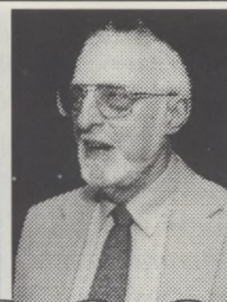
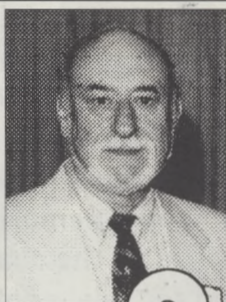


Peacock North

Fall, 1999



Volume 8 Edition 3



P.N. People

Well, I for one am glad to see the cooler weather settling in. The water restrictions left my hacienda with much dirt and a lot less grass. I thought we had to rake leaves in the fall. After the hurricanes passed by or through, the tree shaking and swaying, but not breaking, seems to have rained hundreds of sticks and branches-with-leaves and other debris. One three inch branch had broken off and speared itself a foot into the ground. Good that I was indoors trying to keep the computers alive.

I sold my boat early in the summer. The usual reasons. Loved it, especially in the late afternoon into 9 o'clock-ish. The winds had calmed down, the water skiers and "personal craft" had stopped, leaving us to the sunset and a picnic supper. Since I put up a blinker

(like the ones bicyclists wear) at the entrance to my dock anchorage, navigating back was no problem. (Except the first night, when it was raining and the dock area was brightly lighted. As all you lighting mavens know, when you back-light rain, it becomes opaque. Made it in the 2nd pass though). I yearn for the soft breezes, blue waters and skies of sailing in the Caribbean.

The computers are driving me wacko. In July I fired up the computer and after a while, Mr. P.C. sent a rather terse message, "Windows can't find boot information." I put in a floppy with boot-up info. After clicking away on the keyboard, and trying many things, it became obvious that there seemed to be no information on my 13 gigabyte hard drive. To keep all this short, that meant that all the huge am't of data was lost. Tons of the Swedish bride's

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stuff — disappeared. A year and half of all the church music I had played, some PN data, many photos, etc. no longer existed. Even as I type, my new faster PC is in the “office” in a box waiting to be shipped to its maker. After many parts being air-shipped, back and forth, it is still total failure. Guess we’ll have to get our trusty old typewriter out of the attic.

GARY IORIO sent us a note in August, and I didn’t lose it!! He said that the La Mag luncheon was truly a “family” affair — so heart warming to meet so many great and cherished friends. (*I’ll say Amen to that*). Gary says he reads our “professional” newsletter several times. (*Seems like his memory is getting as bad as mine.*) But he does applaud us all, and I’ll step aside and let the rest of the “crew” take their bows. Dorothy and Gary enjoy their winters in Fla. but adds that there is nothing like the Northeast for the balance of the year.

Gary joins his wife, twice a week, playing golf. “She even beats me sometimes.” Our golf pro was in a tournament with Willie Bratton (Lighting chief in 8H). However, Gary was in great form and shot a 47 for 9 holes and beat Willie. (*I think Gary is talking about Long Island.*) Willie wants to give his best wishes to all of his old friends. Apparently Will’s wife needs care, and she has the best of it, ’cause I’ve known Will for a long time. Will Bratton always was someone I knew as a great friend at NBC.

This winter the Iorios hope to spend the Millennium’s Jan, Feb and March in Lake Worth, Fla. (*Always a pleasure Garr!*)

And we just heard recently that Gary’s wife Dorothy had a stroke and is coming along nicely.

Received a nice e-mail from JOE KOLB. I apologize Joe, for waiting so long to reply. But I too keep busy, too busy, and yes time has suddenly changed from seconds to microseconds, and it *is* hard to keep track. (*I’ve lost some e-mail due to the ill health of the computers, H.*) Many thanks for the nice things you said about the newsletter, Joe. Much of the praise has to go to our publisher, FRANK

VIERLING, who spends more time on the project than exists.

Joe says he keeps in touch with the guys via Ham radio, e-mail and visits. One visit was to see BILL MILLER, who is doing well, and is in great shape. Others he hears from are LEROY BROWN, JOHN WARD, JOHN RICE, ART ANDERSON and RICK BERMAN. Hasn’t heard from HANK FOLKERTS lately, but does hear from Hank’s brother Bill occasionally. Oh, we can’t leave out KEN ARBER.

Joe hasn’t been back to 30 Rock for many years. Doesn’t think he’d like to, for there are too many happy memories that would be rooted out by all the changes. Brooklyn, Joe hears, is up for sale, another place where memories were built. He and Bill Miller worked there, and at times changed being each other’s boss. And they both survived! (*I even was sent to Brooklyn one summer for “punishment” by the 30 Rock bosses, and I had a great time. Bill Miller was a terrific boss, and all the work got done with no bull.* And Joe, you were different from most bosses; you were easy going, pleasant, and you knew what you were doing.

For all you Hams, Joe suggests that you dial up 14.223. They’re on most mornings as in the past. Joe asks that I give his best to all.

BOB VAN RY took the summer off from SNL to recuperate. He sends us this photo (next page) taken on June 7th at the Great Wall in China. Pooped out before reaching the next level. Was looking for a guy in a tux hawking champagne! Since there were so many folks present, including peddlers- sooo where were the crowds in O’GORMAN’S photo? Bob asks, “could it be he was photographed on front of chroma-key ?? - naaah!

“I enjoyed the trip, lots of people, bicycles, smog, especially in cities and litter here, litter there, litter everywhere — a big surprise to me. Another surprise, was seeing only two folks wearing the Mao uniform. They were elderly and in their Sunday best.

Cruised 5 days up the Yangtze to Chongung with stops at the dam construction site: One

Great Wall, Great Guy, Van Ry



mile plus wide by 600 feet high, resulting in a 600 mile long reservoir necessitating the relocation of a million, 300 thousand souls." *(Hear Clinton already is preparing a place here for them, brought here by the Chinese Navy, based in California")*

Mr. V spent two days in Hong Kong, where he noticed they still drive on the wrong side of the street and sez he, the people barely outnumber cellular phones!

Van's final note: June 24th was 36 hours long, (yep, new Chinese atomic clocks). Going from Hong Kong to North Arlington, NJ, with stops in Vancouver and Chicago. That's not all. Bob is now back in 8H with SNL. Also worked, in prime time, the three hour 25th Anniversary of Sat Nite Live. Davy Wilson and his better half, Roberta attended the show, as well as went partying till the wee hours. They all seemed to survive, but then Dave was used to those stretched out days/nights when he directed SNL. *(Was nice to see the first few years' casts again as well as Lorne Michaels who had quite a*

change from his Beatles look to a nice looking grey haired gentleman. Lots of great memories still linger in this aging brain. H)

MARIE FINNEGAN sends her best regards to You-All! And, this photo taken at the PN spring reunion at La Mag. L to R. Muriel McPherson, Marie Finnegan, Ann Kramer and Lily Russo.



DON PARDO passes on a sad note:

DICK DUDLEY had a stroke and has moved into a nursing home. (See page 18.)

Wonder what has happened to MARILYN ALTMAN? Well, she left NBC as a TD a year and a half ago, and on Sept. 6th returned to NBC ENG as a Tech Manager.

Read about JERRY WEISS, Burbank TD in Silent Mikes. (Page 31.)

How about HURLEY'S CLOSING? NBC's second home to many over the years! (See page 15.)

BOB JUNCOSA sent in a *billet doux* from his new digs in Tucson. First, Diane and Bob, I hope you enjoy your new hacienda, and that the weather is good to you. STU RUDICK and others to be mentioned are all from Arizona now. On this occasion, he and his wife DONNA hosted and celebrated their 36th anniversary. Among the celebrants were BOB BARTNIK and his lovely new bride DOROTHY, MARTY DENNIS and his wife SHIRLEY, and of course BOB and DIANE JUNCOSA. AARON and JOYCE TRAIGER, from nearby Green



Valley, apparently lost their way in the mountain foothills and didn't make the party.



Stu & Donna Rudick, Dorothy & Bob Bartnik, the Juncosas - Diane & Bob and Marty & Shirley Dennis.

The group enjoyed a marvelous spread of food, reminding them of the "field catered luncheons" on remotes, but real class.

Bob writes that Stu has a beautiful home (sorry the pix are not in color) and naturally loaded with the latest electronic gadgets. Bobo and Dorothy have recently settled in at an adult community with the usual on premise activities, like golf, etc.

Marty, Bob relates, has had a few medical set backs but is getting back to his normal self.

It is with sadness that I report, while composing this page, I heard of Marty's death from a heart attack following heart by-pass surgery.

*See **Silent Microphones**, page 33. (FY)*

Bob and Diane Juncosa have also moved into an adult community where their new home is in the final weeks of completion. So it's finally off to their main passion, square dancing and golf.

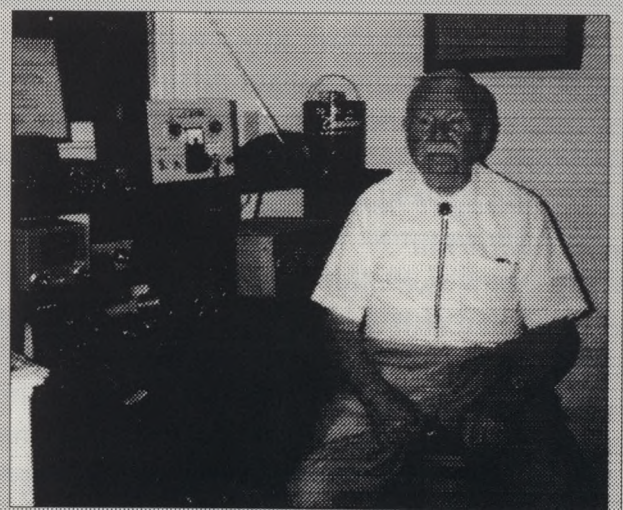
The weather is warm and dry in the high desert, and with the many recent monsoons, with lightning and thunder, nothing deterred their golf passion, nor even a dip in the spa and pool. They all agree that "even without per diem, this is a great classy "remote."

Speaking of classy remotes, I received an e-

mail from our publisher, **FRANK VIERLING**, from Panther Pond, Maine. He and Lois celebrated their 51st anniversary at their lake side paradise. Daughter and granddaughter (Tucson) flew in for a week along with son Donald (Oradell, NJ). They were joined by Frank's brother and wife from Damariscotta, Maine.

Daughter, Elizabeth, is a microbiology professor at the University of Arizona in Tucson. She heads a plant biology lab teaching future PhDs. Elizabeth was an RCA National Merit Scholarship recipient. In addition to her school duties she travels the world speaking at seminars. At this writing she is in Europe. Last year, in a one month span, she circumnavigated the globe with talks in Poland, Singapore, and at two institutes in Taiwan.

(BRAVO FOR HER. IT'S GOOD TO HEAR OF A YOUNG PERSON DOING SO WELL. Let's hear from all you proud parents about what your offspring are up to. H.)



Andy Anderson, KT4L writes: "Just an old ham with some old gear wishing to say hello to everyone — miss you all.

Thanks for the picture and message, Andy.

Many of these words seen in my column are words taken from letters, notes, e-mail, voice mail, direct live talk etc. for which I am very grateful. I am not omnipresent like the Lord above, so need all the information I can get. Thanks to all who sent in anything that might

interest our members — who, what and where PN people are, what they are doing etc. So again, lots of hugs, mmwah-s and thank-yous for helping me out! - Heino

Pioneers

If you saw Dave Wilson, Scott Schachter, Herb Greeley and me walking down the corridor, would you think that we were of all things, PIONEERS? I would have conjured up guys with long beards, knicker type pants, leather boots almost to the knees, Pilgrim hats and so on...well much to our surprise, we bore that distinction at the *DISNEY INSTITUTE* on August 20.

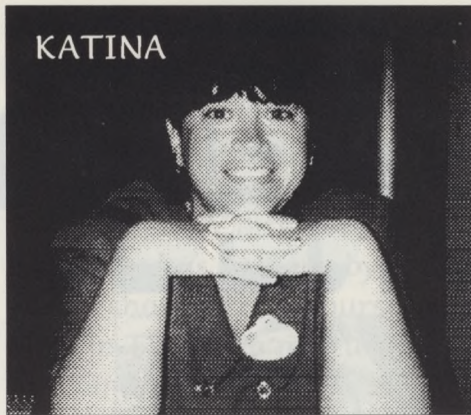
EDDIE MEYER, who used to work at NBC where I would see him regularly in the 8H Chyron room, was known for his interpretation of Joel

Grey doing a song from Cabaret, dressed in tux, black tie and top hat, swinging a cane and dancing back and forth while singing. He

performed at a NABET function at the World's Fair site one evening many years ago.

Ed has been with Disney quite a while. One day he called and asked if I could come down and participate in a panel discussion: "The Pioneers: The Early Days of Television from Live to Tape." My first impression was that I belonged in the control room, not onstage. Eddie tweaked me a bit more and I said oh, OK. We chatted about what type of people he wanted. After tossing categories and names around, Ed called them, and then The Disney Group's "Artist Relations Manager," *KATINA*

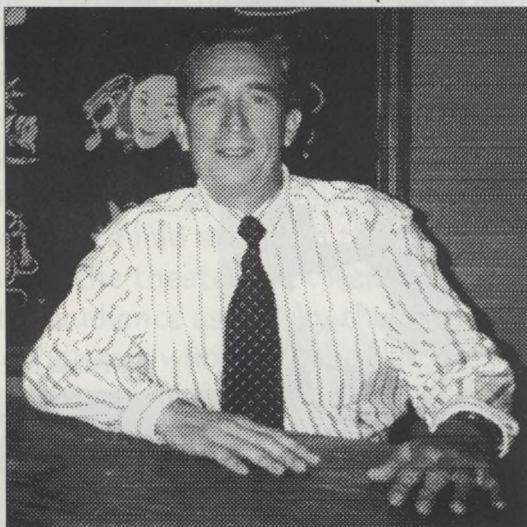
KATINA



CATRON schmoozed with us all, and we four were eager to become Pioneers. Al Camoin might have been with us, except he was doing

his Miss Universe or some other kind of Miss and couldn't make it. Being surrounded by all those beauties had nothing to do with his absence.

Katina, representing the Disney Group, was a delightful young lady and through her we were treated like Royalty. We stayed on the Institute grounds in their spread-out condo type hotels, surrounded by immaculate grounds and lakes and ducks and geese. They paid for our meals, lodging, air fare and saw to it that we were able to visit the Disney compound, with all those delightful venues and restaurants — you name it — there was some of it everywhere. Our ladies also had the run of the territory, which they thoroughly enjoyed, including the daily 4 PM thunder showers they were treated to to cool off.

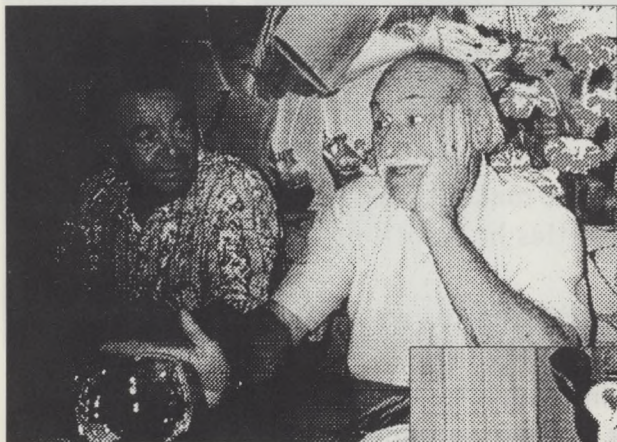


NBC's, now Disney's Eddie Meyer



Disney Institute Theater

Pioneers



Herb Greeley & Scott Schackter
after the dinner.



Dave & Roberta Wilson



*A Young Walt
Disney covered
with mice.*

Judy & Scott (audio maven)
Schachter.

Christina & Heino Ripp



Appearing Tonight
on the great stage -
Herb, Davy & Ripp

The DISNEY INSTITUTE is not an institution like Bellevue, but rather a sort of college. They have classes which one could register for. Their brochure reads: Like to cook? feel like climbing a rock wall? Maybe like to anchor the news. At the Disney Institute, you can try new things in a place of joyful discovery, right on Walt Disney World grounds. Interested in Photography? - Learn, Explore, Discover and have a good time doing it in small group settings with instructors who are masters of their fields. I wanted to stay! Animation Production, Clay animation, Computer animation, TV on location, TV studio live, the art of Wine Blending and many more. If you're interested call 407-827-4800. For you TV fans, they have a very up to date TV studio with very knowledgeable people in charge, where you can sit in and run some programs. No I'm not paid for this ad, but I sure feel obligated to them for taking such VIP care of us.

After a few meetings with Jack Mulligan, the Chief, and the MC Steve, opening night had arrived. Katie and Ed had arranged things with Jack and Steve at the theater. Jack went onstage and cued in the audience as to why they were there and the Pioneers who were about to debut.

Dave had brought a video of his last night of directing Sat Nite Live. It had been arranged thus: In the TV frame, we see the on air picture, David and AD Bobby Caminiti, a picture of each of the 4 cameras. Also, we heard the program sound and Davy's voice. It started from the countdown and continued until "It's Live From Saturday Night !" It was a terrific intro to the

show. Dave and I had discussed doing a conversation between Philo Farnsworth and Dr. Zworykin, both contenders for the invention of electronic TV pickup tubes. We were afraid that our hosts might get upset, so we x-ed that.

Steve, a TV director in his own right, introduced us and one by one each rose and gave a short intro to ourselves and what we had done in TV. When my turn came, I felt we might have an hour reading Test Pattern. So I greeted the audience in Russian, then in a heavy Russian accent, I said moy nahm-eh Hay-naw Reap. I vas bor-ned frahm EEmee khrant pah-rentz frahm YEST-ON-YETS.— I hoppy, for here bee-ing, deezeh nite... By now I sensed the audience getting antsy, so in my normal voice, I said "But I don't talk like that any more." There was laughter and I no longer had any stage fright.

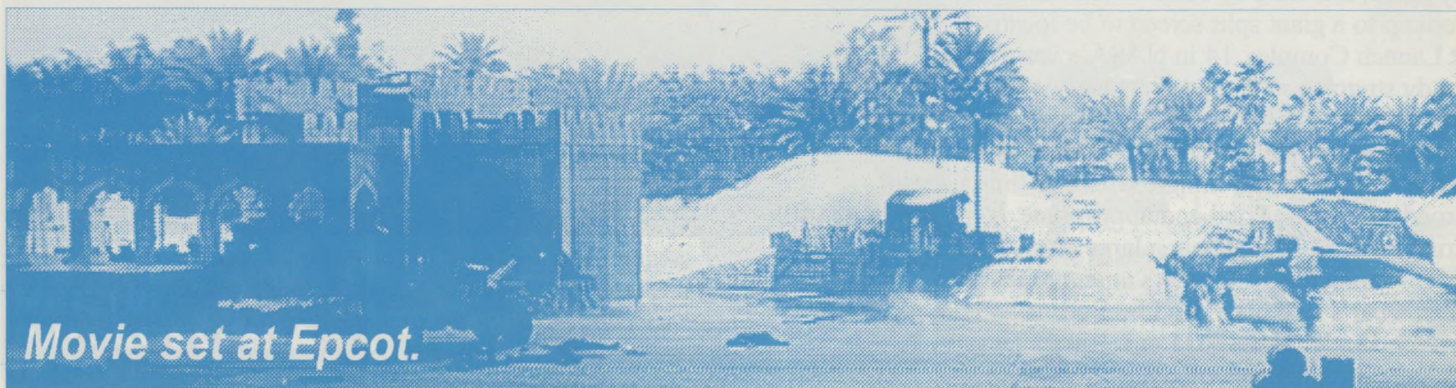
We all had a free for all discussion, each of us having repeated some fond memories or unusual happenings during our tenure.

I had about 80 early TV photos dating back from puberty. There was a large white screen upon which Ed projected the pictures from a TV camera shooting the pix on the tabletop, which the audience seemed to enjoy. Afterwards, some of the audience waited to talk to us. Cheez - I felt like a star!

Many thanks to the Disney folks for a great break in the daily routine, especially Katina Catron and Eddie Meyer.

New E-Mail Addresses:

TONY ROMEO enjoying a gift of a computer from his son and can be contacted at: tony_romeo@juno.com — *PETER FLYNN* has a new address: plflynn@mediaone.net ➡



Movie set at Epcot.

Keep in Touch

MAREO CIAROL is in a nursing home in Shiner, Texas, a small town east of San Antonio. **HOWIE ATLAS** spoke with him. "His speech was typical of a stroke victim - but not too bad." He would like to hear from his old NBC friends: Phone number is 361-594-4288. Address mail to: Mario Ciarlo, 1006 Hopkins, Yoakum, TX 77995. It will be forwarded.

EL NINO SPROUTS PEACOCK WEST

I received a nice letter from **JOE STRAUSS**, ex West Coast TD and 60 year ham — W6RUF. Between them, Joe and Helen Boyle can boast of 97 years of married bliss and they have 16 grandchildren, 8 each from former marriages. They had a 4th reunion

this year — not with their kids, but with about 100 NBC retirees. Burbank has been pared way down, using daily hires, and consolidating.

Joe and Helen are publishing a Peacock West newsletter. The copies he sent were very informative, with names I haven't seen for ages. Also many sad Silent Mike entries and some 25 e-mail addresses, which we'll try to include in our winter edition. Joe's letter came almost on the eve of sending this PN newsletter to the printers, so I'll keep this short.

Joe's address: 255 20th St. Del Mar, CA 92014-2152. Bless you, congratulations and my best to you all.

So, until next time, *H. Ripp* is signing off.

Millennium Event

More than 37 years, after the historic event, a group of NBC engineers, techs, cameramen, managers, news reporters, writers and producers will gather again at NASA'S Cape Canaveral on New Year's Eve to celebrate the Mercury Seven space orbiting flights. They'll join an "elite space fraternity" of space workers, invited to the site where astronaut John Glenn was launched into the skies over Florida on February 20, 1962 to inaugurate American space exploration.

