

Peacock North

The Second Generation

WINTER, 2002



Volume 2 Edition 3

Happy Holidays

Dear PN Family,

Your leaders wish you Season's Greetings. We appreciate the encouragement you give us and hope to continue improving our communications to the membership.

Spring Luncheon 2002 was a huge success due to the coordination of Enid Roth. La Maganette is reserved again for May 18, 2003. Please save the date and plan to attend so that we can continue our spring love affair of breaking bread with our NBC family.

Our membership increased substantially during 2002. This issue contains several new members and we want to again thank those of you who have given gift memberships to friends. Also our thanks goes out to the 50 of you who have paid your 2003 dues in advance. Dues for 2003 are now due. A large number of members continue to donate extra dollars that helps keep our treasury in the black so that we can produce our magazines.

As we look forward to 2003, we anticipate great expansion of our contributors of articles, pictures and columns. Please remember to include sources of printed articles and that we need permission from the publisher to reprint. Without your participation, we would have very small issues.

Peacock North would like to extend warm wishes for the men and women in uniform who watch over our safety and precious freedoms.

Happy New Year and warmest regards to all,

Marilyn, Jim and Lenny

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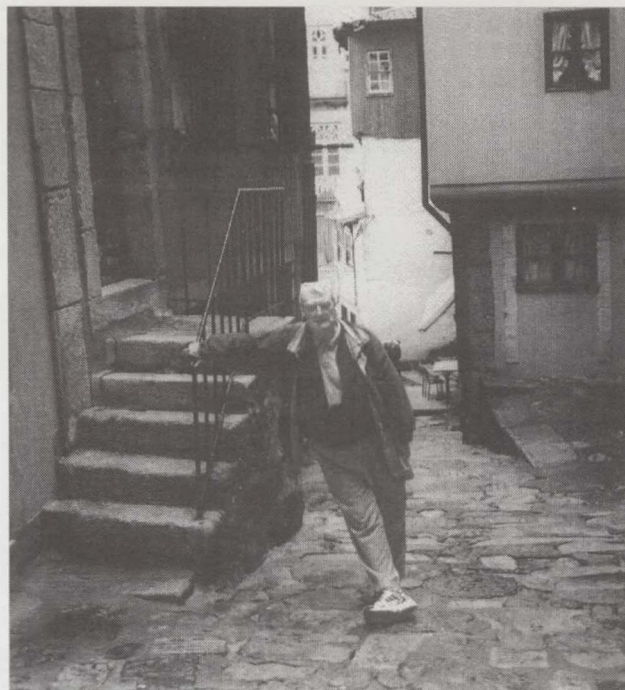
And the Emmy goes to—SNL

Submitted by Jan Kasoff

Just finished reading the Spring 2002 issue of Peacock North. As you can see I'm backed up on my reading. The issue was great and thanks for picking up the torch and continuing the organization.

Was wondering if you could use the following item for the next edition of Peacock North.

Our Saturday Night Live crew just won a Primetime Emmy, in the category of "Outstanding Technical Direction, Camera, and Video For A Series". It was for Saturday Night Live, the Britney Spears episode.



Jim O'Gorman visits Ireland

☆ ☆

Winners:

Steven Cimino
Technical Director

Michael Bennett, Camera
Carl Eckett, Camera
Rick Fox, Camera
Jan Kasoff, Camera
John Pinto, Camera
Frank Grisanti, Video
Susan Noll, Video



Happy Birthday

Danny Sutter celebrated his 90th Birthday at a party on Long Island with some of his NBC friends on October 13th. He was with Monitor and other radio efforts as a director for 35 years at NBC.

Submitted by Beryl Pfizer

Florida Fest

NBC retirees are migrating to the sunshine state in rapid numbers and several people have mentioned they would like to have a get-together.

Please join us

When: February 28, 2003

Where: The Olde World Restaurant
14415 South Tamiami Trail (US 41)
North Port, FL 34387

Time: 12:00 Noon

Menu:

Glass of Chablis
Caesar Salad, Rolls, Butter
Your Choice of:
Prime Rib, Chicken Cordon
Blue, or Broiled Grouper
Twice Baked Potato, Vegetable
Strawberry Short Cake
Coffee or Ice Tea

Price: \$20 per person

Spouses Invited

Reservations must be received by February 14th

Make checks payable to:

James Marshall
3737 El Jobean Rd., D-5
Port Charlotte, FL 33953

Looking BACK

By Frank Vierling

Perusing back issues of the New York Times jostles the mind and brings back forgotten times. The front pages in early 1951 were dominated by the Korean War.

