

Peacock North

Summer, 1997



Volume 6 Edition 2

SPEAKERS ROLLYCK PACKED HOUSE AT LA MAGANETTE By Dan Grabel



The site of Peacock North's 9th Annual Luncheon.

Another joyous reunion, marked by humorous anecdotes from a parade of NBC veterans who had come to New York and La Maganette restaurant from around the nation, is a brief but accurate description of the event on Sunday June 8th down 50th Street from 30 Rock.

Sunny skies overhead and sunny rekindlings of old friendships were the essence of the day as members of Peacock North, spouses, and companions gathered for a

tasty lunch and memories.

PN's host and CEO, **Peter Peterson** greeted the guests with a special introduction and welcome to members who were attending the annual affair for the first time. He went on to applauded the volunteers that keep **Peacock North** going: **Dan Grabel** for his column "at 30 rock" and **Roy Silver** who supplies Dan with items for his column, **Heino Ripp** for his "PN People" pages, and **Frank Vierling** for the long hours he sits at his computer fitting all the pieces together into a most readable and enjoyable publication.

Also introduced were the members that traveled a distance to be with their former co-workers. "It is always a pleasure to give a specially welcome to members who have journeyed a great distance to be with their old friends," he noted.

On a sad note Peter informed the crowd that sports producer **Ted Nathanson**, who had planned to attend, died



Two lovely ladies, Francesca Peters and Peg Peterson, welcomed everyone at the door.

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Peter hosted the gala event.

just 2 days prior to the luncheon. Pete also announced that Film Manager **Ed Hoffmeister** became a "Silent Microphone" in the previous week. Many PNers worked with these two fine gentleman, they will be missed. (See *Silent Microphones* on page 38.)

Long distance honors were hard to award, so we'll record them alphabetically: producer **Bob Asman** up from Washington, DC, newsman **Doug Davenport** from Cary, North Carolina, engineer **Ralph Dichter** from Boca Raton, Florida, sports producer **Don Ellis** and spouse from Cape Cod, game show host **Art James**, a first timer, in from Chaska, Minnesota, engineer **John Lough** and daughter Pam from Brewster, Massachusetts, unit manager **Ed** and **Linda Rossi** from Scottsdale, Arizona, TD **Dom Saviola** from West Palm Beach, Florida, production aid **Marjorie Shields** from Boca Raton, Florida, and engineer **Ed Voss** from (honest!) Greenbackville, Virginia. Engineer **Bob Zweck** was a no-show from Las Vegas, Nevada. They were among the nearly 200 who crowded the bustling downstairs room at La Maganette.

Peter noted that the staff announcers table (**Pardo, Brandt, Roby, Fleetwood, Dudley**, et al), was full to overflowing and included **Ed Newman**.

The "Today" show originals were also out in full force, including **Lilly Russo** and **Marie Finnegan**. Writers included **Catherine Faulconer**, **Ed Gough**, **Joe Meehan**, **Roy Silver**, **Mort Hockstein** and this scribe. Newsreel cameraman (oops, they now call them photo-journalists) **Sy Avent** promised to get the lens-men out in force next time round.



Susan Drury & Ed Gough.

As usual Peter lined up a slate of speakers who enhanced the occasion.

Former unit manager **Dick Swicker** of Westfield, NJ, the first guest speaker of the day, revealed he is busier than

ever in retirement. He has 2 businesses, including a wood turning shop to create artful trimmings for restoration of fine old residences.

"Keeping busy outside the home is my key to a happy retirement," said Dick.

Ed Rossi, looking perennially young, told about his



Heino & Dick Swicker.



Art White, Linda & Ed Rossi.

several careers following his departure from NBC: working on the west coast for **Lois Marino** and MSG, running beauty pageants along with wife Linda all over the globe (they run into many retired NBCers who cover these events), magazine publishing, and finally Ed returned to college to get a degree in geriatrics. Ed started at NBC as a messenger when he was 17.