The longtime NBC reporter and bureau chief at the space center, Jay Barbree, was a driving force in staging this once in a lifetime Millennium-night event.

On New Year's Eve 1999, Glenn will fly again, this time by satellite television hookup to a giant split screen to be located at Launch Complex 14 in NASA's vast sandy stretches near Cocoa Beach. At the site, Apollo moonwalker Ed Mitchell will be on hand, along with flight managers and space technicians, to mingle with one-time broadcast crews. Food and appropriate drinks will be available in a large tent.

Among the NBC crews attending the New Year's Eve blast, lead by Barbree, will be Jim Kitchell, Art Lord, Russ Tornabene, Joe Sturniolo, Russ Ward, Ray

Weiss, Herb Gold, with several at-presstime "wannabes" including Julian Goodman, Bob Asman, Jesse Cripe and Marty Enghauser. Spouses are also invited.

Others who would like to attend but cannot are Roy Neal, who has responsibilities at the New Year's Day coverage of the Rose Bowl parade, and Bob Abernethy has his weekly PBS show on Ethics and Religion to anchor.

For this New Year's Eve remote, NBC, CBS and CNN already have committed to live coverage. *Tune in.* □



Barbree is shown here getting ready for a live insert during the 100th space flight by American astronauts, in June 1995. The mission commander, Hoot Gibson, carried a Tiffany's NBC News money clip for Jay to the first shuttle docking mission with the Russian space station Mir.

Photo and article contributed by Russ Tornabene

Owned Stations

**NBC4
NEW YORK
(WNBC)**



**NBC4 LOS ANGELES
(KNBC)**



**NBC4 COLUMBUS
(WCMH)**

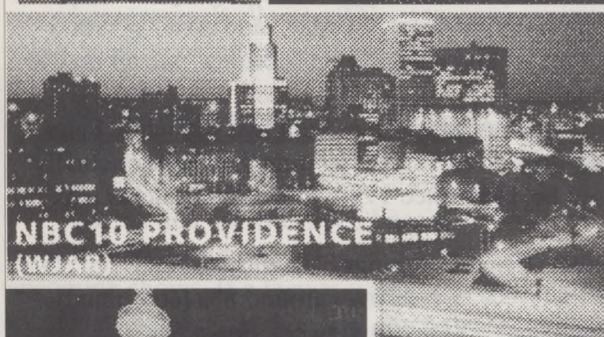
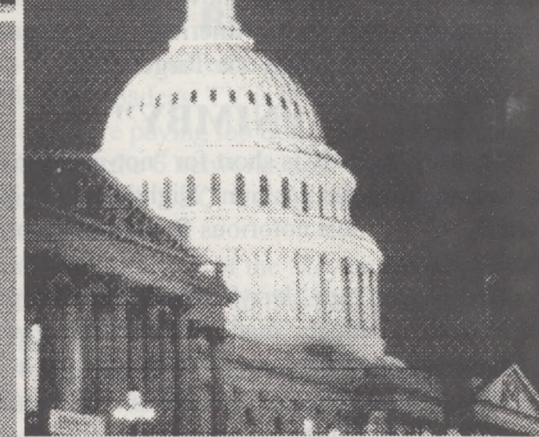


**NBC17 RALEIGH
(WNCN)**

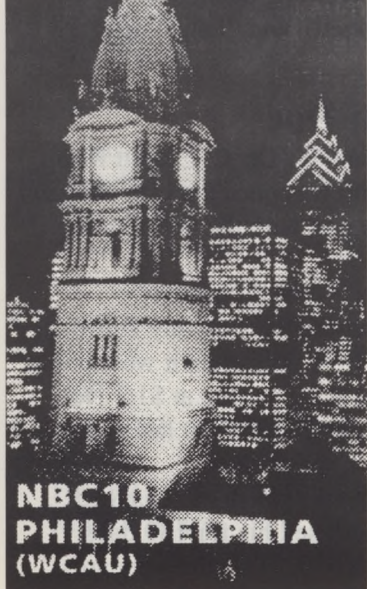


**NBC7/39 SAN DIEGO
(KNSD)**

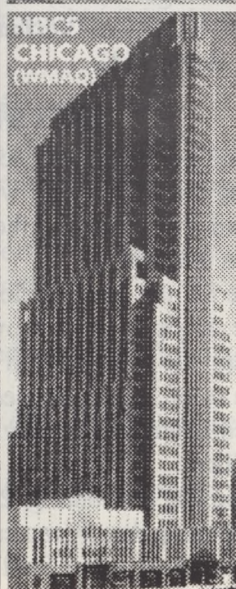
**NBC4 WASHINGTON
(WRC)**



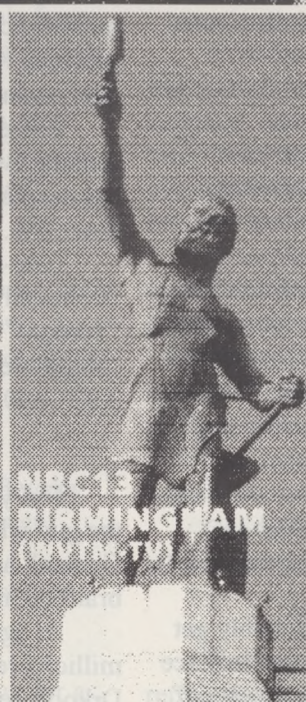
**NBC10 PROVIDENCE
(WJAR)**



**NBC10
PHILADELPHIA
(WCAU)**



**NBC5
CHICAGO
(WMAQ)**

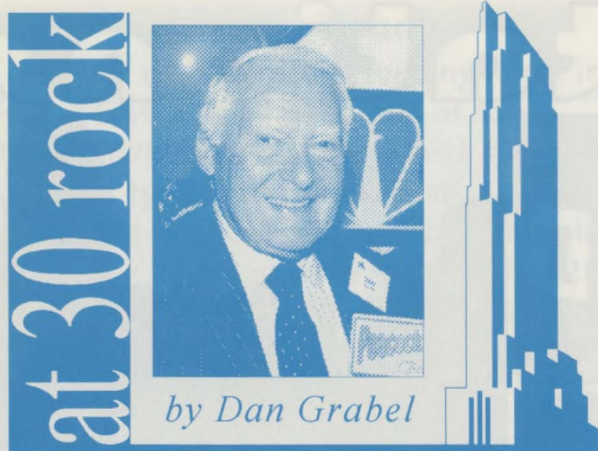


**NBC13
BIRMINGHAM
(WVTM-TV)**



**NBC6 MIAMI
(WTVJ)**





Promos

If you watched much of TV this past summer you may have noticed a lot of promos, early as July, for the fall season's shows. With the audience for the Big Four nets dropping off by 7 percent last season, a little early blood transfusion was deemed necessary.

TV, with 36 new shows clamoring for viewers, took its cue from the movie biz which sometimes promos a new flick 6 months in advance.

The gimmicks: Fox put up murals and kiosks in malls to promote "Time of Your Life." NBC distributed CD roms with clips of new shows in Sunday newspapers. Also, it cut a deal with Radio Shack to show program clips in the shops. CBS pitched its shows on American Airlines and distributed program guides nationally via Target Stores.

"NIMBY"

"Nimby" usually is short for "not-in-my-back-yard," but that might be the position "Nightly News" has taken towards NBC's most notorious foreign correspondent — Geraldo Rivera.

Can we call him "Jerry?" Well, when Jerry came over to CNBC the Company made promises and gave him a title he coveted. Rivera has gone overseas to such as Kosovo and China, but his stuff has never appeared on "Nightly." One report says Tom Brokaw is not high on Rivera, so his stuff has appeared on "Today" and MSNBC.

Rivera's next big personal project is "Sail Into the Next Century," and he'll do that on his 70 foot boat which is planning to go around the globe and reach the International Date Line on New Year's Eve.

You won't get Guy Lombardo, but you'll probably get a "Hello" from the middle of the Pacific at an invisible place that won't look much different from a boat in the middle of the Hudson.

Roseanne

We liked the headline in the Daily News reading "Roseanne May Be Silenced." Not possible. But at the time we wrote this column, 10 of NBC's 13 stations said they

would not be carrying the show this season because of poor ratings. The decision will cost NBC \$12-mil because she has a two-year contract for the show.

The Internet

The world 'round knows the guys who thought up "America On Line," and similar Internet engines have made millions upon millions when they went public with stock offerings. The latest TV personality to seek a similar fortune is Lou Dobbs, the CNN financial anchorman, who left the cable operation to help create Space.com. That Web site offers news and educational and fictional entertainment exclusively about Space.

The Web began operation on July 20th, the 30th anniversary of Neil Armstrong's first step on the moon. You can check it out by typing www.space.com.

The venture's primary investor is Venrock Associates, a capital firm associated with the Rockefeller family.

Dobbs says inside investors hope to take the company public. If it is successful, that will make up for the reported million a year he is no longer receiving from CNN.

Dobbs' major show at CNN was "Moneyline," and two old hands from NBC, Tony Guida and Jack Cafferty — now both at CNN — were among the people who might replace Dobbs.

Ratings

Ayem: "Today" racked up its 4th straight year as the most-watched morning show. "Today" and ABC's "Good Morning America" and CBS' "This Morning" are all up 2% over a year ago.

Pee-em: Brokaw and Rather both lost 4% while Peter Jennings was up 2%. However, Jennings' audience actually has decreased by 14% since 1996. Prime-time shows are down 6%.

Late-night: Leno, Letterman, "Nightline," and "Politically Incorrect" were down around 8% (combined). "Tonight" averaged 5,869,000 viewers, down 5%, "Nightline," 5,023,000 (unchanged), and "Late Night" 3,471,000, down 11%.

Hi'yah Doc

Did you ask whatever became of Dr. C. Everett Koop, the guy with the white beard who was once the U.S. Surgeon General, and always looked the part with the ton of gold braid on his uniform?

At age 82, the good doctor is now an Internet millionaire. Koop is an 11% owner of a company known as Drkoop.com. He founded it in 1997 and when it went public in June the stock, which opened at \$9, closed at \$16. Not bad for a company which only earned \$43,000 last year and lost \$9-million.

Despite that accounting, 26-million shares changed hands on opening day. Koop can't sell his for 180 days.

How involved is he? Said Koop, "I set the standards."

Also, he writes editorials and conducts a "chat" line.

Odd Bits

MacNeil-Lehrer Productions is working with the NYTimes to create an 11p.m. national news show on PBS. The aim: "Give viewers something different from the 'body bags at 11' fare on local news," said Robert MacNeil. He would be the anchor....When ABC-TV Sports covered The Belmont Stakes, the final race for horse-racing's triple crown, it used 37 cameras, including a so-called Ben Hur camera mounted on a vehicle and driven on a track inside the one used for the Belmont race. Two cameras were isolated on Charismatic who failed to win the triple crown....NABET and ABC finally agreed on a contract. Daily hires, something PN retirees never experienced, will increase from 26% to 40% and then will jump to 50% in 2001....NBC's ratings for game one of the NBA playoff (Spurs vs Knicks) was down 36 percent from 1998. Of course, there was no Michael Jackson on view....Sarah Ferguson, the Duchess of York, will be a contributor to "Today," providing the show with a monthly feature....To keep viewers from using their remote controls to change stations, CNN's Headline News is running sidebars on the screen promo-ing upcoming stories.

TiVo

NBC has invested in TiVo, Inc., a company which makes a device that uses hard drives instead of videotape to record programs. It allows a TV set to convert signals from cable, satellite or antennas, then digitize that signal and save it.

Using a remote control, a viewer can click on a show they want to record and also pause, rewind, or fast-forward through that show, even while it is still being recorded.

NBC is tied up with TiVo because it will put identification data into NBC promotional spots for upcoming shows. If a viewer wants to record that show, he/she can click on the promo and when the show is aired, the TV receiver automatically will record it! Other broadcasters also will use this device.

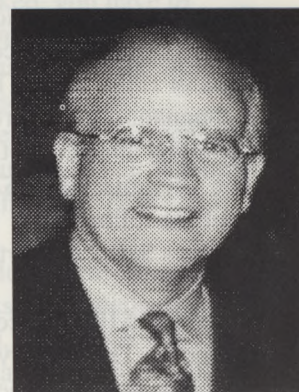
O.J.Lives!

It has been 5 years since the O.J."incident" in Beverly Hills but during one week this summer 5 programs were dedicated to that topic:

- ◆ Court TV examined the effect of the Simpson case on the judicial system and the culture.
- ◆ Larry King did a reprise.
- ◆ MSNBC. Jane Pauley pulled out archival footage for a reprise.
- ◆ Fox News: "A Look Back" did old clips and new analysis.
- ◆ History Channel: A rerun of its 2-hour special with Mike Wallace.

Who Follows Welch?

GE's CEO, John Welch, retires at the end of year 2000 and the guessing game is on — who will he pick as his successor? The possibilities: David Calhoun of GE Capital, Jeffrey Immelt, of GE's Medical Systems, James McNerney, aircraft engines, Robert Nardelli, GE Power Systems, and John Rice of the transportation business. And how about NBC's Bob Wright?



CEO Bob Wright

Pay TV

Don Dahler, the reporter who arranged for the \$16,000 purchase of home videotape of the young, accused killers at Columbine, Colorado high school, defended his purchase, asserting the other nets pay for tape of tornadoes, fires and multiple births. Later, Dahler got an exclusive interview with Nathan Dykeman, the videotape seller, and that touched off comment by "Today" exec producer Jeff Zucker and a NYTimes story alleging "checkbook journalism."

Dahler said good, basic legwork led him to Dykeman in Florida and other news media, who couldn't get an interview, were jealous.

Ad Biz

With the network TV audience shrinking every season, one would think that broadcast TV is in jeopardy. Not so. Actually, advertisers are paying top dollar for commercial time — \$7.2 billion to the 6 networks next season. Nearly one-third of that will go to NBC. Cable will book \$3.2 billion.

As explained by the editor of the Meyers Report, an ad media newsletter, "When supply diminishes, demand grows, and prices go up."

Supply in this case are the 'hot' shows. Advertisers will spend 13 % more this season to be on network TV which still gets 50% of the viewing audience. That's down from 70%, but with a strong economy, business has bucks to burn.

One ad buyer said, "No matter how bad things became, advertisers just couldn't live without network TV."

"Ball!" Oops, "Strike!"

The National Football League is bringing back instant replay this season, but baseball will continue to rely on its umpires — right or wrong.

Except for one game this past summer, when umpire Frank Pulli working a Florida vs St. Louis game, went into a dugout to review an ESPN replay of game action. He changed his call from a home run to a ground rule double when he saw that a ball had hit a scoreboard. ➡

Olympix

First, the excuses. Andrew Young, who was co-chairman of Atlanta's successful bid for the summer Olympics in 1996, said "The gifts (to Olympic officials) were a magnanimous effort to provide opportunities to disadvantaged athletes, not an effort to secure votes."

The Olympics has a \$200 limit on all gifts, but Atlanta doled out the following:

Congo - \$19,294 worth of soccer uniforms and equipment

Congo — \$10,000 scoreboard

Congo — The country's Olympic rep brought along 3 friends on the Atlanta inspection trip.

Finland — \$937 in clothing. He also brought along 3 companions.

South Korea — \$616 Tiffany jewelry box

Cuba — A bulldog worth \$875

South Africa — \$25,000 donation to its Olympic Committee

Mauritius — \$6,605 worth of expenses to a swimmer

Switzerland — A \$457 Steuben glass statue of a skier

Do you suppose Atlanta is making similar magnanimous gifts during this non-Olympic year?

Next, we'll be getting details of how Salt Lake City won — or paid for — its bid. Isn't that a town many think of as "lily white."

Raid TV

Remember all those exciting TV actualities, many on "Sixty Minutes," in which a camera crew joined police on a raid of a suspect's home? The Supreme Court has ruled that CNN will have to defend itself in such a situation for tagging along on a raid in Montana, but the federal law officers on that same raid in 1993 cannot be sued by the suspect because they have "qualified immunity."

A follow-up U.S. Supreme Court decision said that *now* and henceforth, police who invite newsmen along on such a raid could be sued.

Reuters news service said that the CNN decision does not set a national precedent.

In a similar situation, a California court has ruled that ABC-TV can be sued for infiltrating a workplace and secretly recording an interview with an employee. The lower court ruling for \$1.2 in damages and legal fees will be restudied.

MSNBC Coup

AT&T — which recently bought TCI, the largest cable operator in the nation — has agreed to carry NBC's cable and broadcast programming. That will add about 16-million viewers to MSNBC, bringing its reach to 66 million homes within 3 years. CNN currently is distributing its programming to 77 million.

NBC Internet

An indication that NBC intends to devote more time, money and key personnel to develop its Internet assets was the announcement that Jack Welch, the G.E. CEO, will be appointed to the board of NBC Internet. The assets include NBC.com, Interactive Neighborhood, Videoseeker and 10 percent of CNBC.

NBC owns 49.9 percent of the operation, and Bob Wright is the chairman. The company values NBC Internet at \$4.5 billion and will go public with a NASDAQ stock offering.

Sponsor

When the Olympic city-bid scandal broke, John Hancock Insurance Company pulled \$20-million worth of ads from its future NBC shows and removed the Olympic logo from company stationery and reports.

Soon after, Dick Ebersol, NBC Sports chief, said he had lined up another insurance company to fill the void. NBC has paid \$3.5 billion for rights to the games through the year 2008, so there's a real effort to move along the cleanup.

Women

The next century — which mind you, doesn't arrive until January 1, 2001 — will have no shortage of programming specifically for women. They will include Entertainment TV's style network, an offering by Oxygen, which is a magazine, and now, Turner Broadcasting-Time-Conde Nast will provide a lifestyle and information service — food, beauty, health and parenting.

The first two programmers will focus on movies and sitcoms while the new service will offer non-fiction material. One promoter of the new service said "Women are now underserved with TV fare."

Lucy

Lucy Jarvis was one of the two more prominent lady producers back in the Golden Days. The other, I recall, was Doris Ann of the Religious unit. (If there were others equally know, dear reader, let us know. Yeah, and do the whole job — write a piece about her!)

Lucy was profiled in the Sunday News in July (Rick Kelly passed along the item). She's still driving ahead with the unusual enthusiasm. This time it is Ballet Hispanico and she is trying to bring those performers to Cuba, the homeland of some of the dancers. Lucy is a fan of that ballet company, not its producer. However, she was so impressed with a performance she saw at the Met that she got involved.

As writer Howard Kissel tells the story in *The News*, Lucy called the Dept. of the Treasury — which handles American trippers to Cuba — and told them she needs two visa within 48 hours. The second one was for associate producer Scott MacArthur. "Six weeks, lady," came the

reply from Washington. She got 'em in 48 hours.

Lucy plans to do a film about the homecoming.

Her NBC documentary credits include "The Louvre," a show from Beijing's Forbidden City, an Edwin Newman interview with Khrushchev, and I believe, a show from The Hermitage in St. Petersburg. Prior to that, she and Martha Rountree (of "Meet the Press") produced "Capital Closeup" in Washington and that provided great contacts for the rest of her career.

Somehow I always have a mental picture of Lucy Jarvis wearing a hat around NBC, sort of an exciting part of her personality, like she's off somewhere else in a minute.

Another Little War

(Editor's note: Felicity Barringer of the NYTimes did a wrap-up of how the media covered the Yugoslav/Kosovo war. We've excerpted it for the perusal of PN's news buffs. - Dan Grabel.)

Kosovo. It's a place none of us heard of until war broke out there last spring and NATO's 19 members decided this was the place to draw the line on genocide — having overlooked it in Africa last year.

There were stories. There were pictures. There was a villain. And there were heroes. Bill Wheatley, NBC's vice pres. for news said "Almost everywhere you pointed the camera you find a story."

Perhaps even more important from Washington's standpoint, it was a *sellable* war. As Robert Lichter of the

Center for Media and Public Affairs put it, "To sell a war in a democracy when you're not attacked, you have to demonize the leader or show there are humanitarian reasons for going in." That was easy. You had Slobodon Milosevic in Belgrade and those poor refugees in Kosovo.

Reporters on the scene said there was more censorship, but more information. They had spin doctors in Washington telling one story, and guys among the other 18 NATO nations leaking conflicting tales.

Sources? The Internet carried lots of information. This time everybody had satellite uplinks, and satellite and cellular phones. Remember, in Iraq, only CNN had a satellite telephone and that made stars of correspondents Bernard Shaw and Peter Arnett.

A negative view: "Reporters take too much official information and pass it on as fact," moaned John MacArthur, Jr., publisher of Harper's Magazine.

For her story reporter Barringer used a satellite telephone to reach ABC's Ted Koppel who said, "Television allows people at home to become violence voyeurs."

Hager

The American Journalism Review has described NBC's Robert Hager, as TV's "premier general assignment correspondent." Sixty year old Hager is a 30 year veteran at NBC News. In his spare time Hager paints and collects antiques.

..... Gumbel Returns

Try as he would to avoid it, Bryant Gumbel is back at the dawn patrol — starring in CBS's revamped competitor to "Today." Now, it is called "The Early Show," a title to work well with CBS's "The Late Show," and "The Late, Late Show."

Effusive Steve Friedman returns as his producer for the show which debuted November 1. Mark McEwen, the longtime weatherman and all-round player on the morning offerings, remains with the show. In a seach dubbed "Operation Glass Slipper," CBS set out to find a Cinderella for Bryant. The search turned up Jane Clayson who co-anchors the show with Bryant.

Although The News reported that the new CBS morning studio will be called Studio 58, actually it will be located on 59th street and Fifth Avenue in the GM Building.

The street-level set is divided into 5 areas, including a kitchen for Martha Stewart, who will be a regular contributor. As part of the operation, CBS has cameras in several areas in adjacent Central Park,

so they can do spots from the park. They also have a rooftop camera targeted on the Hudson River.