April 21, 1951 —

"MILLIONS GIVE RECORD WELCOME TO M'ARTHUR; Tons of Paper Showered on 19-Mile Parade; Files Show General Expected Quick Victory." Subhead — "General Apologizes for Embarrassing Truman on Formosa Issue." "Throngs put at 7,500,000." "Fete Lasts 6 Hours." Farther down the front page, "Truman Booed at Baseball Game as He Throws Out the First Ball."



*It's spring and Ringling Bros. & Barnum & Bailey Circus is in town. Does this poster look familiar?
See end of article*

May 21, 1951—

Johnny was calling for Phillip Morris and Kaiser claims they have, "The only car with Anatomic Design." The Henry J. sells for \$ 1321. And GE was pushing big screen TV — "See it big as life... 17 inch Rectangular tube, BLACK daylight television, \$289.95." Camels claimed 1st place in mildness and were being plugged by Mario Lanza, Risë Stevens, Patrice Munsel and Ezio Pinza!

Local movie palaces were showing Clark Gable in *Mutiny on the Bounty*. The Marx Brothers had *A Day at the Races* and at the Music Hall, Camel smoker Lanza was *The Great Caruso*, and costarred Ann

Blyth. Josephine Baker played herself in *The Flame of Paris* and Jose Ferrer was skewering all comers in *Cyrano*.

The legit theater had Shirley Booth in *A Tree Grows in Brooklyn*, Rex Harrison was starring in *Bell, Book and Candle*, and Ethel Merman was belting it out in *Call Me Madam*. *Oklahoma* was back for a rerun and Mary Martin was a hit in *South Pacific*. Tennessee Williams' *Rose Tattoo*, *The King and I*, *Kiss Me Kate*, and *Stalag 17*, among others, rounded out a stellar Broadway season.

Santa Fe's Super Chief train is running daily service from Chicago to Kansas City and LA. Blatz, they claim, "is now New York City's largest selling beer." But Lilli Palmer claims, "My beer is Reingold — the DRY beer."

On GE's big screen TV, NBC aired *Bringing up Mother* with Wayne Howell. Josephine McCarthy was in the kitchen with her cooking show. Ben Grauer hosted *Klieglights and Footlights* and at noon we had a *Date in Manhattan* with Ed Herlihy, Lee Sullivan and the Sy Colman trio. (Sy went on to great heights in the music world.) The afternoon was filled out with *Finders Keepers* with Todd Russel, *Time with Ernie*, with who else but Ernie Kovaks. Gabby Hayes hosted shoot-em-up cowboy movies and Buffalo Bob Smith was asking kids in the peanut gallery, "What time is it?" It was Howdy Doody time!



The evening started with *Easy Does It*, followed by *Tex & Jinx* and *Weather by Wethebee*. We saw *Kukla, Fran and Ollie*, all the way from Chicago! There was the *Roberta Quinlan Show* and John Cameron Swayze's *Camel News Caravan*. That led into *The Perry Como Show* with the Nat King Cole Trio. Paul Winchell headlined the *Jerry Mahoney Show* followed by *Lights Out*, with Martha Scott starring in *The Cat's Cradle*. And, *Robert Montgomery Presents: The House of Seven Gables* with Gene and June Lockhart. At eleven it was time for *Broadway Open House* and the broadcast day was topped off with *The Midnight News Report*.

June 21, 1952 —

New York Times headline:

"TV Transforming US Social Scene; Challenges Films, Its Impact on Leisure, Politics, Reading, Culture Unparalleled Since the Advent of the Auto."

"Movie Trade Off 20-40 %. But 'Good' Pictures Still Draw Crowds – Inflation a Factor – Hollywood Weighs Plans"

This headed Part One of a seven part series by Jack Gould.

June 21, 1952 —

Headline – **"COLOR IS HERE"**

"Start of Regular Commercial Schedule to be Celebrated with Special Show."

CBS only had 30 or 40 color receivers, so there were few viewers. Many of these sets had to be used for studio and executive viewing.

CBS won the battle over NBC for FCC approval, but we know who won the war.