Former sports VP and producer **Dick Auerbach** came to Peacockland in 1949, worked the Robert Montgomery Lucky Strike Theater show as a stage manager and then went on to work numerous space shots and Olympics. He recalled the rapid-fire dialogue the late director **Sam Kirschman** spewed out in the control room, on the set, and everywhere else. Dick is currently active producing international versions of sports events in the USA.

Peg McKinley of NBC's Human Resources Department, standing in for vice president **Ed Scanlon**, said that from "the top on



Dick Auerbach.

down," NBC's objective is to achieve a state of "six sigma." "Six Sigma" is a goal instituted by GE's chairman, John Welch, Jr.. Peg described this 21st century jargon as "supreme quality," perfection, in all of GE's many endeavors.

She said NBC is very happy with its performance:



Peg McKinley.

"Demographics are perfect. We've won the last 5 sweeps. We've added 6 new tv stations to our O&O lineup and now cover the maximum 25 percent of the nation with NBC signals. Eight hundred employees have been added to the roster.

Internationally, NBC is operating 2 channels in

Europe and 2 in Asia. We've got the Olympics for the years 2000, 2002, 2004, 2006 and 2008. NBC now owns, instead of renting, 1,600,000 square feet of Rockefeller Center office space. And the commissary is catering meals to shows using production space in the building."

The usually reserved newswriter/producer **Beryl Pfizer**, still on the job after 35 years, faced the mike and performed like a seasoned pro warming up a studio audience. Once a "Today" show girl with **Dave Garroway**, she has an Emmy on her bookshelf. She recalled her puzzlement working with Garroway who was "into" mystic stuff way back in the sixties. One day, Beryl said, he seriously turning to her and said between the time he left home and the time he got to the "Today" set, someone, some force, some unknown power had switched his undershorts from front to back!



Usually reserved Beryl.

Beryl disclosed that she was given a new desk recently and opened a drawer to discover a photo album of NBC staff announcers taken, perhaps, in the 1960s. Pardo, Roby, Brandt, Hamilton — they all looked like movie stars. Even better, she said, there was a notebook critiquing their performances.

Director **Dave Wilson** (Saturday Night Live) recalled the days of the Bell Telephone hour in the 1950s, a time when one sponsor would pick up the tab for an entire show. He told of a production meeting for a show involving

composer Hoagy Carmichael and ballet star Edward Villela. The costume designer described plans for Villela's wardrobe and everything was



Dave Wilson.

a shade of brown. Finally, Executive Producer **Barry Woods**, who apparently was exasperated by all this asked, what about something for his head. "How about a marshmallow?" quipped TD Walter Miller.

Wilson wrapped up his talk by quoting an anonymous sources:

"Theater is *art*!

Film is *a craft*!

Television is *furniture*."

Finally, speaker **Art James**, best recalled for his long years as host on the quiz show "Concentration," says he

operates a production service providing game shows for commercial sales meetings. Two, three times a month James and his engineer — producer are on the road around the nation and



Art James — "How cold is it?"

around the world with these performances in which, again, he is a game show host. Now living in Minnesota, James says it gets so cold in winter up there in Chaska, that you can clean up after your dog with a nine iron!

Peacock North will reach its 10th birthday in August and Peter disclosed that the roster includes nearly 700 retirees and/or longtime employees of NBC. Pete said the anniversary milestone will be marked by a lunch at the Picco Lissimo restaurant in Fort Lee, NJ, a frequent lunch stop for PNers between annual gatherings. □

PN People Extra

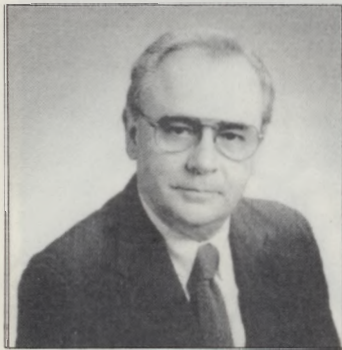
Two special items and news
from our

La Maganette Reunion

By Heino Ripp

Hal Gurnee (Sharon, Ct.) reports that he's really retired and not working but is enjoying his five grand-kids. If you missed the TV program review of Jack Paar that played recently, you missed seeing Hal as a "star raconteur" describing many humorous incidents that went on during his long tenure as director. After Paar, Hal went on directing Letterman until his real retirement. As we old timers are getting to know, tempus accelerates much faster after 50. Screams by at 70.