We always like Steve Friedman's quotes and here are some samples:

- * "The goal is to do a show with a little attitude."
 - * Asked why "Today's" ratings went up after Gumbel left and Matt Lauer took over, Steve said "Gumbel built it to the point where it took the lead.Ratings got better because the competition shot themselves in the head."
 - * "Morning TV is a living breathing organism that constantly changes."
 - * "The 'Today Show' is winning in the morning because they're very, very appropriate."
- Friedman figures it will take a year for "Early Morning" to catch up with "Today."

While he waited for the show to start, Gumbel was on the payroll at \$5-mil a year. When asked about his activities for that paycheck, Bryant allowed that no major contribution was evident, but he's made a few speeches and getting in shape for the big one.

Dough-Re-Me

How much is the job of President and CEO of a major TV network worth? Leslie Moonves of CBS just got an extension of his contract and he reportedly will earn more than the \$2.5-million salary, plus \$1.5-million bonus he earned last year. Additionally, in 1998, Moonves exercised options worth another \$9.4-million. CBS was at the top of some of the ratings for the first time in 5 years so that could explain his board's generosity.

Show Dough

"Friends" is one of the strong attractions in NBC's lineup and the current tab is \$3-million an episode for the Warner Bros-produced show. NBC's contract with the producers runs out at the end of next season and the trade press says maybe the price tag will zoom to \$5-mil. NBC paid \$5.5-mil to keep Seinfeld on the air, and \$3.3 for "Mad About You" — but only for the final seasons.

JFK Ratings

The Nielson ratings check everything and anything if it affects the number of TV watchers and the Kennedy air crash tragedy was no exception. It made news, it boosted ratings.

NBC had sports scheduled that afternoon but went with the crash story, shunting the sports to CNBC. Network ratings tripled to a 5.8 rating and 14 share. At ABC-TV, they doubled to 5.7 and an 11 share.

The Center for Media and Public Affairs said JFK, Jr. coverage outstripped the death of Princess Diana on TV. The big 3 nets did 131 JFK stories compared with 103 Diana items in the week that followed their deaths, with NBC devoting more time on its evening newscast than ABC or CBS.

Internet vs. TV

American homes wired for online Internet service average about 13% less TV viewing, about one hour less per day, than homes without computer connections to the Internet.

The biggest drop came after school hours, 4:30 to 6 PM., when wired homes watched 17% less. During the prime time evening hours TV use was down only 6% in those homes.

NAACP Fumes

Complaints and threats from the NAACP have resulted in a few more jobs for minority actors — principally blacks. The org's president — Kweisi Mfume — claimed that the 26 new entertainment shows slated for fall airing had too few blacks in leading or starring roles and he was going to sue and also demand congressional hearings. Who he would sue and on what grounds was not explained. However, the nets did react and some of those shows were re-cast.

Scott Sassa, NBC's West Coast chairman responded for the company, and he, himself, is a member of an Asian minority. In addition to adding blacks to "Law and Order," "Suddenly Susan," "ER," "Jesse," "West Wing," and others, NBC is developing shows with black producers Keenen Wayans and Yvette Lee Bowser.

TV columnist Eric Mink of the Daily News made a check of his own of those new shows and he counted many minorities, explaining the semantics of what is a "leading" role, a "starring role," and just a plain ole' spear-carrier.

Actually, Latinos might have a stronger complaint since — in New York City — they make up 26% of the city's work force but only 10.6% of jobs at local TV stations. The black stats are something like 13% and 10.6%.

A new phrase has come out of all this — "affirmative casting." Now, what would happen if the white fans at Madison Square Garden were to demand a "fair share" of the jobs in the Knicks lineup, and at the Meadowlands, the same on the Giants squad?

Bourgholtzer

Frank writes from the West Coast to keep us abreast of his activities during retirement. From NBC News, that came in 1986, but he had a contract to work part-time in Moscow, when needed. Frank, you'll recall is a old hand at European reporting and had also been based in Paris and other capitals during his broadcast career.

In '88, working with the Christian Science Monitor's "World Monitor" operation, he set up their Moscow operation. Unfortunately, that collapsed all too soon.

That put Frank into real retirement and gave him a chance to research a topic of deep interest — Russian peasant life. In July, the British "Journal of Peasant Studies," devoted its entire issue to a Bourgholtzer article. In late summer that was scheduled to become a book — "Aleksandr Chayanov and Russian Berlin."

Like any other writer who has freelanced, this journalist among them, Frank commented, "It's all very satisfying, but I'm being paid peanuts."

(When freelancers try to negotiate with managing editors you usually get the story that the rag isn't making any money and they can't afford more. DG)

He says he has a couple of other books in various stages of *incompletion* in his computer. (You can reach Frank by e-mail at: ap371@lafn.org)

UPI Sign Off

UPI has thrown in the towel on its radio news business and that is sad news for broadcast personnel. Twenty-two percent of its workforce, 218 people, were severed. And more cuts are on the way since UPI will phase out its Washington information-technology op. That's 26 more jobs. UPI turned over its 400 radio contracts to the AP, and will now concentrate efforts on developing itself as an

Internet information resource.

Cable Battleground

CNBC is doing a good job of catching up with the first kid on the block — CNN business news. Here's how they compare: Audience: CNN Moneyline — 259,000 families, CNBC Business Center — 235,000. 30-sec spot: \$12,000 vs. \$8,000

Stars

The Times reported **Don Imus**, whose radio show is aired in 90 cities — is slipping, and gave Boston radio as an example — lost half his audience there in past 18 months. Imus' defenders say you have to judge him on what advertisers will pay, and his revenue performance is good. Might be a new way to do the Nielsens — don't count heads, count the money!....**Katie Couric** was in demand at college commencements. Got 12 requests for an appearance on the podium but only went to Lehigh University, and that, after much cajoling.

Yessssss!!!! Marv's Back

With an improved hair piece and a new wife (Heather Faulker), **Marv Albert** is back at NBC Sports after two years of purgatory following the exposure of his kinky sex pastimes. He'll be the number 3 man reporting NBA basketball. Add to that: NBA games on TNT cable, Knicks games on WFAN, and host of "Sportsdeck" on MSG. And your question is how much is this worth? The estimate: over \$2-mil a year.

The trade says there was little adverse advertiser reaction after MSG and Turner Broadcasting hired Albert 10 months after all the press exposure.

Home Movies

After years of battling in the courts, the Zapruder family got a court settlement from the U.S. government for those 1963 home movies of JFK's assassination in Dallas — \$16-mil, plus the copyright. Uncle Sam had offered \$3-mil.

Hurley's Closes -- Sic Transit, etc

Hurley's, NBC's own saloon, finally bit the dust on September 3rd after the current owner, Adrien Barbey, sold his lease on that 20 X 70 foot piece of golden property at the corner of 49th street and what we used to call Sixth Avenue.

The lease, but not the name, so Hurley's is no more. Well, it really was no more once the old Irishmen deserted the ship and the new owners took the beer aroma out of the premises.

At the time of this writing the new leasee was supposed to be Citarella's — originally a fish shop in Washington Heights when I was a kid up there in the 30s — and now also a trendy Westside sea food restaurant.

Hurley Bros & Daley, its actual name, had a long run and remained at the location until the early 1980s when they sold their lease to a more au courant eating establishment. The spot had been some kind of pub dating back 130 years.

When the Rockefellers started to build Radio City around 1930, owners of the corners at 49th street and 50th street would not sell out to the millionaires and so the Rockefellers built around them. And those narrow buildings are still their own distinct selves adjacent to Rock Center. There are many similar property hold-out situations around town, most notably that Macy's corner at 34th and Broadway where there was a Nedick's hot dog stand for eons...and it may still be there.

Well-known is the fact that there was an NBC telephone extension in Hurley's -- ready to call the thirsty back to

their desks in the event of a news crisis.

Writers, producers, film editors, studio crews and performers from NBC made up its clientele — and some times they imbibed more than they should have.

(Editor's Note: We'd like to hear from PN readers who had interesting experiences at Hurley's. So please send them to me for the next issue of PN. Meanwhile, we'll start with one from retired newsman Joe Coggins, the Bard of Belmar. DG)

The classic event of my lifetime came around midnight one day when George Reedy, a man of various political connections, entered Hurleys with two men. Furey and I had just finished writing the Eleventh Hour News and dropped in for some refreshment. Also at the bar, Director George Murray.

In the middle of our conversation Mike Hurley told the new arrivals. "I'll be having you out!" They promptly left. Murray then told Mike the little guy with the red hair was one of the most powerful men in the United States — Presidential Assistant for Foreign Affairs. Mike replied, "One of them was drunk, they could not stay." The red haired guy was Henry Kissinger. —

(Director Patricia Millman tells another:)

I was lunching with some radio directors and one of them had ordered the day's special. When it arrived with little green specks that did not look like parsley, he asked the waiter, "What are these green specks?" His reply — straightforward, "Oh, the ceiling in the kitchen is peeling."

Starving Actors Dept

Jack Ford, once NBC's legal correspondent, has moved over to ABC, reportedly (at this writing) to fill in for retiring Hugh Downs on 20/20, plus "Good Morning America," and other chores to give him a very high profile...meanwhile Forrest Sawyer, formerly of ABC, is now at NBC as a utility anchor. We never believe these figures, but it was said he was getting \$2-mil at ABC and will get about \$500-thou at NBC....both of the above are schleppers compared with Eriq LaSalle of "ER." Warner Bros. TV, the show's producer, have signed him for 3 years at a gross of \$25-mil.

Proud City

New York is holding up well as a production center. The Mayor's office for Film, Theater and Broadcasting says there will be a dozen prime-time shows shot in the city this fall.

Arnett's Web

Peter Arnett, ex CNN, and Al Primo, exABC and a lot of other places, are starting a new internet on-line news service — ForeignTV.com. Of course there will be a stock flotation for \$10-mil. Now, all they and the rest of the Internet hopefuls need is for the American audience to give up movies, TV and radio and go to their computers. We always find it amazing that TV hosts suggest you turn off your set and go to their net. Remember when broadcasters claimed that the TV audience turned on the set and left it there all night. Then came the remote clicker. But it ain't that easy to move from the entertainment center (couch) to the communication center (computer, fax, copier, etc) at our house.

Roy's Boy

Roy Silver's son Jonathan, an editor for the Pittsburgh Post Gazette, married a gal named Britta, a chef, this past summer. One of Jon's old chums, who has struck it rich, gave the newlyweds a wedding present of a trip to Arles in Provence, France, so that Britta can take a course in French cooking in the place where they really do French Cooking. Now, if that doesn't earn the chum a fantastic dinner, we don't know what will.

Here Ye!

We've got a personal announcement too. One of our sons, Peter, and wife MaryAnn, have provided us with our first grandson, Spencer Alexander Grabel. Photos available.

"Later Today"

NBC began its newest morning show, "Later Today," in September and the something-of-an-extension of regular "Today," stars Florence Henderson who was a "Today" girl from 1959 to 1960. Now, that's what you call survival...40 years ago...and back again! She's 65, so who sez you gotta

retire at that age?

The new morning show, produced by "Today's" executive producer Jeff Zucker, airs from 9 to 10am. It is a blend of light features and hard news. Some programming may even carry over from the earlier show.

A new, enclosed, street-level studio in Rockefeller Plaza, will be home to the show. Its competition will be ABC's Regis & Kathie Lee.

Nielson

You may have thought of the Nielson rating company as something apple pie as America, but it now belongs to a Netherlands marketing giant, VNU. That business information company bought Nielson for \$2.7 billion. Nielson earned \$126-mil last year but it will take many a year to earn back the nut. Nielson employs 3,300 people and will expand business by measuring internet usage.

Show Budgets

For the accountants among our readers, this information on the most costly dramatic shows now under production: NBC's "Third Watch," a new one, will cost \$2-mil an episode. Fox's new "Harsh Realm" will come in at \$4-mil a pop. Historically some other biggies: HBO's "From Earth to The Moon," a 13-part series cost \$50-mil. In 1996, NBC did "Gulliver's Travels" for \$28-mil for four shows. And then, the bomb, in 1979, NBC's "Supertrain," which ran for two months and cost \$10-mil.

TV Lookers

The new thing in TV studios is an old thing in TV studios. Everybody is now following the "Today" show idea of having a studio in the window. Of course, there's Bryant Gumbel at CBS's new glass house at Trump 59th Street, also Fox News on Sixth Avenue, and "Good Morning America" in Times Square, and MTV, which also has a Times Square studio, but their windows are just above street level.

Conceivably, a visitor from Paducah could send a message home from five different New York locales if he had a good eye-catching sign.

Which brings us to an old story about the "Today" studio at the original RCA Exhibition Hall during Dave Garroway's reign. We were among the news writers at that time. One day a guy showed up on 49th Street in a gorilla outfit. The director, maybe Jac Hein, was wild to get a shot of him during a crowd shot break. When he did, the gorilla man pulled out a sign that read — "See King Kong on WOR-TV tonight!"

Innovation

RCA will begin selling Web-TV receivers this fall and then next year a model with built-in Web and TV capabilities. The first models will go for \$650. Also new from RCA, the Lyra digital audio player, which plays MP3

and other types of music files downloaded from the Internet. That device will go for \$200.

Author! Author!

Scribners, the publishers, sez **Al Roker** is working on a book, "Don't Make Me Stop the Car," for publication next Father's Day. Roker claims he will write it all — no ghostwriter — and base it on his life with his two daughters, one 12, the other under one year. It will reveal his thoughts while growing up, and as a father. Roker has his own web site: www.roker.com. The only other NBCer who I know of with his own web site is retired newsman Joe Coggins. His is: newsforum.com

Award

Long Distance Award goes to News producer Herb Gordon who traveled back to Pocatello, Idaho for the 65th reunion of his high school class. About 75 members of the class showed up!! Hey, in Pocatello that might have been the entire class!

Rote

Clicking away at sports channels we caught an interview with Kyle Rote, who all must remember as a stalwart on the NYGiants football squad in the 1950s. The spot, on Fox sports, was a reprise of his successful pro career in which he scored 52 touchdowns during

the era when the Giants were a team to be reckoned with. When he left football, Kyle was the sports anchor for many years on WNBC. A modest individual, he was inducted into both the football and basketball Halls of Fame in Texas.

Tnx

Again our thanks to news suppliers Cindy Mercer at NBC Corporate communications, and Roy J. Silver, our man at Mohegan Lake, who clips and clips the NBC mentions in the daily press. And you, dear reader, can help too. Got news? Send it to us at the addresses listed on the inside back cover. □

PN's at 30 rock columnist is retired NBC news writer Dan Grabel who along with his wife Pat resides in Scarsdale, NY.

**A Reminder –
Dues are due
January 1, 2000
Dues coupon on page 47**

The General & The Golden Key

By Ken Arbor

(Ken was a technical director at NBC, with service dating back to the 1940s. He has a fantastic memory of life at 30 Rock and he came through when we sent out the call for General Sarnoff anecdotes. If you have one, -- send it -- we'd like to put it in our next issue. DG)

A lot of NBC studio engineers in the early days of the company were former ship's radio officers and, because they were licensed, they were eligible for jobs at 30 Rock. Most had worked at the United Fruit Line, famous for today's Chiquita Banana, and they included O.B. Hanson, Paul Gallant and many others.

The use of radio engineers ran all through the company where technicians were employed and they often fell back on old skills, even on land. Max Jacobson, the field supervisor, used code in his everyday activities. His fifth floor office was adjacent to the field shop and was connected by a line even though he had a telephone on his desk. When Max wanted to speak with someone there, he had a telegraph key on his desk and he would tap out, in Morse code, the initials of the person's name. The signal would be heard over a speaker in the field shop.

General Sarnoff, in his office up on the 53rd floor, also had a key fastened to his desk — a gold, or gold-plated one, as a memento of his work on the sinking of the RMS Titanic in 1912. He was a young radio operator at the Marconi Wireless station atop the Wanamaker Hardware building where he copied the list of survivors who had been picked up by the S.S. Carpathia in mid-Atlantic after the Titanic hit an iceberg and sank.

Sarnoff broke the news to America and relayed the names — many rich and famous — to New York newspapers.

By the 1940s, Sarnoff was an established broadcast pioneer, a famous and important American, and many guests paid visits to the 53rd floor. Occasionally, he wanted to end the meeting and get rid of his guest. That gold key did it, and the guest never suspected the intrigue.

Sarnoff would tap out a message, perhaps just the letters "C.D.Q." on his key — which translated to "come damn quick!!!" The signal went to O.B. Hanson's desk. He would dash up to Sarnoff's office, excuse himself for the interruption and announce that the General was needed somewhere urgently. The guest would be impressed, and automatically depart. It worked every time. □

On a recent visit to Manhattan I decided to check out 30 Rock — looking for familiar faces and familiar scenes. They were hard to find.

When you approach the studio elevators in the middle of the building there is the familiar metal checker you find in courthouses and airport entry areas. I guess they put the tour visitors through it, since I did not have to pass through. Since the place is somewhat impregnable to rank strangers, I thought I'd check the value of a card I got 12 years ago (when I retired) that reads "NBC extends the courtesies of its studios to Dan Grabel." However, I chanced upon a security guard who knew me, so I had no opportunity to check that.

Now, I was in! Walking around, I searched for familiar faces and managed to find just 5 in a one hour tour — local EJ supervisor Bernie Braun, editor Dave King, economic correspondent Mike Jensen, assistant director Randy Wands and a hash slinger in the commissary.

Vapid in decor — simple gray walls, gray carpets to match, NBC looked like any other office in America. Fact is, walking around, except for the star portraits on some walls, a visitor could not fathom what sort of a business it was.

On the 7th floor where WNBC local news is located I found EJ supervisor Braun still at his post. Once he headed a staff of 30 NABET EJ editors. Today, just 12 are union members, the rest freelance. In network engineering, Ralph

Stranger in Paradise

By Dan Grabel

Martucci is the latest retiree

Randy Wands told me he has been assigned, by VP Bill Wheatley, to again direct the Christmas eve transmission from the Vatican. This will be Randy's 20th year on that assignment. A Methodist, he's happy to get the Pope's personal blessing on each visit. Randy and his wife will write a piece on the Vatican at Christmas for our next issue.

When I remarked that almost universally the female employees looked under 30, slim, and attractive. He added, "Yeah, and freelance!"

And there must be many new ones. When I tried to check out the NBC Health Club, none of the five employees I asked for directions knew

where it was. But I did get to its 8th floor venue. It still is a handy addition. Membership costs \$450 a year.

Au courant: outside the commissary is an ATM machine and a computer showing the most recent Nielson reports on all prime time shows. And outside the Cashier's window is a dollar bill changer.

With Gloria Clyne retired, Ann Keeley is now the doyen — she arrived at NBC in 1948, 51 years ago.

Observations on the outside: The roadway outside the skating rink entrance has been narrowed to reduce auto traffic, benches and planters have been added to Fifth Avenue south of 47th street, and it looks like a jeweler climbed the top of the Chrysler building and silver-plated the tower's spire. □



Dick Dudley

It is with great reluctance we must report that our friend, coworker, valued member and columnist, Dick Dudley, has suffered a medical setback.

We trust that it is temporary and that Dick can again fill his page with his dry wit, clever repartee and news of our staunch supporters —

our cadre of announcers.

We have had many calls from members concerned for Dick, wishing him well and hoping he will again be filling his page with announcer news and nostalgic remembrances.

Dick would love to hear from his friends. He can be reached by mail at:

Homestead Village
1800 Village Circle
Lancaster, PA 17604

By phone: 1-717-393-7517 — best time to call is between 2 and 4 PM.

Dick, GET WELL SOON!

Megamedia

WHO OWNS WHAT

	VIACOM	TIME WARNER	WALT DISNEY	NEWS CORP.	GENERAL ELECTRIC
MOVIES	Paramount Pictures	Warner Brothers New Line Cinema	Disney Studios (includes Buena Vista, Miramax, Touchstone, Disney Animation)	20th Century Fox. Searchlight Pictures	None
TELEVISION	CBS, 50% UPN, MTY, Nickelodeon, TV Land, VH1, 50% Comedy Central, Showtime, The Movie Channel, CMT, TNN, Paramount Television production, Spelling Television production	WB, HBO, TNT, CNN, TBS, TCM, 50% Court TV, 50% Comedy Central, Cartoon Network	ABC, ESPN, ESPN@, Disney Channel, History A&E, 50& Lifeline	Fox, Fox Sports, Fox Family Channel, FX, Fox Kids Network, Golf Channel,	NBC, (with Dow Jones) CNBC, (with Microsoft) MSNBC, Bravo, AMC,
RADIO	Infinity Broadcasting	CNN Radio	ABC Radio, Disney Radio	Sky Radio	None
PUBLISHING	Simon & Schuster	Time Magazine and Time Entertainment Weekly, Sports Illustrated, Fortune, Life, Money, People, DC Comics, Little Brown & Co., Book of the Month Club	Fairchild Publications, Hyperion, Disney Publishing Worldwide	HarperCollins, New York Post, The Times of London	None
MUSIC	Copyrights to over 100,000 songs	Warner Music Group (includes Columbia House, Rhino)	Walt Disney Music Publishing, Buena Vista Music Group	None	None
THEME PARKS	Paramount Parks	Six Flags	Disney Land, Walt Disney World	None	None
SPORTS	None	Atlanta Braves (MLB), Atlanta Hawks (NBA), Atlanta Thrashers (NHL)	Anaheim Angels (MLB), Mighty Ducks of Anaheim (NHL)	Los Angeles Dodgers	None

Data based on Hoover's Handbook as published in *THE RECORD* (a New Jersey newspaper). Since its publication NBC has bought into PAX TV (see page 42).

by Don Luftig

My wife, Sandy, called me and asked, "How'd you like to go on a cruise?" With pictures of palm trees and warm, exotic ports in the Caribbean or Mediterranean sailing through my mind, I said, "Sure!" Sandy said, "Good, we're going to Iceland and Greenland." It was not exactly what I had been thinking, but never one to pass up a different kind of trip, I happily accepted her offer.