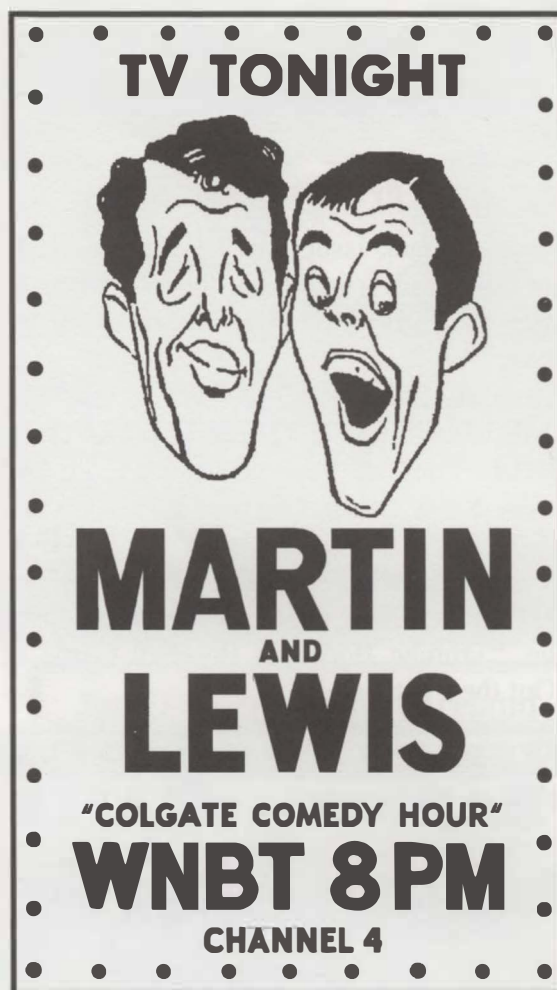
Color TV — A review

"The first regularly scheduled commercial telecast in the short but hard-fought history of color television made its debut over CBS Tuesday from 4:30 to 5 PM. The program, now presented Mondays through Fridays, is conducted by Ivan Sanderson, a naturalist.

"On his first program Mr Sanderson displayed various birds and discussed, among others, the red colors of the South American tanager, the blue of a peacock and the green of a South American bulbul. While this played up vividly the three primary television colors, it failed to clarify Mr. Sanderson's commentary; which seemingly got a bit jumbled in the confusion of his color debut.

"In the middle of the show he introduced a 'gracious and charming lady,' who turned out to be Betty Crocker. Miss Crocker's debut was probably the highlight of the opening of the color season spread out over a three-day period. Standing in the middle of her kitchen, showing how to decorate a cake, she wore a handsome corsage on her lapel. This is certainly something new in housewifery."

Frank Vierling retired in 1983 after 34 years in NBC's Television Engineering Department. He divides his time between Oradell, NJ and Raymond, ME.



June 24, 1951 New York Times promo.

As many of you know, I am Oradell's historian. What none of you know is that the famous leaping tiger ad for the Barnum & Bailey Circus, familiar to everyone, was illustrated by Charles Livingston Bull, a world-famous artist from my home town.

Mr. Bull gained his early fame illustrating Jack London's "Call of the Wild" and later "White Fang." Following those commissions he was in so much demand that publishers held up books until he was available to illustrate the flood of animal stories written in the 20s and 30s.

I did a computer slide show for our library. For anyone interested in seeing more of his nature paintings it is on the Internet. Go to – www.bccls.org/oradell – click on Bull Presentation.

Frank Vierling

**"BUILDING AN AIR-CASTLE;
NBC'S NEW HOME:
A FABULOUS STRUCTURE"**

O. B. Hanson

Manager of NBC Technical Operations & Engineering, 1932

(Reprinted with permission from NBC Media Village)

[Editor's note: O. B. Hanson was NBC's head engineer during its early years and supervised the design and construction of the state-of-the-art studios at 30 Rockefeller Plaza, into which the network moved in 1933. The typescript of this article is in the NBC Manuscript Collection at the Library of Congress.]

It would be quite in keeping with what follows to begin this with "once upon a time," for the National Broadcasting Company's new home in Radio City is quite as fabulous as any palace ever described by Grimm or Lang, quite as fantastic as any air-castle ever built in day-dreams.

Ten stories, 400,000 square feet of floor space, built especially for radio broadcasting, filled with the most mysterious and complicated devices, the newest and most improved of their kind -- a "world center," for what takes place within these walls is heard round the world, is of interest to you and to me, to our neighbors, our fellow-countrymen and those in other lands, even to those inhabiting the "narrow corners" of the earth!

