of it, Jim agrees that I will be able to come in late and leave early (just like at NBC).

We'll try to get some pictures for the Peacock when we have the "Home" reunion next week.

Our best to you and Peg.





## A Message from

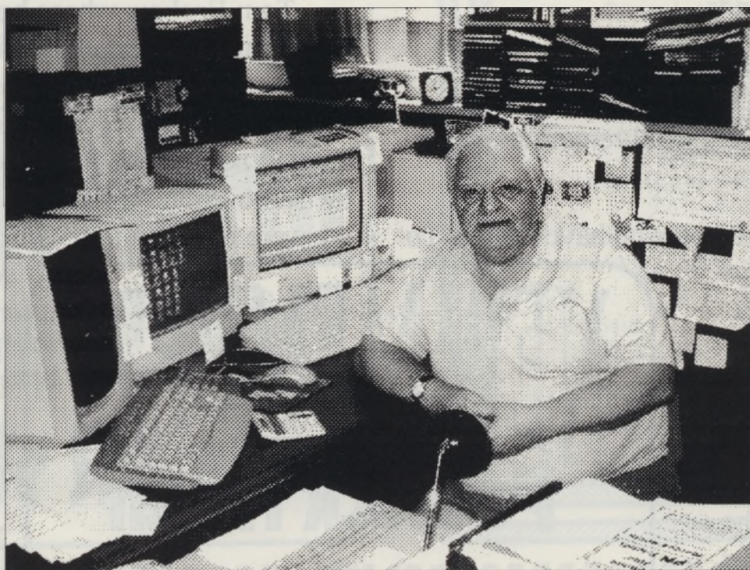
*Pete Peterson*

**After** all the hullabaloo about Y2K here we are several months into the start of the new millennium without a hitch. Our PN roster is at its highest level, having just passed the 900 mark. It is a tribute to all those who worked at NBC since the start of the "Golden Years." Many of the stories you read here can generate a smile as they ring those memory bells and you recall an incident you may want to write about.

Like many of you, the names I read as I skim along through articles ring all kinds of memory bells for me. For example, the enchanting bio that Cissy Lindemann has shared with us is absorbing. Its great reading and I'm sure we all appreciate Cissy's time and effort to assemble her story. In this particular story of Cissy's, the bells rang for me recalling an incident that happened back in the 50's. I was working on the Kate Smith show at the Hudson Theater on 44th Street just off Times Square. Cissy's husband to be, Carl Lindemann, and I got into a conversation about ham radio just as we were leaving the theatre. We were young, and very "into" amateur radio. We were both licensed radio operators. My call letters were, and are still, W2UPZ. We were in a deep discussion about the improvement in ionosphere propagation and conditions around the world at that time. Carl said he had his ham gear in his car. Minutes later we drove through the Lincoln Tunnel to Weehawken, NJ and parked at a small park where, incidentally, almost a couple of hundred years ago, Aaron Burr shot and killed Alexander Hamilton in a duel. This park is on the cliffs above the Hudson River that has a spectacular view of the entire NY City skyline. We quickly assembled the

radio equipment and antennas and proceeded to call "CQ CQ CQ Twenty." After a few moments a station in South Africa answered us! We were given a fine report "LOUD and CLEAR." We exchanged information across the continents. We jumped around like two kids with a toy.

Carl was one of the good guys; he rose to be a VP at NBC. Years later when we would be passing one another in the halls, we'd whisper "CQ Twenty." These are among those little treasured memories I was talking about.



*From the desk of Pete Peterson.*

As for our Silent microphones in this issue, it hurts to say farewell to old and good friends. Dick Dudley was unique in that his information and interesting stories from the beginnings of radio and television were masterpieces of combined media histories. We all enjoyed his erudite marvelous "Ear Benders" column which, we eagerly read in each edition of the

newsletter. He was one of a kind, good pal to all, and strong supporter of our PN group. He will be sorely missed.

And another one lost to us is former news director Bob Priaulx. He was a colorful figure. Many last-minute news "Special" shows and bulletins were his forte on getting them on the air quickly. Remember those "GULF" specials with breaking news! He was a jovial chap. He could direct and redirect the cameras and film roll cues as swiftly as writers could rewrite breaking news. He too will be missed

Peter Tintle was a gentleman, and a very nice person. In the last edition of the newsletter an article by Bob Asman underlined Peter's years at NBC. At one time Peter Tintle was the manager of guest relations. He was in charge of all the pages and guides, many of whom went on to become well known celebrities. It was not well known that while at home



in Demarest, New Jersey, Peter was a responsible civic minded citizen. He was a member of the Historical Society, and a member of the Planning and Zoning boards. He was also Demarest's Tax Assessor. Now it's not easy to be the tax guy in your town and still have everyone like you, but that's what Peter did! I had the privilege to speak at his memorial wake, where the town's turnout was overwhelming. They in turn knew little about his day job at NBC which I talked about. He managed to give his all to both entities and be productive without any ballyhoo of his accomplishments. We shall miss him as well as all of our other dear departed friends.