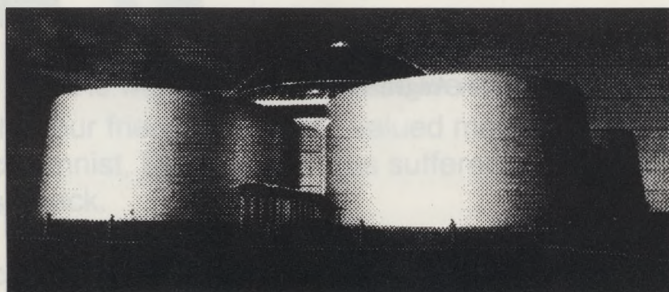
Ten days later, we flew from JFK to Reykjavik. Half of Iceland's population of 270,000 people live in this capital city. When we arrived, the sun was shining. When we went to sleep around midnight, the sun was still shining. Summertime in Iceland gives you full daylight about 23 hours out of 24. The temperature was surprisingly warm while we were there. It stayed in the high sixties and low seventies. The locals described it as a "heat wave."

The first day we walked around taking in some of the local sights and museums. First stop was at the impressive Hallgrim Cathedral with a statue of Leif Erikson outside. Its shape reminds you of a rocket on the pad in Florida. The National Einar Jonsson Gallery, (He was Iceland's premiere sculptor) was located in a small but delightful garden. The Sveinsson Gallery of Sculpture featured unusual displays that included a variety of typewriters lined up on stands with seaweed on some of the carriages. I don't know what it means, but it was interesting to see. (I think it means he had a lot of spare typewriters.)

The Perlan (Pearl) restaurant is a unique structure on



Hallgrim Cathedral



Perlan (Pearl) Restaurant

top of a hill. There is a revolving restaurant that provides a 360 degree view of the city. The city was clean looking and sparkled in the ever present sunlight.

We only had one more day in the city so we hired a guide and car for an extensive tour of the island. Included in the tour was a stop at the Gullfoss, Iceland's largest and most famous waterfall. The roar of the waterfall sounded like the crowd roaring as Mark McGuire hit his seventieth homer.

Next stop was at Hverageroi, a series of greenhouses heated by geothermal energy. This form of energy is evident



Sandy and Don by the Gullfoss Falls

at many places across the country. One of the most entertaining spots is at Geysir where the energy activates a seventy-five foot geyser every four or five minutes. It roars into the air, then sinks into a hole. Then it boils and bubbles like a witch's cauldron for a few minutes and explodes into the air again. It's as hypnotic as a fireplace. You stand there and watch it over and over again.

Another geothermal tourist spot is called The Blue Lagoon. Next to a power plant, this swimming pool is said to have special healing powers. The water is heated to 87 degrees. Our sightseeing also included viewing a mile wide crater.

Iceland was first ruled by Norway and then Denmark. It became independent in 1944. About eighty percent of Iceland is lava desert, glaciers or lakes. The country is about the size of Ireland. The language is Icelandic. You really have to be born there to learn it or pronounce the names of the cities and villages. Driving through the countryside we were impressed by the unusual vistas and areas of green.

The next day we went to the dockside and boarded our



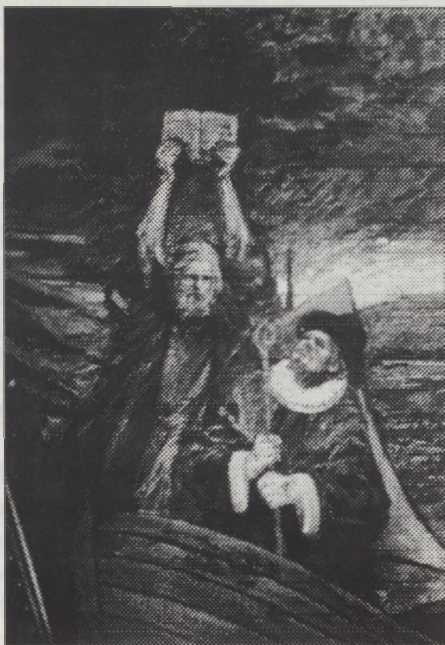
Every four or five minutes

expedition vessel, the Marine Adventurer, also known by its Russian name, the Akademik Ioffe. About ninety passengers were aboard. Most of the people on the trip were well traveled. This was not the kind of trip that first time tourists would take. We brought high-topped waterproof boots because several of our scheduled stops would be "wet" landings. That meant zodiacs, rubber rafts, would take us from the ship to shore where we would have to step into about a foot of water before moving on to land. We also had waterproof pants to keep ourselves dry during the splashing trips from ship to shore.

The captain chartered a course to the Westmann Islands outside the port of Heimaey. On shore, we were taken to the only cinema in town. There we viewed amazing footage of the volcanic eruption which nearly destroyed the town in 1973. The scenes looked like they were just taken from Turkey and Taiwan events. Devastating. Then we visited the local museum and hiked to the old volcano. The people have done a remarkable job in reconstructing the area.

From the Westmann Islands we sailed to Breidafjörður on the West Coast of Iceland. The main tourist attraction was a white-walled church. Inside we saw incredible murals depicting scenes from the Bible. What made it different was the fact that the artist used the faces of the local townspeople. God only knows what would happen if our churches did that.

All around the island we saw hundreds of Arctic terns who occasionally swooped down on us when we ventured too close to their nesting sites. On the way back to the ship our zodiac cruised around a rocky area that was home to a great variety of birds including Puffins, Cormorants, Fulmars and Kiftiwakes.



Local faces

Later in the day we learned about "Winds, Currents and Ice" from one of our guides who gave us a lecture on oceanography and meteorology. The guides aboard ship were excellent and have degrees from top universities in the U.S., Canada, England or Wales.

As we went through the Denmark Strait, we learned about the Vikings, who were basically peaceful farmers simply looking for a safe place to raise their family. Yes, there were some who were pirates and robbers but who's perfect? Eric the Red, one of the Vikings, stayed in Iceland until he was forced to leave and then discovered Greenland. The

Viking settlement there is dated at AD 874.

We toured our ship. It was loaded with extensive sonar equipment and had been used as a "spy" ship for the Russians during World War II. Now, the crew was happy to be sailing in the Denmark straits while getting paid in U.S. dollars as the home economy wallows in dire straits.

When the captain learned that we would not be able to enter Prins Christian Sund because icebergs blocked the fjord, he headed North for Disko Bay. That turned out to be a fortunate change of plans because the scenery in that area was spectacular. The sighting of icebergs had the passengers up on deck "oohing" and "aahing" and clicking away with their cameras. Harp seals spotted the ice. We spotted them and a variety of birds native to the area circling our ship. After dinner that evening, there was a showing of Robert Flaherty's 1922 historic documentary "Nanook of the North."

We sailed around the West coast of Greenland to an Inuit village called Kangaamiut. I don't know who named these places but it is a challenge for anyone trying to say them. Even Danny Kaye would have had a problem doing a routine with them. The villages are small. Most have only a few hundred families living there. The houses are painted in bright colors. The main occupation is fishing or hunting seals and whales. The language is Greenlandic and is totally



The Inuit village of Kangaamiut

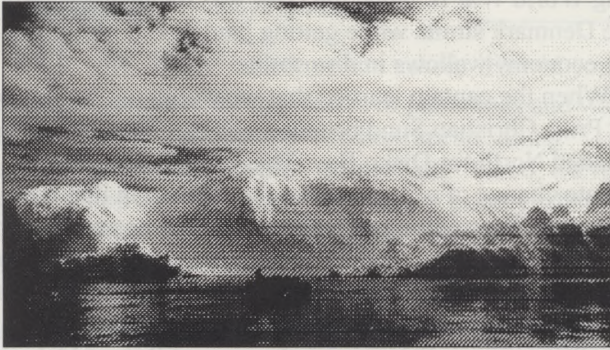
incomprehensible. We walk the main street, take pictures and head back to the ship.

Our next stop was at an incredibly beautiful shoreline. We hiked on tundra (very spongy in feeling) to a high point and took snapshots of majestic mountains and valleys.

The lecture that night was about "Glaciers, Ice in Motion." We found out that some of the glaciers move about 75 feet a day. We didn't realize they moved that quickly. The newspapers have recently reported sightings of gigantic icebergs, one off Chile that is 31 miles long and another in the Atlantic which is the size of Maryland. Chilling!

We woke up the next morning in the harbor of Ilulissat at Disko Bay, Greenland. Glistening icebergs stood sentinel at the entrance. The size of the icebergs overwhelmed us. Some of them were ten stories high and five city blocks long. We boarded zodiacs and cruised around them. At one point all the drivers switched off their engines and we sat quietly drifting among the icebergs listening to the cracks, creaks and groans as they shifted around, trying to break free from the

bottom of the fjord. What the driver didn't know was that some of the creaks and groans were coming from the elderly tourists.



Ten story icebergs dwarf our zodiac

Seeing these individual products of nature was the highlight of the trip. Absolutely, incredibly spectacular!

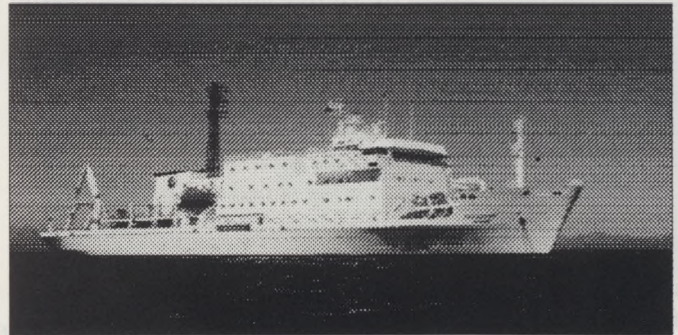
Sailing through the fjords was something we had always wanted to do and the effect was memorable. Snow-capped mountains on both sides make a scenic backdrop of gigantic proportions as the ship glides through the water. Everyone is up on deck taking pictures and loving the sights. Buy Kodak stock.

The ship stayed overnight in the harbor and the next day we went ashore. Ilulissat means 'iceberg' and the town is well-named. This town was larger than most of the others and one shopping place even offered helicopter rides to the glacier. There was a fair amount of construction going on, new homes being built, modern boats in the harbor and a feeling of prosperity.

The ship made stops at other small villages like Qeqertarsuaq and Itivdleg. Try saying those names quickly or

at all. We had a chance to see sled dogs left out on an uninhabited island for the summer. Whenever they heard the engines of the zodiacs, they came running to the shore hoping we were there to feed them. We were told to stay away from the dogs we saw in the town. They are used as sled dogs and were not the kind of pets you have for your kids. Their bite is definitely worse than their bark.

Finally, after two weeks of cruising, we sailed to Kangerlussuaq in Greenland where the passengers and luggage were transferred to the airport. In fact, the airport was the only thing on that part of the island. Our charter flight took us to Ottawa, Canada and from there, we connected to a plane headed back to Newark.



Our cruise ship, the "Akademic Ioffe"

The trip was unusual. We saw sights that were unique, met some interesting world travelers, and learned a lot about the history of the countries and the area. Once again, it was good to get away and great to come home. □

Our travelers, Sandy and Don Luftig, live in North Caldwell, New Jersey — when they're home.

LAST WORDS

Publisher's note: PN received the following letter from Jerry Weiss (See page 31 for his obituary), but due to lack of space it was held over. We are saddened by the loss of our friends and members and thought it appropriate to include his letter here. Jerry had recently discovered PN at a group luncheon in California and wrote of his early days in the Big Apple.

"I saw the Spring '99 issue of PN and I immediately devoured it. It was great! I joined NBC NY in 1950 and ended up on Crew 5, frequently at the International Theater, where we did "Your Show of Shows," "The Colgate Comedy Hour," "Old Gold Amateur Hour with Ted Mack," and "Who Said That?"

We also opened 'Brooklyn One' with the Pat Weaver Spectacular "Satins & Spurs" with Betty Hutton, produced by Max Liebman. Heino Ripp was the TD. The night before

the show a hurricane was forecast and the Tech Op, R. A. Davis, insisted we stay in the city overnight at the Henry Hudson hotel.

The studio wasn't finished when they started televising from it and all the color cables came through one hole in the wall. The Hutton show was live and we worked in a circle, rotating from set to set. At one point Don Mulvaney's crane crew was repositioning and their cable was pulling my camera, which was focused on a commercial flip card. The printing got smaller and smaller as my camera was pulled away. The control room was yelling bloody murder.

Another problem — the cables were knotted, and engineers, dancers, singers, all came out on the floor to unbraid it. Betty Hutton, meanwhile carried on. She had costume changes and stripped right out on the stage since there was no dressing room space in all that clutter. Ahhh, live television!

In 1954 seven of us were transferred to the West Coast to start up color operations. In the group: Russ DeBaun, Ken Erhart, Dean Reed, Ed Huston, Chuck Smith and Jack Jiruska, who invented the first rocker pan head for TK41 color cameras." *Jerry*

Pictures Evoke Memories

By Frank Merklein

In the spring issue of Peacock North, Heino Ripp wrote about four of our engineering friends who left NBC in 1959. The photos were a pleasant surprise. I have always felt that I was partially responsible for their joining the European mobile TV company.

When Walter Vetter and I returned from our second assignment overseas in 1958 (the Brussels World Fair) we were approached by the then head of NBC's non-network sales to join him in a TV venture in Switzerland. I accepted and immediately asked Bill Stone and Roy Robbins to "enlist."

Bill was a friend from the day he was hired at NBC. When he was camera #1 on Crew 7, I came in from the TV Field as his #2 cameraman. Later we were both assigned to the NTSC color team to work only with that project in 3H and the Colonial theater, Rah rah Davis was manager, Norm Grant the color expert.

Roy Robbins was the color videoman who transferred from DC. Roy was our mentor, the old man who taught us all. He was the first V3 — the color video chief. He also taught me how to hunt deer and fish for trout.

On the day we were to sign up, I was late arriving from a meeting with Charlie Colledge. He had suggested I also consider working in the newly formed TV Bureau. The bureau was the TV industry's trade association, comprised of the three networks, their O and O's, their affiliates, many independent stations, ad agencies and sales rep companies. With that possibility and a brand new son the family decided to remain in the USA. Bill, Roy and later Bill Knight and Merritt Roesser would join the Europe crew.

Ironically, this was the overseas company that triggered the 1959 NABET strike at NBC. The Today Show was to originate from Paris and NABET insisted that Bill and Roy's crew (no longer union) be supplemented by NY engineers. NBC sent 9 men. NABET insisted on 10. The company stood firm and a strike was called much to the consternation of all. I had not gone to Europe and was still at NBC NY until I joined the TV Bureau in July 1960.

We kept in constant touch. Bill and Roy's TV unit covered the famous confrontation between VP Nixon and Krushchev at a Moscow Expo.

In 1961 Bob Butler and I were in Paris on a freelance job. Bill, Roy and Merritt drove in from Berlin to spend a few days with us. By 1963 things were not going well with their company; it had changed hands and at one time they were almost stranded in Europe. I was with Time, Inc. by then.

We arranged for Roy to join a NY TV tape company and Bill was hired by the RCA Services Division that had sent Walter and me to Europe in 1957 and 58.

Norm Grant, who was the stage designer during the 2 1/2 years of the NTSC project, left NBC in the late 50's and was now an exec at ABC. He later hired Bill and Roy and indeed most of the men who had left NBC with Bill Stone.

We lost Roy in 1975 to cancer. Jules Barnathan, ABC-TV VP for Engineering and Studio Operations chartered a plane to fly Roy's ABC colleagues from NYC to Roy's funeral in Sullivan County, NY.

One of Roy's last acts at ABC was to hire my son, Jay, who was there as vacation relief. (He is now at ABC, LA.)

Bill Stone passed away in 1982. He had risen in ABC's management and was responsible for remotes around the world.

The third picture was of "Miserable Merritt." Only his friends could call him that. He and my son, Jay, worked on field trips together just as I did with "Miserable" years before. I have lost contact and would appreciate learning about him.

The last photo was Bill Knight. I last worked with Bill in LA in 1984. He had joined Bill Klages

lighting and staging company. I was operating VP for a Catholic satellite network. I had to convert a film studio into tape. It was owned by Nick Vanoff, former choreographer on the Como show. It became the largest TV studio in the states (and later the home of the Golden Girls).

Another group that left NBC — The Klages Group (all former NBC colleagues — Red McKinnon and Geogre Reisenberger), made an enormous contribution in the TV industry. Sadly I had not been in contact with them for years until I read Bill Klages' eulogy for Red McKinnon in the last Peacock (which also printed mine for Jack Durkin).

The stories and articles in the Peacock can trigger many fond memories. I hope this brings a few back to the reader of this story.

As Always,

Merk



Bill Stone



Roy Robbins



Merritt Roesser



Bill Knight

AN INCIDENT ON MONDAY, JUNE 12, 1953

By Clark Jones

It had been months of hard work. The last week had been 16-hour days. And now, by the time run-through was over, and notes seen to, and scripts brought up to date, it was 2 a.m. I was afraid to go down to my house on 19th Street. Nobody was there. I was so sure I would sleep through any alarm at home that I booked a room at the Biltmore Hotel with the proviso that the clerk ring, pound on the door, enter the room, anything, to make sure I was up at 6 a.m.

That short sleep got me through the next day and the dress rehearsal, and the notes, and the last script up-dates, but when we all broke up for dinner and I had walked out of the Center Theater, I realized that I was so groggy I did not dare to cross the 48th St. traffic. I returned to the empty theater, found a sandwich and a coke, and went into the darkened control room. I sat at the console with my tasteless sandwich with an hour to go to airtime.

Leland Hayward, the producer, now in black tie, walked in. He asked how I was doing. I said, "Leland, I'm so dazed I don't know how I'm going to make it."

He pulled out of his pocket a little gold case. He took out of the case a little pink pill. He said, "Take this."

In a few minutes I felt a little better; a few minutes more and I was beginning to feel gung ho; by airtime the world was my oyster! I was able to keep up with Bob Daniels, Heino Ripp, George Voutsas, Bob Davis, Jack Fitzpatrick, John Bloch, Marietta Lockwood, Joan Woodward and a bunch of top cameramen, technicians and stagehands to make a damn good show!

It was "The Ford 50th Anniversary Show," a live, 2-hour spectacular broadcast simultaneously on the NBC and CBS networks. Oscar Hammerstein and Edward R. Murrow were the hosts. The cast included Mary Martin, Ethel Merman, Wally Cox, Lindsay and Crouse, Kukla and Ollie, Leland Hayward, Lowell Thomas, Rudy Vallee, Bing Crosby, Frank Sinatra, Eddie Fisher, Marian Anderson, and two Jerome Robbins ballets.

I enjoyed most of the shows I have done in the four decades since then. I am proud of the 19 years directing the "Tony Awards." But nothing exceeds the excitement and pleasure of working on "The Ford 50th." It was the beginning, save for "Your Hit Parade," of what was — as far as my career is concerned — my decade: "Peter Pan," 2 years of "Caesar's Hour," the Royal Ballet's "Sleeping Beauty" and "Cinderella," "The Four Poster" with Hume Cronyn and Jessica Tandy, "The Lord Don't Play Favorites" with Kay Starr, "Jack and the Beanstalk" with Joel Grey and Celeste Holm, "Ruggles of Red Gap" with Michael Redgrave, the Old Vic's "Romeo and Juliet" with Claire Bloom, and "The Perry Como Show" series, all in the '50s and all on N.B.C.

I am glad to have this opportunity — thanks to Pete Peterson — to thank again all the men and women of the N.B.C. staff who worked on these programs, as well as "The Ford 50th." To those of them who might be reading these pages — and I hope there are a lot of you — hello again! □

Clark Jones, retired NBC director, is now a resident of Key West, Florida.

The General & the Non-Com — By Frank Merklein

(Editor's Note: Frank had an important career at RCA and NBC from 1946 to 1960. In 1955 he was part of a 26-man NBC staff that worked 2 1/2 years on developing an electronic color system to replace the CBS mechanical "wheel." In 1957, along with Walter Vetter and two other engineers, the Company sent Frank to Germany for 3 months to study that country's TV operation. DGJ)

The general had considerable influence on my career at NBC, starting at Cheng-tu, China at the 14th Air Force's Flying Tiger base. I was a liaison pilot, and instrument landing tech and control tower operator and was intrigued by our video monitors. One of my softball teammates at the base was a Corporal Sarnoff and he claimed relationship to the General. When the Corporal told me the General was going to build a TV network after the war, I wrote to him asking for a future job. He replied, and suggested I attend the RCA Institute.

The war ended, I attended RCA and in 1948 after graduation I showed up at RCA, told my Sarnoff story and was hired.

In 1951 I was working in Brooklyn Studio One on the net's first opera performance. The control room was a jerry-built affair and my video job had me sitting on a level below and out of view of the Producer and TD. When they went into the studio to check something I saw smoke billowing above me. I got up, my hands and head resting on the table like one of those Kilroy cartoons of the 1950s — and was about to chew out the guest who was smoking a huge cigar. It was the General. He waved, I nodded — and slinked back to my out-of-sight position. □

ALL'S WELL THAT

By Hal Alexander

Losing ones job is at best a very traumatic experience and is routinely handled in any number of ways.

- a) Hearing about it from a friend.
- b) A summons to the boss's office for a chat.
- c) The proverbial Pink Slip in the pay envelope.

None of the above however seemed to work for a young man named Bob Ostberg and myself. Both Bob and I enjoyed the rather dubious honor of losing our jobs before a live television audience of some fifteen or twenty million people.

The year was 1960 and while I had been employed by NBC for well over six years as a Studio Supervisor, I had just recently been promoted to the position of Stage Manager. I loved the new job and simply could not believe my good fortune. My joy however was short lived.