Radio itself is as fabulous as Prince Housan's magic carpet of Arabian Nights fame -- more so as it can fly completely around the world seven times in one second. How it is done, what is necessary for the doing and how these facilities have been provided reads like a fairy tale.

Rockefeller Center is a cultural and entertainment center of unsurpassed size, beauty and grandeur occupying three New York City blocks, from Forty-eighth to Fifty-first Street, and extending from Fifth Avenue to Sixth.

Rising majestically to a height of seventy stories, eight hundred and thirty-six feet, in the midst of this community stands the Central Tower of Radio City, the RCA Building. In this are housed the studios, offices and equipment of the National Broadcasting Company.

The creation of Radio City was magnificently timed. The National Broadcasting Company's activities have been growing as fast as Jack's beanstalk. What seemed spacious accommodations when we started

business seven years ago had become uncomfortably cramped. At 711 Fifth Avenue we had ten studios -- but for every hour of broadcasting there is now an average of seven hours of rehearsal and there must be time to clear studios of one program and prepare them for the next. There are at least two programs being broadcast simultaneously in our studios from six a.m. to one a.m., three hundred and sixty-five days in the year. Frequently we broadcast programs of purely metropolitan concern which are of no interest to the stations on our two networks. This means that occasionally we are called upon to broadcast as many as four programs simultaneously. Studios also are demanded for auditions. Ten studios had become far too few. Gladly we welcomed the opportunity to expand, especially since this included the opportunity to build from the ground up just what we required, instead of fitting ourselves into a structure already built.

The planning of our new headquarters proceeded along four lines: first, designing and constructing a building that would adequately and comfortably satisfy our particular needs, present and future to the extent that we may be able to anticipate these latter; second, designing and installing the special mechanism and apparatus required for our extensive activities; third, properly treating studios and other parts of the building in accordance with acoustical requirements for broadcasting, and the lighting and decorating of these interiors in ways that would not conflict therewith; and, fourth, to provide a heating and ventilating system that would serve the peculiar conditions created by acoustical necessity. These four departments of planning dove-tailed in such a way that concurrent co-operation was a necessity.

First, it is quite obvious that the wide spans required for studio construction, thirty-five studios, discouraged any attempt to superimpose a seventy-story tower above them. Accordingly one section of the Central Tower building was roofed at the eleventh story, and in this section are housed our actual broadcasting activities: studios, equipment, both broadcasting and air-conditioning, accommodations for performers, guests and broadcasting staff. Four entire floors of the Central Tower are used to house our executive, departmental and clerical offices.

Experience had taught us that we needed studios of various sizes for various types of programs, studios both large and small. Certain of these studios would be used for many different kinds of programs.



Such must be provided with adjustable acoustics -- different voices, different instrument, and different groups of each and both require their own individual acoustical background.

Let me explain what is meant by "acoustical problems." Ours were of two kinds: we must prevent sounds leaking out of studios and interfering with other broadcast and general business activities, and we must control the sound that is kept within the studios. The first is a problem of sound-insulation, the second one of sound-manipulation.

As sound hits a wall a portion of it is reflected back as echo, some of it is absorbed by the partition, and the remainder is transmitted through to the other side. Sound will leak out through key-holes, through door-cracks, along steel construction girders. It will escape in various ways and cause all sorts of annoyance. In order to overcome this we built our studios like thermos bottles, bottles within bottles, and doubly corked with two sound-insulating doors separated by an ante-chamber.

Our studios are actually rooms within rooms, suspended above the building floors on steel springs padded with felt -- concrete floors, covered with linoleum, floating in space. The walls and ceiling of these floating rooms are constructed of special fire-proof sound-insulating material: several inches of rockwool, with the interior walls and ceilings of an asbestos-like board material that is perforated in a way that resembles a porous-plaster.

All studios have adjoining control rooms, and most of them also have client's booths and observation galleries from which guests may see and hear (through loud-speakers) what is taking place within the studio. All windows looking into studios from such ante-rooms are made of three different thicknesses of a special quality of plate glass. Most of these panes are too large to be conveniently removed for cleaning, hence, the two intervening air-chambers were hermetically sealed. As atmospheric changes occur within the studios the barometric pressure on these glass surfaces changes -- several tons on some of these large windows. To safeguard against inevitable breakage under such conditions, a system of pressure-equalizing air-tubes was designed and installed. These tubes are equipped with fine air-filters which prevent admission of dust or dirt particles. Thus the air pressure inside of these hermetically sealed glass chambers is automatically compensated.