Marilyn Jacobs Furey (NYC) missed the La Mag Bash, being in L.A. for a Director's Guild meeting. She announced, "On April 4th at the Sheraton Hotel, I was pleased and proud to present to Joe Dicso the FRANKLIN SCHAFFNER LIFE TIME ACHIEVEMENT AWARD from the Directors Guild of America, for his long and outstanding performance as a stage manager and for selfless and distinguished service to the Directors Guild. (Incidentally I received the same award in 1992.) This award was only established in 1991 as a category of the



Joe Dicso.

guild, and was the only category *not* to have been honored in this way." Marilyn can't think of anyone who fills the role of "professional stage manager" more than Joe (bet Bob Van Ry comes very, very close, H) Joe has worked on so many shows and events that we'd run out of space here. But here's a

few. He started on **Steve Allen Tonight Show**, as did Marilyn. Award shows from **Miss America**, **Miss Universe**, **Junior Miss**, quiz shows, talk shows, news shows, conventions, elections, inaugurations, musicals, what else is there? But of course **Saturday Night Live** for the past 20 something years, and incidentally appearing in many sketches; also Joe's been a mentor to many young stage managers. Currently, still at NBC working on **Dateline**.

On September 19th **William Shortridge** (Mine Hill, NJ) received the New Jersey **Distinguished Service Medal**. During World War II, Bill was awarded the Air Medal, The Distinguished Flying Cross and the Special Breast order of YUN HUI from The Chinese Government.



Bill Shortridge receiving the New Jersey Distinguished Service Medal from Major General Paul Grazar, the Adjutant General of New Jersey.

Photo from THE RECORD

Shortridge was a radio operator in the 12th Combat Cargo Unit. They flew in unarmed C47's and C46's.

The following is from the La Mag Reunion

Don Gogarty, who's honchoing the printing of our Newsletter is in his 52nd year in Reprographics Dept. - His wife **Mildred** is still with a shipping company. (Move over a bit **Don Pardo** and **Gloria Clyde** - Gloria is in her 54th year).



Noel Englander & Don Gogarty.

Bob Bader (Hillside, NJ) recalls: "I used to paint the sets/scenery for the Perry Como Show at the Zeigfield Theater. Friday nights at midnight we'd paint the floor design, usually finishing about 5am-ish. We would lie down for some sleep in the upstairs lounge. We had to be ready again by 8am. Ted Weidhaus worked with us and happened to be deaf. (He designed the curtain for Radio City Music Hall.) He had trouble getting some sleep. Months later, I found out, that he had asked another artist to please talk to

me until he (Ted) fell asleep because my snoring kept him awake. I never realized I could keep the deaf awake." My wife, Jean, says it's true. She should know, she slept with me for over 45 years.

And he adds: "I've worked 45 years in Scenic Arts. when I was a young apprentice I had to do all the dirty work, cleaning up, etc.. We did Lucky Strike Hit Parade, and Robert Montgomery for NBC, Jack Carter for CBS, various commercials, and occasional Broadway shows. Paul Barnes designed the Hit Parade. His colors were shades of gray. I don't like dull grays and decided to add ultra marine blue. Barnes loved it. My first chance came to paint a rock wall for Montgomery. Was I nervous! I was in 7th heaven. That Saturday night, at a party, I broke all etiquette rules, and asked the host to turn on the TV. I had to see my painting. In my big scene Dorothy Collins danced in, in a wide hoop dress, and stood right in front of my wall painting, blocking it from view! We could see nothing!