Approximately six months after I began working as a Stage Manager, NBC employed a team of efficiency experts to sweep through the entire Company and present their findings along with recommendations for cutting costs. One of the many findings handed to the Company at that time was that the Stage Manager area was grossly over staffed. They proposed that two jobs should be eliminated immediately.

The Company however was quite fair about it. They simply dropped the two men with the least amount of seniority in the department - namely Bob and myself.

On our last working day at NBC both Bob and I were, quite by accident, assigned to the same program. An early morning musical game show called DOUGH RE MI, starring Gene Rayburn. The show was broadcast live each week day morning from Studio 8H in the RCA Building. I was stationed out front where I was able to cue Gene in and out of the commercials while Bob worked behind the set taking care of getting the contestants on and off.

On this particular morning, just as the show came back from the mid-break, I cued Gene that we were back on, then took my regular position next to the center camera and waited for the show to continue. Instead of resuming the second half of the program, Gene asked for quiet and began to talk softly to the audience.

"Ladies and gentleman," he began slowly. "I'd like to take a moment here to tell you about this marvelous Company we all work for. This Network with a heart."

I stood straight up now and started to listen.

"I want to tell you about two of the finest young men I've ever had the pleasure of working with."

Someone gave me a gentle shove from behind and I suddenly found myself standing in front of the camera next to Gene. Apparently someone did the same to Bob, because I looked up just in time to see him come through the contestant doorway. The three of us stood awkwardly in the center of the Studio as Gene continued.

"These two fine young men were just given their walking papers by NBC. This in fact is their last day on the job."

The audience, not knowing what to make of Gene's speech, just sat and stared.

At this point, our associate director, Rodger Wolf, up in the control room, not knowing quite what to do, pressed the applause button.

I would just like to stop here for a moment and say that at this particular time, I had a wife and two small children and Bob had a wife and one child. There we stood with seven mouths to feed and not a single job between us while the audience cheered and applauded wildly.

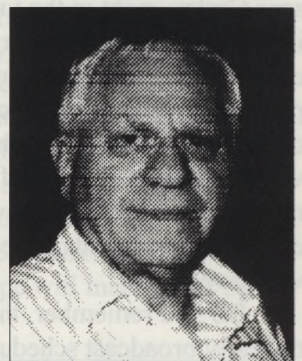
Only in Television would anyone give poverty a rousing ovation.

God bless Gene Rayburn.

And God bless live TV.

There is however a happy ending to the story. Three weeks after both Bob and I were let go, NBC realized they had made a tragic mistake. They simply did not have enough stage managers to cover all of the shows. I was called back and immediately rejoined the Company where I remained for the next ten years.

Bob however chose not to return. He seized the opportunity to move himself and his family to southern California where for many years he was the alternating director of the TONIGHT SHOW STARRING JOHNNY CARSON. □



Hal writes to us from Woodland Hills, CA.

ENDS WELL

Tales of a Young Engineer

by Bob Mausler

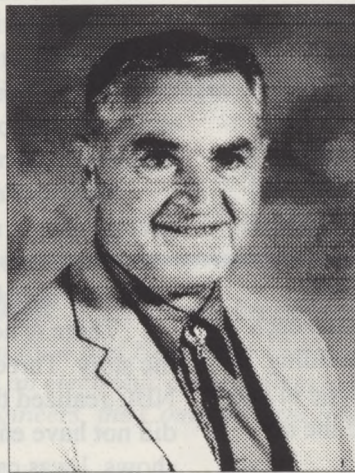
We all have memories. In these "Tales" I will attempt to chronicle some of my memories "of the good old days," that for me began in 1948. That was quite some time ago now that we are counting down on the twentieth century in the last days of 1999. But the memories are good ones and reflect the experiences of my technical career from "Student Engineer," to retirement, decades later as a Senior Staff Engineer.

There may still be some who may remember their introduction to employment by NBC from attending the great familiarization courses given by Whitney Baston and George Graham. What an exciting adventure it was — remember at that time Radio was still king of the hill and the main television equipment room was actually walled in to isolate it (and its people) from the radio equipment domain. It seems like only a short while ago that "Curley" (Roland) Jordan was mentoring me in the main equipment room on the fifth floor. He cautioned me to be very careful in removing and restoring the floor trench covers on the raised floor.

Beneath the covers where myriad coaxial and other cables traversing the floors linking the equipment room to the entire broadcast plant, which included the studios, offices, viewing rooms etc., and the cable to the Empire State Building where the transmitter and antenna were located in those days. (Remember, this is before microwave links.) Well, Curley did convince me to be careful handling trench covers. They were quite heavy. Yet, on a job, sans Curley, right in the vicinity of that all important "cable to Empire," the fateful event happened. I lost control of a particularly heavy trench cover and to my absolute consternation down into the trench it went! I had instant visualization of Empire off the air and I caused it. However, my luck held and somehow the cover nose dive managed to evade all possible damages and my career in the trenches was saved.

Do you remember, that in those early days (think back, the early broadcast schedule was only a few hours and in black and white) there were a lot of Demo's feeding viewing rooms where advertisers and program people would

evaluate the various productions. I recall, quite vividly, a particularly important demo coming in from Chicago and feeding viewing room 980. Now it so happened in those days that my work place responsibility was the main equipment room on the fifth floor, where TV Master Control and all of the television plant's centralized equipment was located. Master Control occupied a number of racks in a small area off to the side. At the time of this demo, I was involved in checking out (and fixing) some stabilizing and other amplifier equipment in the MCR area. With my usual gusto I kept working away testing and "patching" and checking out the equipment. Well, maybe it would have been better if I had that day off! Great industriousness in performing one's work oft times has great rewards but at this fateful moment in Demo history the viewing room lost its signal. Boy, did the phones start ringing, and speculation was rife — what's happened? It would be hardly possible to overstate the pandemonium of the moment. Fortunately, there was one person present who



Bob Mausler

thoughtfully considered the matter and wondered if something he did caused the problem. It was a genuine relief to restore things to normal and calmly explain how the problem came about. Explaining to one's supervisor, however, is not as easy, but fortunately Rudy Gebhart was my supervisor at the time (and a buddy). He did understand better than others might, that technical problems do occur from time to time even with the best of equipment. Luckily, I didn't have to deal with Niles Trammel on this one.

On with another memory. I am sure that many will remember the very good show on Sunday nights at 9 PM, the "Philco Playhouse." This night they had a super suspenseful mystery drama that had its viewers on the edge of their seats as the story continued to build to a fever pitch. The bad guy positioned himself in the window just across the alley from his target, a nice looking young lady, as I recall. Slowly, he positioned himself with the rifle, started sighting through the gun sight — what suspense; the show was close to its end. At exactly that fateful moment (I was on the night shift at the time) I came around the corner of a rack into the master control area to see this climax, when off the air it goes! All pairs of eyes turned around in my

direction with the inevitable unexpressed but fully understood question, "What did you do???" I suppose the reaction was understandable but I could not lay claim to any involvement with it, except, of course, by my magic presence.

In a somewhat different vein many old hands may remember the all night color television tests originating from studio 3H (now 3K), the early color developmental studio. Some may even remember the very good looking color girl, Marie, and those with a lab background may remember that occasionally lab secretaries Marjorie Newcomb (who later became Mrs. Robert Mausler) and Joan Shumacher, (who later became Mrs. Joseph Wagg), also made their contributions, as "color girls." These tests provided the basis for the FCC approval of the compatible NTSC color system in use today. Almost forgotten, these days, is that the FCC in 1950 had actually approved a quite inferior CBS developed color system, a system based on a rotating color wheel. The far superior NTSC system, supported by RCA and other companies, was adopted December 17, 1953. I had been assigned as maintenance support during these all night tests and well do I remember going to sleep instantly every time I sat down. I also recall, very clearly, meeting Russ DeBaun, and Doc Shelby, legendary figures, in the early days of NBC television development. It happened one evening, when I was working on some equipment in the maintenance area, Russ stopped by, we chatted a bit, and before leaving he asked a theoretical question, which I was unable to answer. I have to confess that it happened one or two more times, to my chagrin. But from that early experience between a master and a new recruit an important lesson was learned (although not at that moment), an example of how teachers, colleagues, and even bosses, can be and often are, the instrument from which we derive much inspiration and subsequent intellectual development. However, such stories will not be on the evening news. Eventually Russ DeBaun transferred to Burbank which was their gain and New York's loss.

I believe there may still be a few of our pioneering members who may recall working with iconoscope cameras, the precursor to Image Orthicons, in film studio 5F. What a great memory it is! A film facility where the iconoscope camera pickup (and its housing) shuffled back and forth in front of port holes to receive the visual projection from the various 16mm and 35mm film projectors located in the projection booth. Projectionists manned the booths and kept the projectors loaded. Communication was over the PL between control room and projection booth. I will never forget the greatest performance in film TD history that occurred once when I was present on a trouble call to fix the TD's monitor system which had died. However, did the loss of a PL line or monitor or almost any equipment faze George Neuman, the TD? No. The now deceased George handled it all with great panache and unerring derring-do.

The show went on flawlessly, thereby earning posthumously my "Greatest Unfazeable Film TD Award." Perhaps such a plaque should be on display in the TV museum. George's coolness under fire and ability to contend with technical tribulations was something to behold. Incidentally, that film facility was really an historical place and was literally held together within its electronic innards, with baling wire, hanging magnets, and all the accouterments of improvised repairs done over a long time.

Another outstanding recollection of the early days concerns the film studios that were on the fourth floor, 4G & 4J. These film studios were newer ones designed by Ralf Bennett of the then existent Audio Video group in the Engineering Dept. The maintenance area for the facility was located in a small area way in the back of the complex, a fair distance from the 4J control room. There was a nice work bench in the center of the area. I shall not ever forget being on duty one evening when I was privileged to observe a fascinating human/techno drama. The film crew was rolling only commercials this evening and therefore had substantial time on their hands between air times. This particular night (never happened before of course) a modest card game (draw poker I believe) got going on the maintenance work bench and it was being played with great enthusiasm. Suddenly, from afar somewhere in that dark and cavernous place came, heard quite clearly by all, "Roll it 4J!" I believe that I witnessed at that moment the all time sprint record for film crews manning their stations. The mad dash was something to behold. I don't think any of the crew ever made the Olympics, but this is another one of those human interest stories that you will not see on the evening news.

Perhaps in future "Tales" I will recall further back stage revelations that have been missed by the historians of television history.

Finally, I cannot close these reflections without a fond salute to a colleague that I never met but had worked with many times. I only knew him by his name, "Whitehead." Back in the early days I was often dispatched to the microwave room on the 69th floor of Rock Center. One got to this room by traversing through part of the Rainbow Room. The purpose of going there was to establish a microwave link with some "nemo" (remote place transmitting its pickup to Radio City). As I recall, it seems that it was always "Whitehead" on top of some remote peak or high place wishing to lock on to my receiving dish — after establishing a good signal and lock, the picture would then be patched down to TV MCR. So, Mr. Whitehead, wherever you may be, you are not forgotten.

And so I end these early recollections to be followed, by further "Tales," all of which I hope will meet with your reading pleasure. □

*Bob Mausler took time out from a busy schedule to write.
Bob and wife, Vivian, live in Pleasant Valley, New York.*

LBJ ON THE TRAIL

by Dan O'Connor

“Good morning ladies and gentlemen, this is your Captain speaking. This morning as we cruise along at 26,000 feet, leaving behind us the sun rising in the east over the valley of the Pedernales, I hope you will all join us in being thankful for having spent such a happy, fun-filled weekend in Austin.”

The Pan Am pilot of the 707 revealed his sense of humor to the weary news people on the charter press plane accompanying President Johnson as he campaigned for re-election in 1964.

That particular Sunday found the group on its way to Phoenix where Lyndon Johnson would, for the only time in the campaign, invade the territory of Barry Goldwater by attending services at the church of an old friend. I was assigned as field producer with the Democrats; Bill Corrigan accompanied Goldwater and his retinue.

Each flight was relatively short between three or four different cities in one day, in each of which the President delivered his speech at the airport or a hotel or auditorium with thousands of fans and other followers. The presidential press plane was a portable restaurant with bar. Invariably, time on the plane was filled with sandwiches, lunches, dinners, or simply hors d'oeuvres on the shorter flights. There was always beer, liquor, wine, milk or coffee, depending on one's taste and capacity. Though everyone took advantage of that, most of the time was spent on writing copy based on Johnson's last or next talk, and planning for interviews and shipment of tape or film. Throughout it all, most of the reporters balanced portable typewriters on their knees (no lap-tops in those days). There was a copier on board and the next scheduled speech was distributed between stops.

The Pan Am flight attendants (“stewardesses” then) were carefully assigned by Pan Am to insure good service, and for the reporters it was good duty. Rarely, another airline provided a plane for a short trip, and there was inevitable grumbling about the service and attitude – that other crew didn't realize that the White House press was a very special band of scroungers for the truth, and extra attention must be paid. The simple truth is we were all spoiled rotten.

President Johnson opened his campaign against Goldwater with a non-political speech in Cadillac Square, Detroit. This was an experiment – he was feeling his way, probing for the right response, sounding out the right notes to be played in the weeks ahead. He would hit his stride later on, after he had sensed the nature of this electorate, and learned what they wanted or needed to hear. On one stop,

Bob Goralski and I managed to ask the President if we would be

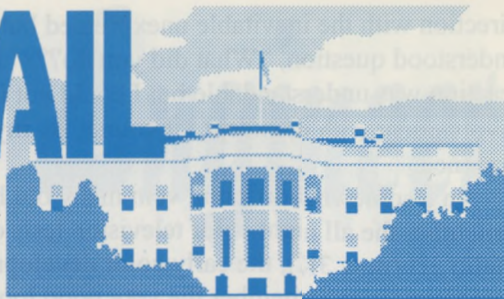
stopping in a particular city on the next trip. In that warm, friendly, Texas Hill Country accent he said, “Well, Bob and Dan, I think I better check that with Bird.” We were never sure how many decisions were passed on to Lady Bird.

In the first few speeches, Johnson never once mentioned the name of John Kennedy. That didn't last long. The response to the name once uttered convinced him that repetition was valuable, and never again did he omit from his speeches Kennedy's name or the telling of a Kennedy story. His favorite was a long description of the Cuban missile crisis during which he often said, “I never knew when I left my house in the mornin' whether I'd see my wife and daughters that night.” The story always ended with “...and the coolest man in that Cabinet room was John Fitzgerald Kennedy.” [CHEERS!] It was Johnson's campaign to continue the Kennedy-Johnson administration. In Boston, he devoted his entire speech to the assassinated President; it was one of the best speeches of the campaign. If Johnson didn't grieve anymore, he still valued what Kennedy did for the party and the country – and for Lyndon Johnson.

Butte, Montana, is a city in a bowl formed by mountains on all sides. It still had the atmosphere, the dusty, unfinished, incomplete look of the frontier. The White House press also learned it had an incomplete airport.

After the usual speech in the usual auditorium to the usual screaming multitude, the wailing sirens swept us back to the airport. There was often much jockeying on the part of Moody, the Pan Am pilot, and Colonel Swindal, the pilot of Air Force One, to be the first to take off. Generally the President's plane left first because the press plane had so many more passengers. Regardless, the press plane always landed at the next stop first to allow camera set-ups for the president's arrival. At one stop the press plane was loaded and ready to go, but there was no pilot. Moody was late and we never learned why. Swindal had to circle for 15 minutes at the next city while Johnson fumed and we caught up.

The runway at Butte in those days was not very long; large jets never landed there. When Air Force One took off that day, there were barely 100 feet of concrete remaining as the wheels left the runway. Swindal banked sharply to see how the press plane would make out since it carried a much heavier load. No 100 feet for us. We saw the end of the runway just as the wheels lifted off the concrete – nothing but grass. During the spiraling ascent to avoid the



mountains, Captain Moody assured us this kind of takeoff was normal in the early days of jet planes. We hooted him down.

A typical day with President Johnson went something like this:

On October 11th, the chronological center of the campaign, Mr. Johnson left Bergstrom Air Force Base at Austin, Texas, bound for Phoenix, Long Beach, CA., San Francisco and Las Vegas. It was a Sunday. The flight to Phoenix took about two hours. In Phoenix, as we taxied toward Goldwater's plane, someone suggested we all hum the theme from High Noon. It would be more appropriate than listening to the high school band playing "Hello, Lyndon."

Off the plane he bounds, down the ramp into the hands of the local politicians, all dutifully lined up in order of rank, or perhaps in order of need for votes. There follows much hand shaking and a stop in front of the still cameramen for the benefit of all the officials. Then on to the inevitable fence lined with screaming mouths and stretching arms. This is the battleground; Johnson loves it despite more

scratches on his already maimed hands. He misses nobody he can reach – a hand shaken is a vote guaranteed.

The motorcade into town was normally led by cops on cycles, one or more police cars and a secret service car. Then the President's car (the bubble-top Lincoln had been flown on to Long Beach where more protection was needed), another secret service car (the large open Cadillac known as the "Queen Mary"), then two open cars or trucks for cameramen, followed by staff and VIP cars. Three buses, two for the White House press and one for the local press brought up the rear. A few motorcycles or police cars closed the parade.

Into town we went, sirens screaming. On this early Sunday morning the crowds were thin, but they increased as we neared the church, Johnson's only scheduled stop in Phoenix. A large group was waiting at the church door. President Johnson entered 20 minutes late; the minister had started the service on time (prearranged by the secret service) but Johnson heard the entire sermon. After a few

brief words with the minister and some hand shaking we left for the airport via a different route.

We passed many churches, most of them small and many with predominantly black congregations. He stopped at nearly every one to greet the people – walk to the curb and shake hands with a few nuns, a priest or minister and even some children. Through all the campaign, he rarely failed to stop when he spotted a nun. They were his favorite targets. Not too many votes there, but the publicity was worth thousands.

At the airport, the press was driven directly to the ramp and hurried onto the aircraft by the fluttering White House staff. A quick run to a seat, buckling the safety belt, slamming the doors shut and severe pressure on the ears,

taxiing toward the runways and taking off with no delays. Frequently six or seven reporters were still wandering up and down the aisle as the wheels left the runway, even in Butte.

A swift exit was necessary because in those days when Air Force One departed or landed at any airport, all other traffic was stopped for 10 to 30 minutes depending on local conditions. They wanted

us out of there fast. The best departure was always the last one of the day when the crew met us at the door offering martinis, wine or soda. Only the pure and clean drank the soda.

Presidential campaigns are different today – cell phones all over the place; 100 computers for 100 reporters, satellite transmissions from the remote, and so on. But the drinks and the food and the flight attendants are still there; only the Pan Am logo has faded. □



LBJ on the trail — a hand shaken is a vote guaranteed.

Dan appends: "Most of my work with NBC News involved being executive producer and producer of documentaries and special programs. At retirement I was Managing Director of Documentaries. Eventually, after 34 years, documentaries, as well as most specials, disappeared — and so did I."

Now I do what I want to do, when I want to do it. Lovely!"

Dan is doing what he wants to do from a base in lovely Roxbury, Connecticut.

Kick Start the Millennium — Dues are due Jan. 1, 2000

Jim Holton NBC Newsman

James (Jim) Hofion, veteran NBC radio news producer and executive, died Thursday, September 2nd at the age of 78 in Reading Hospital, Reading, PA. after a series of illnesses.

Holton, who had been a vice president for NBC Radio News in Washington and New York, was best known as news director for NBC Radio's Monitor and Lifeline programs. He also produced series such as Biography in Sound and Life and the World for Radio. During the sixties and seventies he produced coverage of political campaigns and conventions, the civil rights struggles and the space exploration programs. He was involved in many breaking domestic and international news stories, and traveled to five continents with four American presidents.

Holton came to NBC in 1953 — Chet Hagan recruited him — after being recalled to military duty during the Korean War. He was a Major in the Army Public Affairs Office during the time when President Harry Truman recalled General Douglas McArthur to Washington.

A lifelong journalist, Holton began his career as a copyboy on the Reading Times in 1939, becoming a desk editor before entering the Army in 1941. He had actually applied as a cartoonist and he returned to his artwork in his retirement years. After military service he joined the Reading Times in 1947 as a wire editor, moving to the Associated Press in Pittsburgh before

being recalled to the Army in 1953.

After retirement in 1980, he worked five years in public relations for the Federal Emergency Management Agency in Washington. He then moved from Virginia to his home country of rural Pennsylvania, near the old railroad town of Reading, where his father had been a railroad man.

In retirement Jim painted old-time railroad scenes which he reported selling at what he termed "nice" amounts, working from memory and old photographs. He also wrote "Pennsylvania's Green Diamond, A History of Berks County, PA." and "Fifty Golden Years, The History of the Hosiery Industry in Berks County." He wrote articles and books, mostly history based stories on the region he loved. From Oct. 1986 through December 1989, he shared a column in the Reading Times and Reading Eagle with Chet Hagan, called "View from the Hill," and then continued the column by himself for several additional years.

He was a member of the Schuylkill River Greenway Association, the Berks County Task Force and a county representative on the Heritage Park Steering committee, a trustee of the Reading Public Library and the Berks County Historical Society. His wife Ruth, a son, Robert M, of West Lawn, Pa, a daughter Ann L. Holton of New York City, and a brother Robert of Memphis, Tennessee, survive him. (Mort Hochstein)

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FORMER ASSOCIATES COMMENT ON Jim Holton

Russ Tornabene: *Jim and I worked closely together in many assignments; sometimes in complete harmony sometimes with fierce difference. When I designed the News and Information Service on network radio, in complete secrecy, Jim was running radio news and was so upset by not being told in advance of the planning, he didn't speak to me for a year. But we slowly drifted back together and remained friends to the very end.*

His recent years included recurring health setbacks, but generally they were among the happiest in his long and productive life. Jim and Ruth would have celebrated their 50th wedding anniversary September 9th. Visitors to Lam Funeral Home in Wernersville on the day before he was buried saw a picture by Jim titled "An Irish Wake," which had hung over the family fireplace for many years. (Editor's note: Russ spoke at Jim's funeral).