Since in making our studios sound-tight we

were obliged to make them air-tight, some special system of heating and ventilating had to be devised in order to make continuous broadcasting humanly possible. Our mammoth air-conditioning plant pumps 20,000,000 cubic feet of air into our establishment hourly. This air is first drawn through cleansing chambers equipped with nozzles which spray 162,000 gallons of water per hour. During the hot season a mechanical refrigeration plant chills this water which both cools and de-humidifies the air. Strange as it may seem, this cold water dries the air. This refrigerating plant can generate 1,800,000 pounds of ice per day -- as much ice as 10,000 domestic refrigerating machines can make in the same period. When weather conditions necessitate we can humidify our air to the proper degree. Before being sent on its way the air is filtered through a mesh of finely spun glass fabric, thus insuring "mountain-peak" purity. An elaborate system of ducts distribute this "perfect weather" to all studios and other parts of our building. A similar system of exhaust ducts makes possible a complete change of air in every studio at least once every eight minutes. A total of 1,941 horse power is used by the motors operating the fans which drive the air through this system -- at the rate of fifteen miles per hour.

Such a rushing of air would create sound itself, and these feed and exhaust ducts would bring sounds into and out of studios. To overcome this, all ventilating ducts were lined with rockwool and covered with a thickness of the same material, thus absorbing all transient sounds before they travel many feet. To prevent transmission of sounds from the metal work of these ducts to the floating walls of studios another precaution was taken: studio intakes and outlets were connected with the ducts imbedded in the building walls by a "hose" of canvas, also wrapped with rockwool.

So much for sound-insulation and air-conditioning. The control of the sound kept within studios is another and separate matter. Excessive reverberation in broadcasting studios must be eliminated. You do not want to hear the same program several times per second. Prolonged reverberations blur -- similarly to playing the piano with the "loud" pedal kept down. The sound-absorbing materials used for sound-insulation helped to solve this problem in degree. Papering such surfaces would defeat their purpose. Painting them would not relieve their unsightly appearance. All decoration, therefore, resolved itself into the application of porous textile fabrics to all stu

dio walls and ceilings, the floors being covered with linoleum. Thus the insides of these "thermos bottles" have been treated in such a way as to absorb excessive reverberations and all echoes.

Now programs vary in type considerably: different instrumental ensembles, different size groups, different voices, speaking voices, singing voices, sound effects of different qualities and of different intensities, et cetera, ad infinitum -- each of which requires its own degree of resonance support, its individual acoustical setting. To meet these requirements studios have been provided in great number, varying in dimensions from the great Auditorium Studio, 78 feet by 132 feet and three stories high, down to the little studios designed solely for an individual speaker. Each has its acoustic treatment so applied to walls and ceilings as to provide the best acoustical background for the broadcast program

Certain of these studios designed to accommodate general and therefore widely varied types of broadcasting are so equipped that the reverberations or resonance can be altered at the will of the engineer in charge simply by pressing a button in the adjacent control room. This, in part, is accomplished by acoustic panels mounted on overhead tracks around studio walls, controlled by small electric motors. When these panels are slid into wall pockets, they expose a hard plaster surface which reflects sounds, increasing the resonance of the room. These exposed plaster surfaces are not flat but "corrugated" in wide, shallow, wavy surfaces that deflect rather than reflect sound waves, dispersing sounds in such a way as to prevent disagreeable echos.

In the construction and decorating of our studios we have used 500,000 pounds (eleven carloads) of rockwool; 153,000 square feet of that asbestos-like perforated wall and ceiling board; 8,500 square feet of plate glass; 175,000 linear feet (four and a half carloads) of fine woods for panellings, etc., fifteen different kinds; 244,908 square yards of textile fabrics for wall and ceiling coverings. More than 6,000 textile samples were examined for this use. Each was subjected to rigid acoustical tests, with the result that ninety percent of the fabrics finally chosen were woven to specification both as to material and weave, color and design.

A separate volume could be written about the special mechanical equipment designed and installed for picking programs out of studios and sending them out through space for your interest and entertainment.

This, of course, is the very latest and most improved broadcasting equipment yet devised by radio science.

Starting in the studios, where programs originate, we will use the most improved condenser microphones and the new high fidelity "ribbon" microphones. In our 35 studios we will have 250 microphone outlets. The sound waves, now converted into electrical energy, pass through a maze of wires, tubes and electrical apparatus, too complicated to describe herein, nursed along in those various ways necessary, and then shot into that intricate maze of wires that represent our two networks, carrying this electrical energy to your local broadcasting station where it is sent out on the ether waves to be picked up by the aerial of your own receiving set and reconverted into sound as it pours through your loud-speakers.