I wish to express a special thanks to Vic Roby, Bill McCord, Bob Asman, Don Pardo, Gloria Clyne and Marilyn Altman for their special remembrances of our departed friends.

The forgoing relates to those who have left us. To shift gears, we're fortunate to have other interesting stories provided by our members.

In his article, Peter Flynn takes us inside the NBC corporate affiliate stations area. It's an area where most of the "studio" type personnel never got around to see. His description of the inner workings of the affiliates relations department was quite a revelation. That area was and probably still is the world of complicated challenges. As Peter says, "The rampant changes were difficult to manage."

Ken Arber shares with us once again his days and experiences at NBC. Ken, who is approaching 90, still has an amazing recollection of those earlier days and events during his working years. We always enjoy those behind the scenes stories. He has been a loyal contributor for over a dozen years. Thanks Ken.

Marge McGlynn always a good worker and fun gal

had the opportunity to work in many areas of the company. She championed her positions into managerships. It's always nice to get a perspective from the ladies. Thanks Marge for being a loyal member. She has been to almost all of our PN functions.

Randy Wands visit to Rome to direct the annual Christmas Eve services was a delightful story, as was Bob Asmans' account of his trip to Venice last November for the celebration of their Golden Wedding Anniversary. Congratulations to both Randy and Bob.

Tom Brokaw whose book, "The Greatest Generation" has been on the best seller list for months. In it he expressed it all. Most of us are children of immigrants, who lived through the worst depression, but had no idea we were poor because everyone was in the same situation. When we got out of the depression, we were hurled into a world war. When the war ended,

we were so lucky to enter a new medium called Television.....And so good friends we were there when it started and we were lucky to enjoy the best of the "Golden Years of Radio and Television," and you can't say any more than that.

Thanks also to our devoted staff, who work ceaselessly behind the scenes to make this newsletter possible — Dan, Rippy and Frank. And thank all of our readers for your kind words about the newsletter.

We want extend a hearty welcome our 16 newest members, and extend a special invitation to join your fellow members at our spring reunion at the La Maganette restaurant,

Sunday, May 21, at 12 noon.

We look forward to seeing all your beautiful smiling faces of our old and new members at our

## NEW MEMBERS Peacock North

Carl Cabasin — Bethlehem, PA  
Ken Fouts — Batavia, OH  
Marvin Gelman — Westport CT  
Ray Glendon — Irvington, NJ  
Fred Gutman — Redondo Beach, CA  
Sonny Hansen — Augusta, NJ  
Ted Kuron — Brooklyn, NY  
Stanley Lee-Fatt — Mt. Vernon, NY  
James Malloy — Yonkers, NY  
James Marooney — New York, NY  
Joseph Phillips — Bergenfield, NJ  
Gemma Puglisi — New York, NY  
Stuart Rosenberg — Bellmore, NY  
David Schmerler — Tenafly, NJ  
Charles Schneider — Ft. Lauderdale, FL  
Richard Sozio — Harrington Park, NJ



annual spring luncheon.

**Remember:**

**Day — Sunday**

**Time — Noon**

**Date — May 21, 2000**

**Place — La Maganette Ristorante**

**Address — Corner of 3rd & 50th**

Please fill in your reservation coupon, below, and please send it in early.

Love you all, regards,

*Pete*

# Peacock North Reunion 2000 Please Be There!

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◆ ◆ ◆ ◆

Gloria Clyne Tony Nelle

Dick Dudley Roy Silver

◆

*And a special thanks to  
Peg Peterson and Lois Vierling*

## La Mag — Sign Up Today

### Must see TV and Radio friends!

I/we will Attend La Maganette luncheon on May 21.

Name \_\_\_\_\_

Spouse? Guest? \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Cost per person is still \$20.00

Make checks out to: Peacock North

Mail to: Peacock North

30 Ann Arbor Place

Closter, NJ 07624

*Your prompt attention to this will be much appreciated.*

## Peacock North

30 Ann Arbor Place  
Closter, NJ 07624

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At NBC from \_\_\_\_\_ 'til \_\_\_\_\_

Dept \_\_\_\_\_ Spouse Name \_\_\_\_\_

New Member ☐

Renewal ☐

**Dues: \$20 Per Year - due January 1, 2000**

Make check payable to Peacock North.

Open to NBC Employees with 25 Years or more.



## A PICTURE FROM OUR ARCHIVES . . . .



*The good ship Enterprise and Crew. NBC had a winner with Startrek, which generated the most loyal and articulate fans of almost any program in the history of television. The first pilot, in 1965, was rejected, but the second was accepted. The first episode aired in June of 1966 and the last in January 1969. Spinoffs continue to air as we go to press.*

*The Golden Age of Broadcasting. A Celebration of the first 50 years of Radio and TV on NBC*

**Peacock North**  
**30 Ann Arbor Place**  
**Closter, NJ 07624**



### First Class Mail

**DON'T  
FORGET**

*Sign up for the La Maganette  
Luncheon — Sunday, May 21.*