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Pete Peterson, TV engineering, president of Peacock North: *It is a real loss to everyone. It's not easy losing out to time. The losses are compounding and becoming a sad realization to all in our group.*

❖ ❖ ❖

Jay Barbree, space reporter: *Jim was one great producer He knew what he wanted in live coverage and he knew how to extract the best from people under his wing.*

❖ ❖ ❖

Ray Weiss, radio engineering manager. *Jim and I worked together on many news projects, including the start of Emphasis and Second Sunday. We traveled overseas on many news stories. He was a gentleman, good friend and great journalist.*

❖ ❖ ❖

Joe Coggins, writer. *The radio network was never as good after he left.*

Paul Roeder, Electronic Maintenance and special electronic projects, passed away on July 9th. He was 81 years old. Paul worked at NBC, NY, for 33 years and retired in 1981.

Paul was a 67-year distinguished member of the Quarter Century Wireless Association, Inc., a member of the DX Century Club of American Radio Relay Inc., the American Legion, and the Holiday City Radio Club, and received an extra class radio operator's license from the Federal Communication Commission. His ham call was "K2PR." He was a World War II Army veteran, serving as a master sergeant.

He is survived by his wife of 56 years, two daughters and a son and two grandchildren.



Martin Agronsky, Correspondent. Agronsky, one of the longtime voices in radio and television, had worked for all three major networks and PBS in a journalism career that dated back to 1936 when he started as a general assignment reporter for the Palestine Post — now the Jerusalem Post.

He was a radio correspondent during WW II and then worked in Washington from 1943 until 1988 when he retired. For 3 years in the early the 1950s he reported regularly on the "Today" show with Dave Garroway.

Some credited Agronsky with inventing the "talking head" TV format with newsmen interviewing other newsmen rather than newsmakers. His syndicated program "Agronsky & Company" ran for 18 years

One woman who apprenticed with him described Agronsky as "a perfectionist, macho, and he knew everybody."

His son David said Agronsky's proudest accomplishment was winning the 1952 Peabody Award for distinguished reporting for his work at ABC on the excesses of Senator Joe McCarthy.

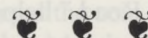
Agronsky, who was 84, suffered a massive heart attack in June and died in July. (dg)



Thomas Coffin, researcher. Coffin was NBC's director of research from 1964 to 1972, and remained a consultant until 1988. Originally a psychology professor at Hofstra University, he became the net's market research specialist in 1949. He was the first person to conduct scientific studies that showed people bought products after seeing them in TV commercials. That fact changed advertisers' attitudes toward TV and started the money flowing into commercials. (DG)

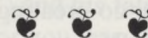


Martin Agronsky



Anthony Radziwill, 40, a nephew of Jackie Kennedy Onassis and President Kennedy, died in August of cancer. He began his broadcast career as an associate producer at NBC Sports at the 1988 Summer Olympics in Seoul, Korea, for which he won the first of three Emmy Awards. He won a Peabody for a report on neo-Nazism seen on ABC's "Prime Time Live."

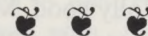
At the time of his death, Radziwill was vice president for documentaries at Home Box Office.



Jerry Weiss, 73, Engineer/Director (Burbank). His daughters write: "On July 9th, 1999, he was diagnosed with terminal cancer. He refused treatment, and he was content with that decision. He said, 'I've led a full life, I have no complaints, I've done everything I've ever wanted to do.' On July 20th he died peacefully and painlessly."

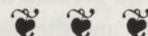
Jerry worked for NBC 37 years and retired in 1986. He started with NBC in New York, but transferred to Burbank in 1956 where he worked as a technical director and director. He was very active in the Academy of Television Arts & Science, serving on their Board of Governors and as a vice president.

He is survived by two daughters, Wendy and Caryn.



Jerry — from a 1953 crew picture.

Kathryn Murray, the widow of dance-master Arthur Murray died in Honolulu at the age of 92. Along with her husband, Kathryn hosted "The Arthur Murray Party" on TV from 1950 to 1960, switching from one major network, including NBC, to another. They also appeared on the Dumont stations. Prior to TV, Arthur Murray taught dancing on the radio, backed up by a mail order business. At one time the Murrays owned 500 danced studios. He died in 1991.



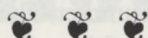
Gilbert Millstein, newsman. Gil, who was the News Editor for "Nightly News" for a dozen years starting in the 1970s, died last May at age 83 of kidney failure. He had been a writer for papers in Philadelphia, New York, Time Magazine, and the New York Times, for 14 years, before joining NBC. He also contributed articles to magazines, including "The Saturday Evening Post," wrote two novels and the text for "True North," a book of photographs by Sam Falk.

The NY Times said Millstein's review of Jack



Kerouac's novel, "On the Road," helped establish that writer's fame.

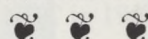
Thrice married, we recall Gil as something of a curmudgeon and remember that he wore a sailor's knitted "watch" cap on stormy New York days. (DG)



Martha Rountree, Producer, best-known as the co-creator (with Lawrence Spivak) of *Meet the Press*, Martha died at 87 of Alzheimer's disease in Washington. She started her career in the 1930s at the Tampa Tribune and joined NBC in 1945. After co-creating *Meet the Press* in 1947, she also appeared as the moderator, and in fact, was the only woman moderator the show, now 52 years old, ever had.

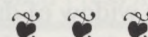
She produced several other Washington-oriented shows including "Keep Posted," "Washington Exclusive," and "Capitol Cloak Room."

In 1953 she and Spivak decided to toss a coin to see which of them would own *Meet the Press* and which would leave. Spivak won the coin toss and the show has been benefitting him and his successors for 46 years! (DG)

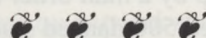


Charles Macaulay, actor, was one of those actors whose face probably was better known to audiences than his name. He died in August at age 72 of cancer in California. His last major role was as the prosecutor in "The Perry Mason Mysteries." He was a friend and vineyard partner of Raymond Burr, who starred in that series.

A Kentuckian, Macaulay got his training at the Royal Academy of Dramatic Arts in London. In the early 1950s he played the title role on Broadway in Terence Rattigan's "The Winslow Boy." In Hollywood, Macaulay co-starred in 23 films, and appeared in more than 200 TV plays. (DG)



Bob Strub, NBC Electronic Maintenance died September 3rd of a heart attack. He was 74. Bob left NBC in 1980 and went to work for ESPN. He retired from ESPN in 1992 and was living in Virginia. He is survived by his wife, Rita, and three children.

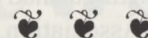


Allan Funt, the man who created the phrase, "Smile, you're on Candid Camera," and the radio and TV shows of that name, died at age 84 in September from complications of a stroke he suffered 6 years ago. He lived in Pebble Beach, CA.

Funt's original creation was "The Candid Microphone" and not until after it was on TV, did it become "Candid Camera." It was the first of the wacky shows and created a genre. It went on the air in 1948 and had a run, on and off, to 1990. It is again on the air, on CBS, with his son as the co-host.

A typical incident would have a car rolling down a hill

and when the motorist asked a passerby to check the engine, they'd discover no engine in the place where car engines are usually placed. Talking mailboxes were a popular gimmick, too. Funt's signature phrase has become part of the language. (DG)



"Moondog," self-named Moondog, an antedeluvian street character who was a fixture on Sixth Avenue when that avenue went by that name, has died in Germany at 83. Blind, and a composer and poet who had a hit record recorded by Janice Joplin, Moondog lived on the street from late 1940s until the early 1970s. He was a guest of "Today" and "Tonight" and described as the most celebrated street person of his time. In the 1970s he was invited to perform in Germany, and stayed there. His name was Louis Hardin and a biography, "Moondog: The Viking of Sixth Avenue," has just been written by Robert Scotto. (DG)



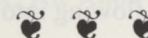
Harry Crane, 85, comedy writer, died of cancer in September. You just know that Bing Crosby and Robert Kennedy and a lot of other household names never wrote the yocks tucked into their stage comments. No, but Harry Crane did.

Crane and Joe Bigelow were staff writers in 1955 on the Jackie Gleason "Cavalcade of Stars," when Gleason asked them to create a sketch with him as an "everyday stiff." They created "The Honeymooners" and for half a century Crane kept on writing material for Crosby, Frank Sinatra, the Academy and Emmy Awards, Red Skelton, the Marx Brothers, etc.

Crane's movie scripts began with Laurel and Hardy in 1943 and included "The Harvey Girls" and "Song of the Thin Man," among others. He put laughs into TV series, night club shows, and worked with Mel Brooks, Alan King and Neil Simon. (DG)



Chris Kehl, Video Tape Engineering, died of cancer October 6th. Chris had taken a buyout in September, 1998 and recently sold his home in Farmingville, Long Island and planned to move to Florida. He was 56.



Marty Dennis, Engineering, died October 19 of heart failure following by-pass surgery, he was 82.

Marty served as a radar and sonar officer in the submarine service during WWII. One of the officers he met knew General Sarnoff and wrote the General regarding Marty. As a result of that letter, Marty met Sarnoff and was hired by NBC in 1946. He worked mainly in the TV Film area and retired in 1979. Marty and Shirley, his wife of 58 years, retired to Tucson, AZ. Besides Shirley he is survived by 2 sons, 5 grandsons and one great-grandson.



Van Kardish, NBC TV Local newswriter, died this summer. No details available.



Recent Notables

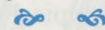
Jean Shepherd, 78; radio, TV humorist, raconteur, likened to Mark Twain and by media critic Marshall McLuhan as "the first radio novelist," died October 16 of natural causes. For 21 years on WOR-AM he attracted a loyal cult following, working without a script, conjuring tales based on his Indiana upbringing... **Victor Mature**, the brawny star of the 1940s and 1950s who played Samson in "Samson and Delilah" and Doc Holliday in John Ford's "My Darling Clementine," died in August at age 86... **George C. Scott**, actor. Probably best remembered for his portrayal of General George S. Patton in the movie Patton, died in September, he was 71... **Jim Jensen**, 73, former WCBS-TV anchorman brought three decades of news to millions of New York area viewers, died of a heart attack in mid-October... **Wilt Chamberlain**, 63, 7-foot-1 basketball center who once scored 100 points in a single game was found dead in October at his Bel-Air home... **Anthony Newley**, British entertainer known for the stage hit "Stop the World — Want To Get Off" and the 1967 film version of the children's classic "Doctor Doolittle," died in mid-April at his Florida home after a lengthy bout with cancer. He was 67... **Gary Morton**, 74, a former stand-up comedian and producer for post-"I Love Lucy" shows starring his late wife, Lucille Ball... **Garson Kanin**, 86, a prolific playwright who created the stage and movie classic "Born Yesterday," died in March... **Richard Kiley** was Broadway's original "Man of La Mancha" for which he received a Tony Award. He had countless other roles on TV, in movies, and on the stage. He died in March at 76... **Ann Corio**, ecdysiast, died in March. The Cliffside Park, NJ, "Queen of Burlesque" and self-described prude, turned her unrevealing strip act into "That Was Burlesque," a show that was one of the longest-running road shows in theatrical history. She was rumored to be in her 90s... **Peggy Cass**, actress comedienne, won a 1957 Tony Award for her roll as Agnes Gooch in "Auntie Mame"

on Broadway and reprised the role in an Oscar-nominated film performance, died in March. She was 74... **Bidu Sayao**, 94, Brazilian-born soprano whose silvery voice and charm made her a beloved opera singer died in mid-March. Her crystalline voice enchanted Arturo Toscanini, and he trained her for her 1934 US debut at Carnegie Hall... **Lord Yehudi Menuhin**, 82, world-famous violinist who first dazzled audiences as a child, died in mid-March following a heart attack ... **Senor Wences**, ventriloquist. Spanish born Wenceslao Moreno delighted TV audiences by bantering in his delightful Spanish accent with his puppet-in-a-box Pedro ("S'OK?" "S'awright!") and his falsetto-voiced fist-puppet Johnny ("Deefeecult for you, easy for me."). Senor Wences bickered and bantered with his puppets while he drank, smoked, and juggled. He died in April at 103... **Stanley Kubrick**, 94, film director of "Dr. Strangelove," "2001: A Space Odyssey," and "A Clockwork Orange" died in early March... **Buddy Rogers**, matinee idol of the silent screen and bandleader died in April. His 42-year marriage to "America's Sweetheart," Mary Pickford, ended with her death in 1979... **Rory Calhoun**, 76, handsome cowboy actor who starred in scores of movies and the TV series "The Texan," died in late April... **Dana Plato**, actress, 34, died in May from an apparent accidental drug overdose. Ms. Plato played Kimberly Drummond on the NBC sitcom "Diff'rent Strokes," which ran from 1978 to 1984. □



I Am Free

Don't grieve for me; for now I'm free,
I'm following the path God laid for me.
I took his hand when I heard him call,
I turned my back and left it all.
I could not stay another day, to laugh,
To love, to work or play
Tasks undone must stay that way.
I found that peace at the close of day.



If my parting has left a void,
Then fill it with remembered joy.
A friendship shared, a laugh, a kiss,
Ah, these things I too will miss.
Be not burdened with time of sorrow,
I wish for you the sunshine of tomorrow.
My life's been full, I savored much,
Good friends, good times, a loved one touched.
Perhaps my time seemed all too brief,
Don't lengthen it now with undue grief.
Lift up your hearts and share with me,
God wanted me now, he set me free.

Author unknown.

My first job in commercial broadcasting was at KYW-AM-FM-TV in Cleveland in 1956. I was nineteen. I had put in two years at Kent State and worked at the university radio station, WKSU-FM. KYW-AM, a 50,000 watt (originally WTAM, one of NBC's original O&O's). The FM station duplicated what was on AM, on 105.7 MHz.. KYW-TV was on channel 3, (originally WNBK); all were owned by Westinghouse Broadcasting. They had swapped a year earlier. Later, NBC and Westinghouse reversed the swap, and the stations were named WKYC. The original location was in the NBC building on Superior Avenue near 9th Street. Later, they moved to a modern plant on 6th Street. The AM call letters are now back to WTAM.

I was hired by a man named Howard Spiller. One of the things he told me was to look up the NABET shop steward on my first day. When I walked in that first day I said: "Where's the shop stewardess?" This got a big laugh from the crew and was to follow me around for years. My first job was as a boom operator, but I was soon the audio operator. There were two large radio studios now used for television. Three black and white cameras and the control room served both studios. The equipment was all RCA. The two IA stagehands sternly informed me to keep my hands off the props and sets!

The former radio control room was cramped: Audio operator, TD, director, and video operator. Also in the control room was a water cooler with a five-gallon glass bottle. While attempting to change the bottle one day, someone dropped the full bottle and broke it. Water ran down the cable trough and ended up in the basement! No permanent damage was done. The AD also served as stage manager, from the booth.

I was on the day shift. A typical weekday included local cutins in the "Today" and "Home" shows and lots of live commercials (no tape yet). Weekends were a mix of network show, movies, and many live shows. Being in Cleveland, there were a lot of polka shows.

The equipment room was in the basement, and served all three stations. Telecine contained a mutiplexer and three cameras and film projectors. It was next to TV Master Control. Radio Master was on the other side of the equipment room. Two acetate cutters were there as well as four RCA RT11's. The AM, FM, and TV transmitters were located in Parma, south of Cleveland.

The newsroom was on the first floor and contained the usual assortment of wire service machines and audio and video monitors. Channel 3 did a half hour local newscast at six thirty and broadcast the seven o'clock repeat of Nightly.

They also did a fifteen minute newscast at eleven o'clock that led into the "Tonight" show from New York. I'm not sure when the Tonight show changed to an eleven thirty start time and the newscast expanded to thirty minutes. There was also a film developing lab next to the newsroom. We had no radio mikes and since there was a full time boom, there was little use for a lavalier mike. One day there was a logistics problem for the boom so the weather man was fitted with a lavalier. Since it was a dynamic mike, I was able to patch it

to my PL mike and use the weather mike as a speaker. The weather guy jumped about a foot in the air when I spoke to him during a commercial. I was chewed out royally by the TD.

A year later I was asked to transfer to KYW radio and became an engineer spinning records and commercials for KYW-AM's staff of disk jockeys.

It was great fun playing the records that I listened to on my car radio. Again, the equipment was all RCA and included five turntables, (two ten inch and three 16 inch), no cassettes yet. The records were 45's and LP's. The mikes were 77D's with the occasional 44BX thrown in. Shure and Electrovoice mikes were also used, mostly on remotes, mostly from car dealers. I was asked to do a lot of those. One time I forgot to take along mikes! I really had to hustle back to the station. More embarrassment. The commercials, promos and news actualities were either acetates or vinyl.

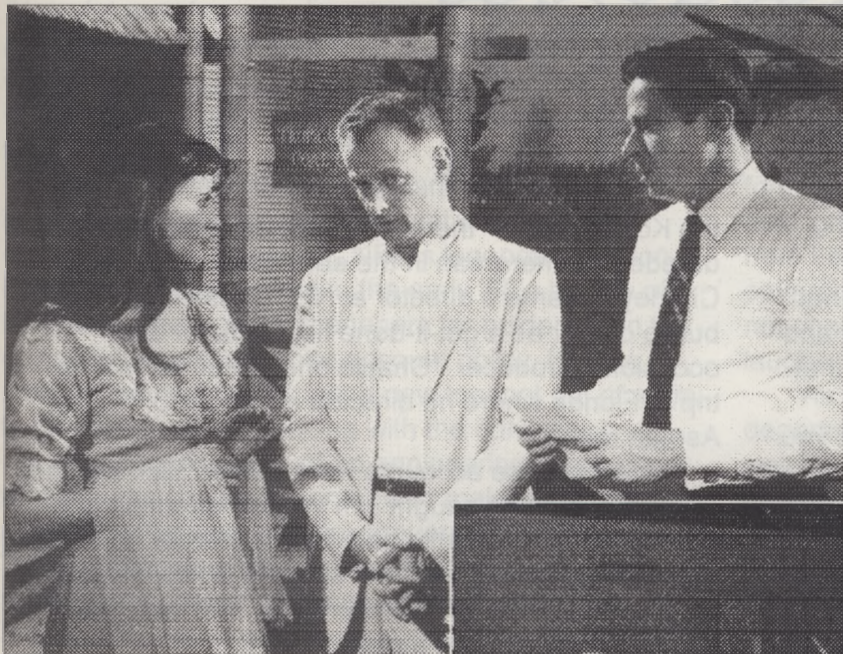
The NABET local was #42. I remember one NABET strike. I also remember honoring an AFTRA picket line. Can you imagine that today? We returned to the master agreement when NBC and Westinghouse reversed the swap. We played popular and rock music and carried NBC news on the hour with a local update following that. There was always a news person, (men in those days), on duty, twenty four hours a day. This was the age of payola but I never saw money change hands. I did get a lot of free records and albums.

Like everywhere else, Cleveland was a different place in the fifties. I was born and raised in Akron, about thirty-five miles south, and commuted for a while, but eventually married and moved to Lakewood, a nice western suburb. My commute from there was never more than a half hour by car and a little more by bus or train. Two blocks from the station was Euclid Avenue, the main drag, and on it were the big movie palaces, as well as Schrafft's and Stouffer restaurants that served good food at a reasonable price, and the Indians and Browns were playing ball in the big stadium on the lake. Who could ask for anything more? □

Radio and TV in Cleveland in the 50's

by Phil Harper

Phil now lives in Manalapan, New Jersey



▲ 1960s — Lois Smith, Art Carney and Jack Marshall. — Joseph Conrad's "Victory" on Hallmark.

▶ Bruce Soloway, Steve Petropoulos, John Chancellor, Assistant cameraman, Jack Marshall. 1976 — Floor of Madison Square Garden prior to the Democratic Convention.



▼ Jack Marshall with Flip Wilson, The Flip Wilson Show.



WE GET PICTURES

from Jack Marshall's ARCHIVES

Thank you, Jack, for sharing these memories. — OK, members, get those pictures out of the drawers and closets and share your Golden Day photos.

THE EXPENSE ACCOUNTS THAT WERE

By Mort Hochstein

In Paris last Spring, I found myself swapping expense account stories with a former Time-Life editor. He told me of a Time correspondent who had gone on a long voyage aboard an aircraft carrier and returned home to submit an overblown voucher that included several long taxicab rides.

"How," demanded his incredulous boss "can you charge for taxi cab rides on an aircraft carrier?"

Unflustered, the correspondent responded that it was a very large aircraft carrier.

"Funny," I told the man from Time, "I've heard that same story attributed to Martin Agronsky, although in his case, I think, he was on a round-the-world cruise in a nuclear sub.

The late Martin Agronsky — I'm sure Dan has a longer story on his recent death in this issue — was legendary among the big spenders. On another occasion, he was sent to Israel to cover the Eichmann trial and apparently lived very well during that lengthy examination. When his expense account came before Julian Goodman, then heading up the Washington news bureau, Goodman stormed out of his office, waving Agronsky's submission and shouted for all the world to hear "My god, they hung the wrong guy."

As a writer on the Today show, I worked frequently with Molly Sharpe, who produced our Washington segments. Molly's job depended on being able to deliver Washington bigwigs, politicians and such, with very little notice. So she was expected to wine and dine the major players in the capitol, and she really did it. Her favorite lunch spot was the Jockey Club where her maitre 'd, a pal, knew her so well that he gave her a book of receipts and told her to write her own tickets.

Today, in these times of computerized everything, it would be almost impossible to get a blank receipt from a restaurant, but I am sure there are enterprising people who've overcome that problem.

There's also a story that Molly had a rubber stamp made with the name of some fictitious restaurant so that she could print her own receipts. Those were the days, former Washington producer Bob Asman observes, when everyone kind of winked at such indiscretions. "The main thing," Bob says, "was that Molly got the guests when we needed them, always beating the competition."