For this magical conglomeration of apparatus we used 1,250 miles of wire, just within our new building; 89 miles of cable, some of it containing forty wire strands, some twenty and some ten. These were cut in lengths varying from a few inches to stretches of 400 feet. It is estimated that these miles and miles of wire were cut into 10,000,000 pieces, necessitating 20,000,000 wire connections! We employed 600 especially trained union electricians working two shifts a day to complete this installation.

With this new equipment we can present multiple-point programs switching you back and forth to ten different broadcasting points and keeping each point constantly informed as to what is taking place at the other nine points.

Each executive office and the offices of those whose business it is to keep in touch with our broadcasting activities is equipped with a loud-speaker operated through a dial control similar to a dial telephone making it possible for each of these loud-speakers to contact 42 different programs, rehearsals, broadcasts, or any special long-or-short-wave programs, that may be piped into our system by the central control board. Our offices have been wired in such a way that one may cut into the floor within two feet of any given point and locate conduits that contain monitor wires, telephone or light wires.

The central control of this system is located on the fifth floor, midway between our several floors of broadcasting studios. An observation gallery permits visitors to view the central control board which governs and registers the activities of radio's magic wand. There is also an observation gallery from which visitors
(Continued on page 12)

We Get Letters and Pictures

Dear Winkin, Blinkin & Nod!

Just finished the latest Peacock North "gazette"—it was very newsy.

Thanks for publishing my piece on Dave Wilson. I had supper with his wife at Gene Martin's house in September. She is doing well—they were together every day for the last seven years—so she does miss him.

My bet is that the cameraman is Pete Basil—unless he hadn't been hired yet (in the 60's?).

Regards,
Bob Van Ry



The Children's Theatre—Quillow and the Giant.

To those of you who wondered—or not—the cameraman in the picture is Jim Marshall. Quillow and the Giant was taped at the NBC studios in Chicago when the station's call letters were still WNBQ. The call letters were changed to WMAQ in the late 60's.

WHO'S WHERE ON NEW YORK LOCAL TV

The parade following Dennis Swanson from WNBC-TV to WCBS-TV continues.

Mr. Swanson announced his retirement as president and general manager of WNBC-TV in July, only to take a new job three days later running all the stations operated by Viacom, which owns CBS and its New York affiliate, WCBS-TV. Since then, Mr. Swanson has replaced several top executives at WCBS-TV with top executives from WNBC, including Lew Leone, the general manager; Julio Marengi, the station manager; and Diane Doctor, the news director.



Left to right: Fran DeGenero, Marie Finnegan, Marge McGlynn, Liz Cahill, Ann Kesley Kavanagh, Gloria Clyne, and Joan Gifford.

On July 30th a group of Marge McGlynn's friends assembled in Hurley's Restaurant to wish her the very best on her move with her family to Florida. A good time was had by all.

Submitted by Marie Finnegan



Left to right: Ginny Ireland, Bill Miller, Mary Marshall, Jim Marshall, Arnie Rand, Barbara Rand, Bob Bartnik, Dorothy Bartnik.

This group of retirees met for lunch in Florida recently. Bill, Bob and Jim all live in Port Charlotte and Arnie spends the winters on Pine Island and returns to Maine for the summertime. After the lunch, Bill demonstrated his ham radio equipment at his lovely home and all enjoyed the afternoon reminiscing.

Two more made the move from Channel 4 to Channel 2. Jerry McGowan, the local advertising sales manager at WNBC, took that job at WCBS. And WCBS said it had hired Katie McGee, who worked as the Shadow Traffic reporter for WNBC and several radio stations, to cover entertainment.

Tributes to Silent Microphones



Lord with "Amelia II"

By: George Lewis of NBC

Arthur Lord, 60, a retired NBC News producer known for his quick wit, his outstanding editorial skills and his willingness to serve others, died Wednesday, September 25, at the U.C.L.A. medical center in Los Angeles. Lord, a resident of Tarzana, had been hospitalized for the past 2 1/2 months with multiple medical problems.