Asman's favorite story is about Charley Jones of

the Korean war — the Jones brothers, who were daredevil cameraman in the early days of that era. Charley became a director at NBC Washington and built a career as a get-it-done field director and occasional producer. "Charlie once returned from a trip to Florida where he directed a feature for Today," Asman relates.

"His expense accounts were always filled with odd elements, but one caught Jim White's attention and was questioned. Charlie had done a feature on those water-skiing young men and shapely ladies who put on shows on the Florida waterways. The item that raised a question was a pistol.

"Why," Charley was asked, "did you buy a pistol?" He had an answer ready," Asman relates: "To kill the snakes that were around those shallow lakes." Everyone laughed and he got his reimbursement.

There's a famous story about a writer at BBC News in London during World War II. Each week he would submit a generous bill for entertaining a certain Colonel Sikorsky of the War Office. Eventually it was questioned and he escaped injury by declaring that Colonel Sikorsky was a valuable contact and great source of information. Finally he was summoned to his superior's office, who told him that he had called the War Office and was informed that there was no Colonel Sikorsky on their staff. The correspondent responded indignantly "That man must be an impostor. I shall have nothing further to do with him!"

Robert Heller, formerly with the Wall Street Journal in New York and now an author and consultant on business affairs in London, told of the first time he had to submit an expense account and didn't know the game. "Look on it," a co-worker advised him, "as creative writing."

That same sort of thing happened to Peter Hochstein, no relative, on his first job as a cub reporter on the New York Post in 1960. "While running around town on breaking stories," Peter relates, "I'd managed to run up a few expenses, some 15 cent subway tokens, a few dimes, which in those days got you a phone call, and one cab fare for \$1.15. All told, the expense account for the week came to \$4.35."

He was about to hand it in when a reporter at the next desk, read it over his shoulder, ripped it from his hands in horror and tore it to shreds. "What are you trying to do," he growled, "ruin it for the rest of us?"

"Here, let me show you how to do an expense account." "And that," Peter recalls, "is how my first weekly expense account at the New York Post, came to something more than \$15, the price of a dinner for two in those days."

NBC's affiliate relations department always had a good times, playboy kind of reputation inside the company. Harry Bannister, NBC's legendary Station Relations VP, was asked in the early '60's by one of his brand-new regional managers for guidance on the company's travel expense account policy. Harry's reply: "A man who can't get a new topcoat out of a trip to Cleveland doesn't belong with the company."

Frank Vierling tells of an engineering muckymuck who lectured the troops on how to make a few extra dollars at a national political convention in Chicago. The engineering chief advised the crew to use the subway and charge for a cab on their trips to the Stockyards, not exactly the sort of advice you'd expect from a company official those days and these days.

In the mid seventies, producer Arthur White took a group to a small town south of Oaxaca, Mexico, to cover a solar eclipse. "We stayed in primitive conditions, three in a room, \$8 a night," Arthur recalls. One day, our rooms became unavailable and we had to find new lodgings. We got into two cars and roared up to Oaxaca. I knew the town, so I told the crew and reporter Jack Perkins, to have a drink at the local bar while I scouted around. I came back and we all headed toward an imposing, gated building, where the manager gave each guy a towel and a bar of soap and told them to enjoy their stay. He snapped his fingers and 28 girls came out and the guys realized I'd rented the local brothel for the night, at \$25 for the rooms.

"Back in New York," White recalls, "I warned Shad Northshield he'd see a \$25 a night charge among all the eight dollar billings. I also did not know and did not want to know if the crew availed themselves of the local talent."

Necessity, of course, is the mother of invention. Asman recalls being similarly creative while covering an Eisenhower round-the-world trip. "In those days," he remembers, "shipping film was an art and we aimed at getting it to London where it could be transmitted frame by frame on the undersea AT&T cable to New York. This was before satellites, of course."

"We were in Delhi and I learned of a commercial jet flying from Karachi to London, but I had no way of getting my film bag from Delhi to Karachi. So I chartered a plane at about \$1,500 — an enormous amount of cash in those days — just to deliver one

can of film to our contact in Karachi, who would get it on that plane to London. Then he was faced with the problem of getting a charter to fly from India to Pakistan, which was "enemy" country. I went to the Pakistani charge d'affaires in Delhi and had him sign a form and call his government to allow that charter to land in Karachi, and it all worked. Since NBC's film from London was fed to NY and aired before any other coverage of Ike in India, the cost of the charter was not challenged. But if it had not worked," Asman laughs, "I might have been burned at a stake."

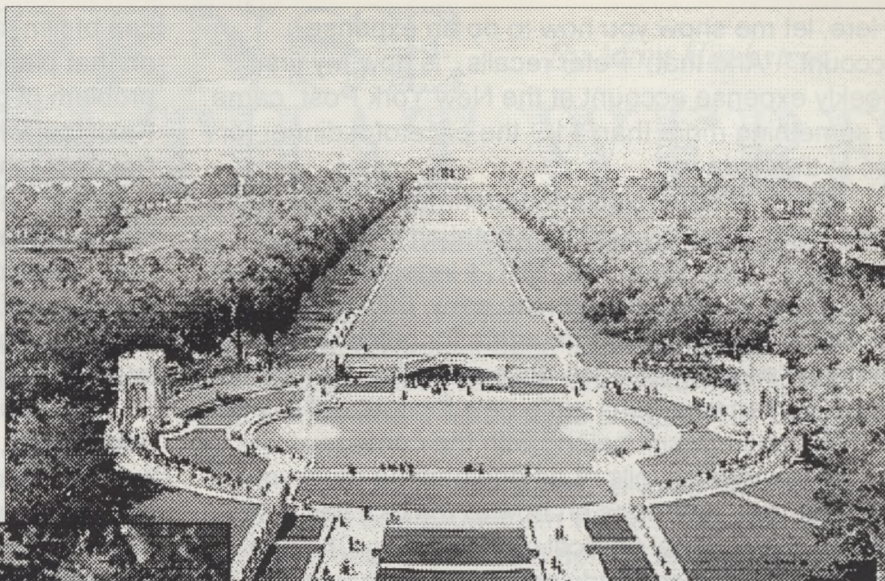
As a publicist for NBC, before joining the news department, I was chief column planter, which meant I was free to share NBC's wealth with any newspaper person in town. That covered a lot of entertaining ground, how much I didn't realize until the day when my department manager came to me and asked "Mort, can I use (use being a euphemism for putting a person down on the expense account) such and such this week?"

Later, as a writer on Today, I enjoyed a \$50 a week expense account, which I often had difficulty filling. After a while I acquired a book of receipts from a place called Yellowfingers, where I had never gone. I submitted chits from Yellowfingers for several weeks and finally the unit manager called me in, to tell me: "Mort, Yellowfingers is a coffee shop. If you wanted to spend \$23 there," he said, pointing out that item on my expense account, "you'd have to eat the full menu. Find yourself another restaurant."

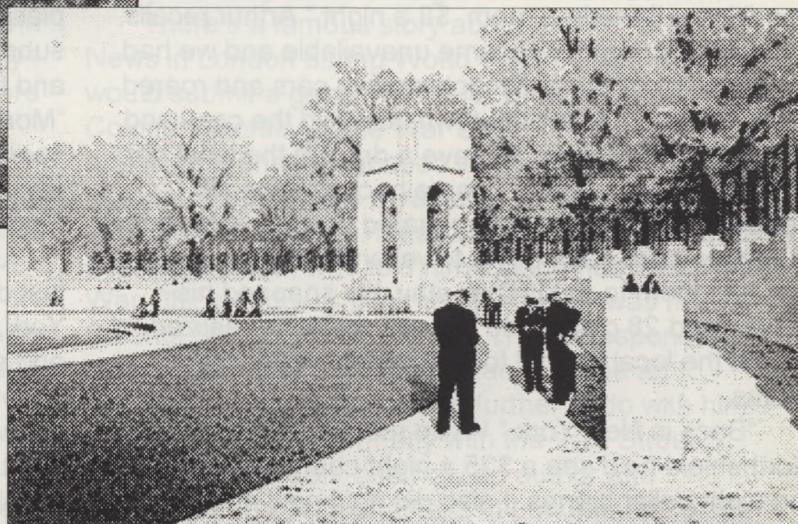
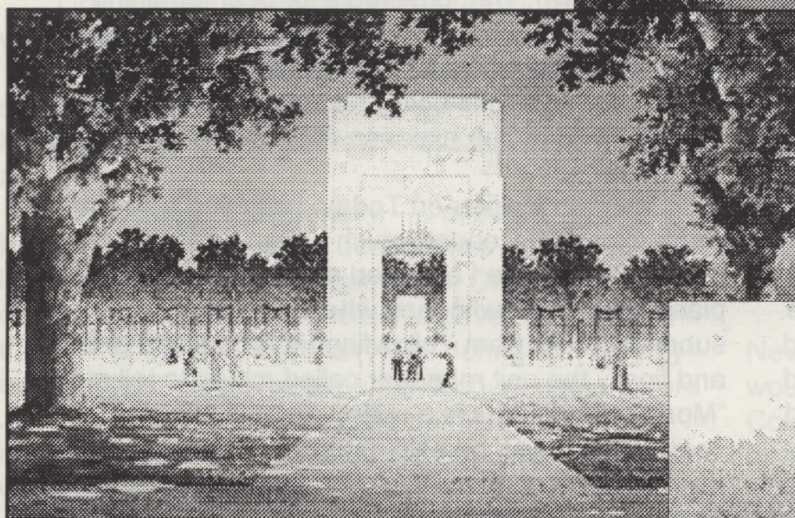
Joe Coggins tells about Morgan Beatty's first and last days at NBC. "When Mo Beatty first came to New York, he was very deferential to his new brass hats and somewhat timid about submitting his first expense account, which included such items as a nickel for the subway and something at a Horn and Hardart cafeteria. He learned better," says Coggins. "When he left NBC, he submitted an expense account for that final day. It came to about \$125. When someone asked him about the charge, Mo explained it was so low "because I didn't have lunch." □



Mort and Rolaine have recently moved from Tenafly, New Jersey to New York City. Mort has a new e-mail address: hocky@banet.net



Three views of the artist's concept of the World War II Memorial on the Mall in Washington, DC.



The World War II Memorial will be the first national memorial dedicated to all who served in the armed forces and Merchant Marine of the United States during World War II and acknowledge the commitment and achievement of the entire nation. All military veterans of the war, the citizens on the home front, the nation at large, and the high moral purpose and idealism that motivated the nation's call to arms will be honored.

Symbolic of the defining event of the 20th century in American history, the memorial will be a monument to the spirit, sacrifice, and commitment of the American people, to the common defense of the nation and to the broader causes of peace and freedom from tyranny throughout the world.

It will inspire future generations of Americans, deepening their appreciation of what the World War II generation accomplished in securing freedom and democracy. Above all, the memorial will stand for all time as an important symbol of American national unity, a timeless reminder of the moral strength and awesome power that can flow when a free people are at once united and bonded together in a common and just cause.

The Memorial cannot be built without private contributions. Every donation, whether large or small, takes the World War II Memorial Campaign one step closer to reaching the goal of raising \$100 million. Future generations must always remember the sacrifices for freedom in the defining event of the 20th century.

To help build this long overdue tribute to the men and women who helped win World War II you may make a donation or request information by calling 1-800-639-4WW2. Contributions to the World War II Memorial are tax-exempt.

Visit the Memorial Web site at: www.wwiimemorial.com/

MY STORY OF A "90 DAY BLUNDER"

(The US Navy called us "Wonders")

By Philip McEneny

I graduated from Syracuse University in 1943 and my orders from Uncle Sam awaited me at home in Manhattan. "Report to Notre Dame for training."

I was a Speech and Drama major, so I wrote to the USN to transfer me to Columbia in NYC (so I could attend Broadway shows). The USN shot back a very brief note, the gist was get to Notre Dame as ordered.

Upon receiving my Ensign stripe after 3 months, I was assigned to Amphibian training in Little Creek, VA. (USN trained us in Landing Craft), and then off to Europe. No ships available, but a fleet of 3 ships—"British" with 2 right turning screws, 2-3 inch bag loaded WW I guns, and me a gunnery officer with no experience. Thank the Lord for 2 regular Navy gunner mates, 3rd class, named Bonigiovi and Italiano, who covered and bailed me out for months.

We turned out with a good rehearsal of several months out of Salcom, South Devon, England for our trip to Omaha Beach on D Day and H Hour, June 6, 1944. Our ship was a LSG (Landing Ship Guns Large) with an English Navy training crew – the only thing on this ship that was *not* British was *Food Rations!* The Skipper of my ship was Harry Golder – the announcer for "The Lone Ranger" radio show whose cry was "High, Ho Silver."

We were ordered to de-commission our ship in Belfast, Ireland on our return to England after D Day and return home to the USA for a 2 week vacation, after which the Navy implied a USA assignment would be in order. Did not happen!

Went back to Syracuse where the priest at Newman House married me and my love of 4 years, Isabel Bishop, an actress in New York theater. Father Ryan was a big promoter of both Isabel and me while we were undergrads.

However Buttoned Up the USN seemed to be, it could not locate the new amphibious ships called LSM's (Landing Ship Medium). We called them Landing Ships Murder when we finally were assigned to load the open well deck with pontoons and head for the attack on Okinawa. By the time we reached Okinawa, it was D Day plus 10 – no pontoons needed, thank you.

New orders recommended our cargo be dumped at a small island, as our LSM 371 was to go to Sugami Han for the surrender of Japan. Our ship was one of 13 Landing

Craft.

On January, 1946 I was released from the Navy at Philadelphia, as LT.(J.G.)

I made the rounds in NY theatre, worked for the Theatre Guild Workshop, toured 2 new shows – tryouts – closed out of town – landed a replacement stage manager's job on Broadway with Ethel Merman and "Annie Get Your Gun" – did 2 small parts and rehearsed the standbys and understudies on Wednesday Matinee Day. Show closed and "Voila!" NBC TV, 1948.

Not Rockefeller Center – "the Hinterlands" – manager of 106th Street Studio. All the local live shows on the 3rd floor – "Camel Caravan News Show," "Josephine McCarthy Cooking Show" and a third strip – name I can't remember.

Live shows on 2nd floor: "One Man's Family," "Armstrong Circle Theater," "T-Men," "Big Story" and "The Aldrich Family." Set up at night – rehearsal next morning and afternoon, and LIVE ON THE AIR! Shows with Anne Bancroft, Grace Kelly, and Paul Newman, etc. etc.

After a year or two I was off to the RCA Building where I was now one of many Studio Supervisors. I met some great guys – Jim Richards, Len Gordon, Rob Rodamister and Cliff Steigelbauer. Then off to 18th Street and the Estimating Dept., moving up to RCA under Bob Mackican to the Show Requirements & Estimating Department.

After moving up to the RCA Building from 18th Street again, I became a Unit Manager. Days with Bob Brunton, Hughie Graham, Bob Wade, Stewart MacGregory, etc., etc..

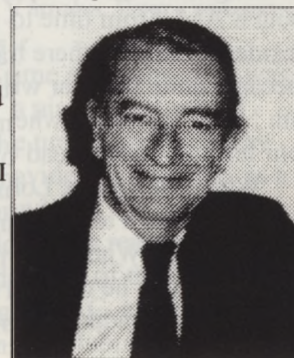
I spent weekends with live commercials and "Mr. Wizard" (nice man).

Had the good fortune to be the Unit Manager on one of the first programs done with "Martin & Lewis." Later on came my introduction to Roger Muir, Bobbie Horn, and Buffalo Bob Smith and of course "Howdy Doody." It was all a great ride.

After John Lanigan left the NBC Sales Dept. he went to Videotape Productions of NY at the old Century Theater at 58th Street and 7th Avenue. I joined him and started to learn about videotape.

I left NBC in 1960 and the years I spent there I would never forget. □

*In retirement Phil lives in
Larchmont, NY.*



KEN'S

CORKER



by
Ken Arber

HOSTESS FOR NBC

When I started working for NBC, in 1934, the gentleman who was the president of NBC was Merlin Aylesworth, a man I never really became acquainted with. However, the next president was a Major Lenox Lohr. I got to know him personally, due to my duties as Technical Assistant to the Chief Air Conditioning engineer, Robert Close. I was to see to it that all technical equipment, such as phone selector systems that could call up the audio output of any studio that was rehearsing, and any radio station in New York City, was working properly. It was also my responsibility to see that the self-contained air conditioning units were in good order. There were two such window units in each of the executive offices located on the sixth floor. The cooling units were located in a large closet in the Board Room.

First it is necessary to describe the physical layout of the executive section. The vice president's office was located on the 49th street side, facing Rockefeller Plaza, and the Prometheus Fountain. Next to it was the Board Room and next to that was the president's office, also facing the fountain.

Connecting all these offices and the Board Room, was a large foyer where Esme O'Brine was the hostess, aided by Mr. Joe Milroy. I would enter these places, first through the vice president's office, then the Board Room, and then through a secret panel that led into the President's office, finishing there. I would perform this duty each morning about 8 AM. From time to time, I would find that the president would be there having come in early. Consequently I became quite familiar with both Mr. Lenox Lohr, and later with Niles Trammell, when he became president after Lenox Lohr left to become head of the Chicago Museum.

When Mr. Lenox Lohr became the president, he decided to take a tour around the building to observe the working plant. When he arrived on the fourth floor of the studio building, he noticed a well groomed young lady was seated at a desk adjacent to the elevator foyer, and proceeded

to ask her questions. He introduced himself as Lenox Lohr. This apparently meant nothing to her. His first question was, what do you do? You old timers, will remember the walls of the fourth floor at that time were made of small squares of cork.

Her response to the question was taking a regular pen that she had in her hand, "Sometimes I do this," and flipped it over her shoulder into the cork wall. Needless to say, Mr. Lenox Lohr was shocked by her flippant attitude, thanked her and left.

After that, all hostesses were removed, and page boys replaced them. Strangely enough, I still remember her name; now I shall forget it.

No Names Please

Many years ago during the reign of an NBC president, he had a liking for having many of his friends and contemporaries, in the broadcast business, come to visit with him. Some were executives at the other networks, or in the local radio stations. This was before the advent of television.

As I have mentioned before, the Board Room was located on the sixth floor of the RCA building, and it consisted of a large long table at which the directors would sit, with a pad and pen, and a glass with a pitcher of water close by.

When he invited his friends, it was to be a luncheon, and the places would be set with plates, and silverware. The president would hold these luncheons every so often, and his secretary would mail out the invitations. One time, as he anxiously awaited his friends, it was evident that no one was coming. He knew a couple of the people he invited always came a few minutes early. When he didn't see them, he called his secretary. She made phone calls to a couple of the regulars, and they said that they had not received any invitations. She assured the president that she had mailed them out.

At this point he asked her to call the mail room. The supervisor of the mail room had just recently taken over the position from a long time supervisor who had retired. After a considerable time finding out what had happened, the supervisor said he gave the letters to a new employee who had stuffed the letters in a pigeon hole, while he went to lunch, and they were still there.

He was instructed that in the future when any mail came from the executive offices, it would be his responsibility to personally take the mail to the Post Office in the RCA building.

A couple of months later, I was doing a radio show from one of the many theaters NBC owned to supplement the regular studios, and who should I find was the theater manager, but the former mail room supervisor. *(This was not a promotion.)*

SPITALNY'S ALL GIRL ORCHESTRA

Many years ago when NBC was just a radio broadcasting company, it had a special orchestra composed entirely of

women, and was conducted by a man by the name of Spitalny.

He spoke with a slight accent, and from time to time he would cause the entire orchestra to break out in laughter. One such time occurred when he noticed an empty chair, where some girl had not come in for the rehearsal.

He suddenly looked up and asked, "Who is sitting in that empty chair?" Everyone just broke out in laughter. He then realized his mistake and said, "I am sorry, I meant, who should be sitting in that chair?"

The all girls orchestra was a success, but like all good things, it came to a close and was never reintroduced.

BILL STERN STORY

While working in the 67th Street studios with the late Johnny Chapin, he wanted to leave early, and asked me if I would TD the rehearsal with Bill Stern. It consisted of my contacting the film studio in 103rd Street, and have the film TD feed me the film that Stern was to narrate the next day.

Of course, I said I would, and when Bill came in, he sat down and we started, with my calling the uptown studio to roll the film. We would stop and go for about 45 minutes, and when we came to a stop with the film, Bill just got up and left the control room.

I could hear him walking down the long hall, and then suddenly he returned to the control room, and said he wanted to say thank you, and good night. This shook me up because I had worked many shows with him, and never had seen him to be so congenial and courteous.

He then spoiled it all by saying, my doctor has told me that when some one does something for me, I should say thank you and goodbye. I then knew he did not feel that way, but since the doctor had told him what to do, *he was doing it.*

MIKE R. GARGIULO, TV DIRECTOR

I had the pleasure of having a long telephone conversation with Mike, who lives in New York City. I have known Mike for many years, and worked on many shows with him. It was like old times speaking of all the past things that we knew.

During the Clinton impeachment hearing, I heard some interesting information on the local Florida TV station. The person who was delivering this information signed off using the name, Gargiulo. It rang a bell with my wife Jaye. I had to find out if this fellow was Mike's son. I found his phone number in the 1989 Director's Guild directory, but my first try was unsuccessful – Mike was in the hospital for minor surgery. I got him on my second try.

The first question, of course, was about the fellow with the same name. I was right, it was his son working for the Hearst Publishing Company. Part of his duties is commenting on-the-air from time to time.

Mike, Sr. started as an assistant producer on shows like The Chock Full of Nuts program, and then he had his own shows. They were 15 minutes between the Weather Show

with Tex Antoine and the Steve Allan Show. They were comedy shows. One featured Morey Amsterdam and another was a dance quiz show called "Step This Way." All our wives provided the audience and we all loved every minute of them.

Mike was well liked by all the people who worked with him, so much so that he offered to throw a spaghetti dinner for everyone in studio 1A. He provided spaghetti and even showed us how to cook it. He learned that from his father's restaurant in Coney Island. He told us how to tell if the spaghetti was properly cooked by a novel use of a refrigerator door, which we still use at home, in jest. He said when you want to know if the strand of spaghetti is cooked, throw it against the door. If it bounces off it's overdone. If it sticks to the door, it's not done, if it slides down the door, it is just right!

Mike is in good health, and sounds like the young man that I first met, when he was starting in Show Biz — and he is still doing shows. I look forward to speaking with him again.

PIANO HEIST AT NBC NY STUDIOS

All the many years that I worked at NBC in New York, I always found that when the studio had music there was a grand or concert grand piano there. All of them were made by Steinway and Sons. When television appeared on the scene, it appeared that they were loaned to NBC, because of the advertising privilege that was available, when the cameras would pan across the keyboard, and the name would be prominently displayed.

This continued for many years. In later years, the Steinway company apparently discontinued lending the pianos to NBC, and of course the name on the pianos was now of the company providing them, such as Baldwin. Their name was small on the panel above the keys, and was replaced by large letters on the side of the piano facing the front of the stage and the TV cameras.

The directors had a limited number of shots; the hands playing the keys and a wide shot of the piano and the artist, and a shot head on to the talent through the front of the piano. Then there was the shot that was the a favorite of Director Dwight Hemion, which consisted of observing the moving hammers of the piano mechanism, especially when we were doing the Steve Allen show.

Now in later years, since I have retired, I see that the name of the piano manufacturer is Yamaha. Every one gets his fifteen minutes of fame, I guess.

I meant to mention that every time a famous artist was scheduled to play on the Steinway, a piano tuner would appear before rehearsal, to check the tuning and Steinway sound. I found out that Steinway provided this service, as a way of assuring their distinctive sound.

I wonder how many of you old timers remember working with Johnny Chapin, the director of the Today Show? He later worked in Washington D.C. as one of the fine directors of the Jim Henson Muppet

Show. His brother Schyler Chapin married one of the Steinway daughters, and later worked with the Toscanini Symphony, when it was produced and traveled around the United States.

The grand pianos, as you will recall, were mounted on a contraption that had a large rubber tired wheel under each of the three legs. The stage hands wheeled the piano into the studio by pushing the piano, and set it up ready for the artist.

The pianos would stand in the studio where the show had used them, or be put out in the hall to wait for someone to move them to a new studio.

I don't know how it happened, but I do remember, twice, a crew of workmen dressed as piano movers came in and took a piano down the freight elevator to the sub-basement loading platform and drove off with the piano. How they got away with the piano I never heard. When NBC instituted the security staff it seemed to put a stop to that operation. I think the phrase is, "The barn door was locked after the horse was stolen!"

THE GENERAL

While I was in the Army during the war I was stationed at Camp Pickett, located in Blackstone, Virginia, before going over seas in the invasion of Morocco, in 1943.

Our outfit, the 1st Broadcast Station Operating unit, consisted of 16 enlisted men and 11 officers.

We were ordered along with the soldiers in the Camp, to report to the parade ground in full uniform. A General was to address all the men.



General George S. Patton, Jr. addressing the troops, 1943.

Picture from "The Patton Papers" by Martin Blumenson, published by Hought Mifflin Company, 1974

I had never worn leggings before and after marching about a half mile, I found they were hooking together every time my right leg passed my left. It became quite a problem. I asked the fellow marching with me, what was the trouble? He looked down and said, "You have them on wrong, the

buckles should be on the outside." Just shows you how green I was.

After standing there waiting to hear the General, who was of course General George Patton — the real George — I was surprised when I heard the things he said. In later years, it made me understand why George C. Scott portrayed him the way he did.

The General, during his lecture on how to conduct ourselves, said, "Remember these people are our enemies, and the thing to do is, kill every man, father son and brother, and screw their mother, daughter, and sister, and wife." When I heard that from General Patton's mouth, I lost all respect for him. I think that was the way a lot of the soldiers felt, and that is why "Blood and Guts Patton," wound up with the soldiers to saying, "His Guts, and our Blood."

NBC BUYS 32% OF PAX

The \$415 Million price tag will allow Paxson to boost original programming and buy nine new stations.

Though he tried, Lowell "Bud" Paxson knew he couldn't do it alone. Since 1997, he's been looking for a hand to help pay for and program his collection of television stations across the country.

Paxon, 64, announced Thursday he'd found that hand, one stuffed with \$415 million. NBC-TV will pay that amount for 32 percent of West Palm Beach-based Paxson Communications Corp., its 72 stations across the country and its fledgling network, PAX TV.

"All along, we've known we wanted a strategic partner," said Paxson, a Palm Beach resident. "We've found it with NBC.

Said NBC Chief Executive Bob Wright: "This transaction is designed to give us a path to our long-sought second distribution network."

Paxon and Wright sealed the deal in New York, seven months after on-and-off talks began and a little more than year after Paxson launched PAX TV, as a family-friendly alternative to sex and violence that dominates much of network TV. Most of PAX's programs, however, are network TV reruns of such gentle fare as "Touched by an Angel" and "Dr. Quinn, Medicine Woman." Paxson, after buying or agreeing to buy 72 TV stations — the largest group of stations controlled by a single owner in the U.S. — just didn't have much money for new programs. In its second season, Pax TV is limited to one hour original prime time programming a night.

NBC might test pilots for series and develop shows with Pax TV, repeats of NBC's mini-series, specials and made-for-TV movies and rebroadcasts of local news and other local programming from NBC affiliates.

From the Palm Beach Post, September 17, 1999.

Former NBC Technical Director Ken Arber and wife Jaye live in Boynton Beach, FL.

NEWS REEL DAYS

By Roy Neal

Roy was the network's first west coast news honcho back in the fifties and later became one of the country's top space reporters in the era when the world was thrilled by a new breed of man — the astronauts. He has retired to North Carolina and is still active in space reporting, ham radio and print journalism. DG

In the early fifties, when Chet Huntley first came to NBC, I was running NBC News at the old Sunset and Vine building in Hollywood. In New York, Frank McCall was my immediate boss and Bill McAndrew was our chief. Chet knew nothing about television, so our marching orders were to teach him all about it.

NBC's syndicated newsreel service, called NPS and run by Jim Aldrich and Dan Grabel, put out stories for the affiliates every day — on film in that era, and it was a good place to acclimate Chet. We assigned a fine film editor, Dorothy Seaton, to work with Chet during the week. They put together a half hour review of the week's news, to air on KNBC on Sunday afternoon.

I produced and helped write the first series, called appropriately "Chet Huntley Reviews the News." As sometime happened in those days, that first show was terrible. Cues were missed, sound was upcut, Chet lost his place in the script at one point. You name it, we had it all

wrong! But somehow it got on and off the air and somehow the critics were kind enough to ignore it and the station management agreed that we'd do better next time. As time went on, so did that show. Huntley learned a lot about how to write for television!

Frank McCall was there, with me, in Hollywood, the morning after the first rotten show. As we were walking across the NBC parking lot, we met General Sarnoff. "Frank," he said, "yesterday, on KNBC, I saw a very good show...it was a recap of the news. They had some fellow...I think Huntley was his name...that made a great appearance. You might want to take a look at that show...it has potential for the network!"

Frank assured the general that he would. Then he said to me: "You see, Roy, no show is ever as bad as you think it is...and probably the good ones are never as good as you think they are. But if you're lucky, the right people see the product — and sometimes they like it. Then, they make decisions. I suspect this new guy Huntley may have a great career at NBC."

Not to say that a Sarnoff stamp of approval made Chet Huntley a star...but it didn't hurt! □

(FYI: Old chums can find Roy on computer e-mail at K6DUE@nr.infi.net. That happens, also, to be his ham radio call sign.)

Dear Readers:

PN seeks writers. Got a memory of the good life at NBC?...write it for PN. Got pix?...send 'em to PN. Name names. Your experience can be shared with old colleagues. If your first language is Pidgin English or Papiamentu just ask us to translate. Send stuff to Dan Grabel, Managing Editor, by script or e:mail. Address is inside back cover.

Orson Remembered

It was no special anniversary, just the 61st year since it happened, but Modern Maturity magazine recently recalled Orson Welles' Mercury Theater radio performance of H.G. Wells' "War of the Worlds." That was the show that had Martians landing in New Jersey and heading for Manhattan. Where were you on that Saturday night in 1938? Did you hear the show? What was your reaction? We heard it and rushed to a Manhattan rooftop near the Hudson River to watch the invasion which not materialize.

If you recall it, write a short piece for PN and we'll combine it with others in a nostalgia article. Send it to Dan Grabel, Managing Editor.

New Horizons

By Peter Flynn

Laura and I relocated to Durham, N.H. March, 1998. It was the usual traumatic time in any couple's life when one way of life closes and another begins. We had always fantasized about living in New Hampshire, since Laura spent most of her life summering in the Lakes Region on Squam Lake. The Lakes Region was not to be the place for us, however. We wanted a small town existence where we could walk when we wanted to, to the market and the post office. Any realtor we consulted, however, had us driving out to a mountainside which had been razed for those boutique, treeless developments. Not for us.

We were driving to the New Hampshire Seacoast one day and stopped in Durham, the home of the University of New Hampshire. We experienced instant synergy and an at-homeness. We "cold-called" a Century 21 office that very afternoon and was shown some house possibilities. Three months later we closed on the sale of our home in Montclair, N.J. and two days later closed on the purchase of our new home in Durham.

Shortly thereafter we saw an ad in the local paper inviting the public on a Discovery Cruise into the Great Bay estuary, aboard the University of New Hampshire's research vessel, the "Gulf Challenger." We went aboard and were greeted by some very pleasant folks wearing shirts bearing the inscription: UNH Marine Docent. We asked what they were all about and were told they were volunteer educators with a focus on the NH Seacoast and its predominant feature, the estuary. In order to qualify one must take an extensive seven-month training period about all aspects of the marine environment in the region, then commit for at least two years sharing what we'd learned with others. That education takes many forms: slide presentations, talks, classroom teaching and actually taking the seacoast with actual samples of the

plants and animals to inland organizations, seniors and libraries.

We had always been fascinated with the sea, thought the docent idea sounded interesting and joined the group.

We "graduated" last April and since then have focused on the estuary rather than the seacoast, volunteering our time at the Sandy Point Discovery Center on Great Bay. Durham is located on the Oyster River, one of the five rivers introducing fresh water into the estuary, so our choice seemed a natural one.

At the Discovery Center we greet the public and explain the many exhibits and activities. During the school year we conduct field trips at the Center for grade school age children, explaining what an estuary is and introduce them to the plants and animals who live there.

And, of course, in the process, teach them how vulnerable the environment is and the importance of individual responsibility for protecting and nurturing it.

The Center is located in one of the approximately twenty-five National Estuarine Research Reserves in the United States. What makes The Great Bay Estuary unique among them all, however, it's the farthest inland with a tidal effect 15 miles from the Atlantic, or more accurately, the Gulf of Maine. Salt water is introduced into Great Bay by the Piscataqua River at Portsmouth making the Piscataqua tidal currents the second fastest in the country.

Our four person docent Great Bay "team" has pulled together a slide presentation and given it to Women's Clubs, the Appalachian Mountain Club at Pinkham Notch and the Portsmouth Library among others.



Peter and Laura Flynn.

We also belong to a Sea Chantey singing group, which ties in nicely when talking about the history and culture of the area, and as a way of promoting the Marine Docent program.

Needless to say, this all keeps us pretty busy. Sometimes a little busier than we'd like. Then, of course, we just back off for a little while and go our own way.

Our docent colleagues are great people from virtually all walks of life. Some retired, some stay-at-home moms, young and old alike. Each new class from September to April usually contains around 15 to 20 candidates to keep replenishing the over 100 active participants. And, most stay active much longer than the required two years. Some have been in the program for its 20 year existence.

The UNH Marine Docents are part of Sea Grant College of the UNH Cooperative Extension. The reach-out programs are called Sea Treks and come in many forms. Sandy beach, rocky shore, seaweeds, mudflats, geological, anthropological presentations as well as the Sea Chantey group and Great Bay Estuary. And these are just a few of what the Docents are capable of sharing.

One recent extraordinarily fascinating development is the Open Ocean Aquaculture project, taking place about 8 miles off the coast of New Hampshire. Two huge cages are anchored just off the bottom. Each cage holds 3000 summer flounder which are fed daily by local fishermen under the auspices of one of the partners in the enterprise, the Portsmouth Fisherman's Cooperative. The other two partners are a local fishery who supplied the flounder and the University of New Hampshire which provided the engineering and extensive paper work the project required. The University of New Hampshire, through its status as a Sea Grant College received a 1.6 million dollar grant to conduct this demonstration over a period of four years. The flounder will be harvested this fall and sold through the Portsmouth Fisherman's Exchange. Next year, it is hoped cod can be grown, and the year after, haddock.

Aquaculture has been around a long time. However, the open ocean has never been a "farming" locale. The salt water fin and shell fish we buy, like salmon and mussels, are raised "in-shore" or along the shoreline of the U.S. The hope

is that this demonstration will prove the commercial viability of such an enterprise. This method of aquaculture could benefit local fishermen whose livelihood has been severely limited by over-fishing and the resultant severe government restrictions on their catch especially in the Gulf of Maine.

It was a lot of fun and very satisfying to help pull together a presentation on the development and progress of this open ocean demonstration.



UNH's GULF CHALLENGER, one of the fastest research vessels in the Gulf of Maine, can carry seven researchers for several exploration days or 43 passengers for day trips.

And, as a former local on-air person in my early broadcast years, I'm enjoying writing and voicing some of the five-minute pieces about the estuary on Great Bay Area Radio, a low power station which can be tuned in as one drives a three mile stretch along the shores and over the bridges of Great Bay.

The reason we wanted to share our experience with PN readers was to alert you to similar opportunities wherever you are in your "new life." It opens up a whole new learning experience as well as the chance to be involved with some great people. At least two of the docents winter in Florida and are active in similar roles along the coasts of that state. And, it certainly proves that old axiom, "the more one learns, the more there is to learn." Just like life at NBC was! □

For more information about where and what estuaries are, there are many websites you can visit. Among them:

UNH's Sea Grant site is:

www.unh.edu/marine-education/index.htm

For National Estuary Program Capsule Summaries:

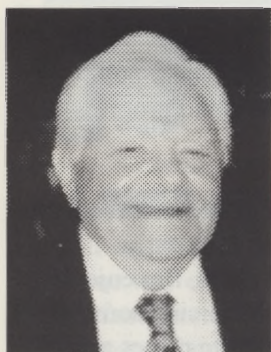
www.epa.gov/owow/estuaries/neplist.html

Peter Flynn was a newswriter for NBC, New York. You can call Peter and Laura at: 603-868-6096 or E-mail them at: pflynn@mediaone.net



A Message from

Pete Peterson



Farewell to the 1900's.

It's a "GOOD NIGHT" as that show ends. Its been a good show with a cast of millions, the ending much better than the start. Now we approach year 2000 with a cast of nearly six billion. Our PN group has had a grand time during all the days of the changes. We are thankful that we're here to witness the beginning

of the next thousand years.

This edition of the newsletter has a lot of items that relate to those past years. It runs the gamut from early days inside NBC, provided by Ken Arber, to the closing of Hurley's. Our erudite group revisits trains of memories. We learn from the first hand experiences of Dan O'Connor, about days with LBJ. Phil McEneny describes those early years in the Navy, and his follow up at NBC. We also learn that the World War II memorial is slowly advancing. Bob Mausler confesses to the trials and tribulations as a young engineer, and how he managed to survive the pitfalls around him. Phil Harper from our Cleveland O&O gives us an insight to his travails in those early days at the station that remains now as WTAM. Clark Jones who directed many award winning TV shows gives a bit of the tension in his story about those early days. He directed the "Lucky Strike Hit Parade." Hal Alexander gives us the best laughs, even when there's the tragedy of being "fired" on the air before a national audience. He's a really nice fellow, and he sums it up when he graciously states, "All's well that ends well."

Dan Grabel turns out one of the most interesting columns in our newsletter. The many things to be learned by following Dan's reports surprise me. Rippy takes us down to Disney's world and we learn that being an early pioneer in the business has its just rewards.

The shocker again is the Silent Microphone column with so many names of the very important and noteworthy friends of Peacock North who have left us. Jim Holton wrote so well. I was hoping for so much more of his eloquent writing style. His sudden death was a deep loss to our readers. I'm sorry to report that along with Jim, we have temporarily lost the special material provided to us so generously by good friend Dick Dudley. His works were always special, and his "Ear Benders" column was a highlight of each edition. We hope he recovers from his stroke and can once again return to us with his learned articles. More personally for me, is the sudden news that

good friend Gary Iorio's wife Dorothy suffered a stroke. We hope she recovers swiftly. We are deeply saddened by these losses. All of these folks were and continue to be in our thoughts and prayers.

On the lighter side, we can chuckle at Mort Hochstein's review of how vouchers and expenses were handled by the "inside crowd." Frank Vierling, who has mastered the art of putting this magazine all together, continues to generously dedicate his time for us. Don Luftig lets us cool off with a trip to Iceland. I guess he's been in every hemisphere and just about everywhere. I enjoy all the info that Don has so kindly given to us as to the most fascinating places to see. Incidentally, not such a far away place was the Caribbean where my wife Peg and I went for the celebration of our 50th anniversary earlier this year. The trip was a present from son Gary and daughter Carol. It was on Celebrity Lines SS Century, a beautiful super cruise ship. I was going to go up to the Radio Shack to check out the equipment to see the differences from the days when I was "Sparks" on my Merchant Marine ships. Well, it turns out the equipment is basically a telephone. The vessel is satellite connected to anywhere in the world. No radio is necessary. My feeling of obsolescence was made complete!

Advanced technology... that's what brought about Radio and Television. Here we are approaching Y2K. We wonder what it will bring. It's not the threat of Y2K we face, but of the possibilities of what lies ahead. The hype generated about the coming event strikes me a bit like those who feared that Columbus might be falling off the edge of the earth. Well, he didn't fall, but he opened a pathway for mankind to enjoy beyond their wildest expectations, those new opportunities that life would hold for them in the following 500 years.

We can relate to our own corner of technological advancements, those in Radio and Television. Our area of electronic discoveries commenced mostly by a spark generated by Marconi, who by his experiment ignited the thoughts and imagination of the scientific community. That successful test gave energy in turn to channel the minds of the scientists to bring us into a New World of wonders beyond mankind's wildest expectations. Many forms of technology were brought together in our new age of communication by marrying light, sound and pictures. It has led us to the brink of the millennium. We did however fall off the edge of the earth, but *victoriously*, when we sent humans to the Moon!

In the last 60 years of this technological advancement, many of our own PN members played an important part by contributing their talents to the elevation of the art. Witnessing, and being a part of ancillary works was a privilege that we all enjoyed. Personally, recalling the early days of Radio, I watched Gordon Windom, one of our engineers, assemble and produce by hand, something as delicate and exacting as a new microphone. It was an

enlightening experience. Also watching and participating in the new age of COLOR as RCA brought to America this great invention — COMPATIBLE COLOR TELEVISION it was an adventure never to be forgotten. Remembering all of the "FIRSTS" that occurred during our group's working years are reminders of what glorious times we had in sharing the excitements of the participation and challenge! The programming content covered every facet of possibilities to satisfy the audience's interests. From entertainment, through to the serious events of life situations; the technological systems and programs were developed to fulfill those needs. We were most fortunate to be partaking in such interesting events and places of the times.

Farewell again to the 1900's. We lived most of our lives during the 1900's. All of us were born in those years, and our memories of them are both bitter and sweet. Sometimes we could have used a little more "touch of honey" along the way.

Now as the year end holidays approach, we here at PN headquarters wish each and every precious member the best! To all, Happy Thanksgiving, Merry Christmas, Happy Hanukkah and A Happy New Millennium to you all.

Until we meet again in the fellowship of our PN group... God bless you all!

Regards, *Pete*

P.S. Our PN Spring get-together is slated for Sunday, May 21, 2000. At La Maganette in NYC.

Please plan to be there

NEW MEMBERS Peacock North

Marilyn Altman — Stamford, CT.
Joan Carrigan — New York, NY
Ted Elbert — Chicago, IL
Thaine G. Engler — Naples, FL
Janet Pearce — New York, NY
Peter Perolini — Maspeth, NY
Richard Sloan — Seaford, NY
Kurt Tonnessen — Stevenson Ranch, CA

Season Greetings
Happy 2000

Peacock North Staff

Peter Peterson, C.E.O.
30 Ann Arbor Place
Closter, NJ 07624
201-768-1009 - Fax 201-768-8727
E Mail: peterp5579@aol.com

Frank R. Vierling, Publisher
494 Prospect Avenue
Oradell, NJ 07649
201-261-3669
E-Mail: frvierling@aol.com

Dan Grabel, Managing Editor
31 Cohawney Road
Scarsdale, NY 10583
914-723-8625
E-Mail: dangrabel@aol.com

Heino Ripp, Editor
12 Elizabeth Place
Lake Hopatcong, NJ 07849
973-663-2929
E-mail: hchripp29@aol.com
Fax 973-663-4113

Gloria Clyne Tony Nelle
Dick Dudley Roy Silver

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

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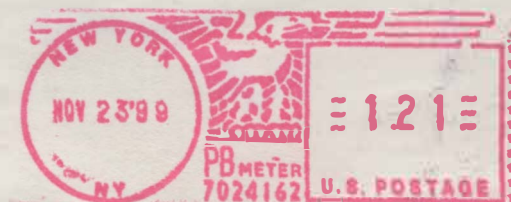


1968 Convention — David Brinkley, Jack Marshall, Douglas Kiker & Chet Huntley

Thank you, Jack Marshall for sharing this pictures.

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