Born in Bar Harbor, New York, on March 3, 1942, Lord was a 1963 graduate of the University of Florida at Gainesville and a member of the Sigma Chi fraternity. From 1963 to 1966, he served in the U.S. Air Force as a public information officer, eventually becoming stationed at the NASA complex at Cape Canaveral, Florida. He so impressed the NBC personnel covering the space program that they immediately hired him as a news writer/producer upon his discharge in 1966. That started a career at NBC that would last 32 years.

Lord went on to write for some of the biggest NBC anchormen of the time, including Chet Huntley, David Brinkley and Frank McGee, and participated in NBC's coverage of the Apollo 11 Moon landing in 1969. In 1971, Lord was made an on-air news correspondent and sent to Saigon to cover the war in Vietnam. That year, Saigon was relatively secure, so Lord's wife Susan and infant son Michael accompanied him to the Vietnamese capital. The following year, at the height of a North Vietnamese offensive that saw Lord

filing daily reports from the battlefields, his wife gave birth to their daughter Sharon at the U.S. Army field hospital in Saigon. During their 18 months in Vietnam, the Lords also adopted a Vietnamese daughter, Marlene.

In 1973, Lord went over to the management side at NBC, heading the network's newly-opened news bureau in Houston. Two years later, NBC tapped him to return to Vietnam as temporary Saigon bureau chief during the chaotic closing days of the war. As Saigon was about to fall to the North Vietnamese communists in April of 1975, Lord not only directed NBC's coverage, he also arranged for the evacuation of all of NBC's Vietnamese personnel and their families who wanted to leave the country--104 people in all--safely transported out of Vietnam. Lord would later remark that the evacuation, dubbed "Operation Peacock," was the one assignment in his career that gave him the most pride.

Other major assignments included coverage of seven Presidents and two Popes, as well as wars in Asia, Central America, South America and the Middle East. In 1979, Lord was sent to Los Angeles to run the Burbank bureau, a post he held until 1982, when he was named a special projects news producer. He retired in 1998. From 1996 until 2000, Lord served as the President of the Los Angeles Press Club where he was active in raising scholarship funds for student journalists.

During his 32 years at NBC News, Arthur Lord won numerous honors including two Emmys and the George Foster Peabody award. With no small amount of understatement, Lord once told an interviewer, "My career has made me an eyewitness to history." Never one to shy away from controversy, he was often critical of his profession, commenting after the O.J. Simpson trial and the Monica Lewinsky affair that there was too much "TV tabloid garbage" on the air.

Lord, who was Jewish, also drew fire from several Jewish organizations for a story he did on the defamation of Arabs in the United States around the time of the Gulf War.

A measure of the love and esteem that his colleagues held for him occurred a day before Arthur Lord's death. When people learned that he had used sixty pints of blood during his hospitalization, hundreds of donors turned out at a blood drive held at the NBC studios in Burbank to help replenish the supply. Red

Tributes to Silent Microphones Cont'd



Lord with President Ronald Reagan

Cross workers had to stay way beyond their appointed hours to handle the flood of people waiting to give blood.

Lord is survived by his wife Susan Lord and son Michael Lord of Tarzana, CA, daughter Sharon Lord of Santa Monica, CA, daughter Marlene Lord and grandchildren David Nguyen and Alan Nguyen of Houston, TX. Arrangements for a memorial service, to be held in the Los Angeles area, are pending. In lieu of flowers, the family requests donations to the Southern Poverty Law Center, 400 Washington Avenue, Montgomery AL 36104

James Sunder—I am sorry to inform you that Jim passed away on Saturday, October 5th. He was 78. Jim had been ill for some time. The immediate cause of death was attributed to a massive stroke.

He worked at NBC New York as an engineer from 1948 to 1987.

He is survived by his wife Florence, daughter Robin and 2 grandchildren. Jim was cremated. At this time no arrangements have been made for a memorial service. He address was: 444 East 82nd Street, Apt 12A, New York, NY 10028, 212-288-0313

Submitted by Howie Atlas

Obituary from St. Petersburg Times 11/11/02:

John A. Moore 89, of New Port Richey died Saturday 11/9/02. Born in Bayonne, NJ, he came here in 1973 from Teaneck, NJ. He was a stage carpenter for NBC and a member of Local 1, IATSE, NY.

He is survived by his wife of 69 years, Theresa and two daughters. Some of the old-timers may remember him.

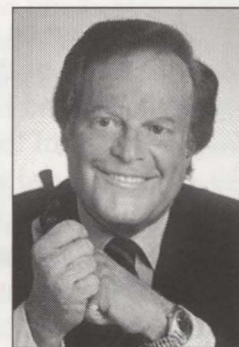
Gene Wagener, 76, died August 5 at Southern Ocean County Hospital in Manahawkin, NJ. Gene was born in Pekin, Illinois.

He had many jobs during his life, but as he often said, his days at NBC were the most fun and satisfying. He had to have scripts ready for broadcast early morning for the commercials and teleprompters of the “Today Show,” which he did as “Gene the Perfectionist” for 25 years. Part of the fun were the weekends at his home in Tuckerton, NJ, where several of the “Today” crew went to relieve their work week tensions. After retirement, Gene could not remain inactive, so he went to work at the FAA Technical Center, Environmental Program Branch, at the International Airport in Atlantic City, NJ.

Gene was dearly loved and will be so missed by his friends, who are sure he wishes he could edit this last piece.

By Mamye Smith

Roone Arledge, the television industry executive and producer whose creativity, leadership and technical innovations revolutionized the presentation of both news and sports, died December 5th in Manhattan. He was 71. The cause was complications from cancer.



New Peacock North Members

Gift Certificates of Peacock North Memberships were given to **Danny Sutter** and **Ann Taylor** by Beryl Pfizer. Thanks Beryl for thinking of PN and your friends.

Danny Sutter, Director with NBC Radio from 1954 to 1989. He and wife, B.J., live in Sayville, NY.

Ann Taylor, with NBC from 1974 to 1989. Ann lives in New York City.

Kathy Babiak, Videotape and Post Production from 1974 and still there. She lives in New York City.

Mary Buta Muzina, B and NO, from September, 1972 and still working. She and husband, Robert,

live in Tuckahoe, NY.

Betty Cole Dukert, WRC-TV Washington, Meet the Press, News Dept. from 1952 to 1998. She and husband, Joseph, live in Bethesda, MD.

Carl M. Henry, Jr., NBC Property Department from 1948 to 1988. He and wife, Clara live in Baldwin, NY.

William Tobey, NBC Sports from 1964 to 1998. Bill lives in Wall, NJ.

Mark S. Traub, B and NO from 1980 to present. He and wife, Lisa, live in Pound Ridge, NY.

Peacock North

Dues and Membership

Name _____ Spouse Name _____

Renewal—No changes to information previously sent. ☐

Changes only ☐

OR

New Membership ☐

Street _____ City _____

State _____ Zip _____ Phone _____

E-mail Address _____

At NBC from _____ 'til _____ Dept. _____

New Membership ☐

Dues: \$20 Per Year

Year 2003 IS DUE NOW

Additional \$10 donations (if able) appreciated this year to cover new operating expenses.

Make check payable to Peacock North.

Mailing Address:

PO Box 16755

Stamford, CT 06905

Open to NBC Employees with 15 Years or more service.

**Your contacts:**

Marilyn Altman
Jim Marshall
Lenny Stucker

E-mail:

peacocknorth@yahoo.com

Mailing Address:

PO Box 16755
Stamford, CT 06905

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may view the central control board of our air-conditioning plant on the tenth floor. This plant is built in sixty-four units, each self-controlling its thermodynamic purpose. Dials indicate and register the variations of temperature and humidity in each studio and different sections of our building, and these are automatically rectified and controlled by a thermostatic device. The entire plant is self-operating requiring only starting and stopping. It works continuously from 6 a.m. to 1 a.m.

Television? Yes, we have tried to anticipate its advent. We have laid a special and separate system of cables from studios to our central control plant, not knowing when or in what guise television will make its appearance. This, however, we do know; television will require light, a super-abundance of light, and we have provided for this in our specially devised lighting system. All lights are imbedded in the ceilings of studios and along the walls of corridors. These are covered and controlled by a scientifically designed lens

which diffuses this flood of light in such a way as to eliminate shadow. If and when necessary we can further supplement this normal lighting system with a system of flood and spotlights that rivals the Summer daylight.

One set of studios, too, was designed with television in mind. Four studios are built around one control room, the control apparatus of which is built on a circular track, making it possible to pick up sight or sound from one studio and switch immediately to the next, allowing for changes of scenery, set-up, etc. In the mean time this set of studios will conveniently serve those radio programs which present a variety of features. These are certain to be one of the central points of interest to visitors.

Radio is bringing you a "Thousand and One Nights" entertainment every three years. This is just a brief synopsis of the million and one interesting stories that could be told about building and equipping NBC's new headquarters.

Peacock North
P.O. Box 16755
Stamford, CT 06905

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