In spite of the many letdowns, I loved the business, had a great life, met wonderful people, was lucky and blessed.

I must say that this years "crop" of speakers were delightful and informative. Beryl Pfizer showed us that news writers can be as funny as Jay Leno and also taught us a new word. Dave Wilson taught us The Bell Telephone Hour was not all music but educational as well. We learned a new meaning for "marshmallow" (via Walter Miller). Ed Rossi was informational for job hunters. He proved that the only way one works in Arizona is if you know Lois Marino. Art James taught us one can leave Minnesota in the spring as well as winter, and that there is life after NBC - and Peg McKinley taught us that NBC is surviving well in spite of us retiring. I thoroughly enjoyed chatting with you all while lunch was being served, it was easy getting around since the sergeant at arm had cleared the aisles. (H)



Beryl & Gloria Clyne.

(Boca Raton, FL.) hopscotching around the world again. This time her first trip to Russia in July. Very anxious to sample Russian Vodka and blinis.

James Greller is working with the DOT of New Jersey - building light rail trolley line in New Jersey.
Marjorie Shields

Martin Hoade gave Pete a big kiss at the bash when Pete asked him to say a few words. Marty said I'm OK in the control room, but no good at the podium.

Ed Voss came up from Greenbackville, Va. just to see you-all. Ed's looking healthy and had been in the sun. Isn't flying any more, but still using his old boat.

Audrey Marshall (a block away from La Maganette) hosted a mini reunion on June 1st for her high school class of 1946, and it's a small world, cause who also appeared but **Herb Polak** who is married to **Mary (Hocelle)** from Audrey's class. Last October she had a 50th reunion of her class - and it fell upon Herb and Mary's 40th wedding Anniversary. Audrey noted: It's good to see everyone again. *(Echoed unanimously by the rest of the 150 plus attendees.)*

Ann Kramer, (Albuquerque, NM) didn't come to La Mag this year. Missed you.

Noel Engler (Short Hills, NJ) is still at NBC and loves it! Retiring at the end of this year - after 38 years. Then moving to Florida later on.

Bill McConnell (NYC) mentions he's glad to see Peter Tintle, Noel Engler, Jack & Audrey Marshall, Jim Greller and the rest, too numerous to mention.

Aavo Koiv (Arlington Mass. ex unit mgr.) drove down to La Mag, enjoyed the event, then drove another 250 plus miles back. That's dedication! Aavo is returning to his homeland, Estonia for some business matters, sprucing up on his native language, even doing some tape editing - costs less than here. *(He stopped by a while back and we watched my brother Hugo's video of his trip to the Estonian Island of Saaremaa, where my folks were born. Unbelievably, with locals helping, he and his lady, Astra, found a direct great grandfather's grave engraved "Wilhelm Ripp - 1551." Later Hugo video taped a long conversation of current relatives that remembered our parents. It's my turn to visit there. H)*

Bob Van Ry (North Arlington, NJ and St. Augustine, FL) attended the Florida reunion - was nice to see all the



Bob Van Ry chats with Gene Waldstein.

guys and gals again. Bob is going East in July, South East, to Africa. (Kenya Tanzania and Zimbabwe. Hopes to survive! Is looking forward to it none the less.

Elmer and Helen Gorry (L.I., NY) will be expecting a 17th grandchild in November! But, he says, September is his favorite month. No birthdays for grandchildren! Elmer also wanted to add that when the Newsletter arrives, he



Elmer & Helen Gorry.

can't put it down. The others at his table expressed those same feelings. (Elmer lost his good friend [and mine] Frank Slocum. They had worked with Joe Cates on Ford's Theater,

many "Country" Shows, Orange Bowl Parades for 10 years and wrote for Joe Garagiola all his writing career.)

Norman Davidson, (Jamaica, NY) [Eons of scenic design at NBC] Some of Norm's sketches have become part of the permanent exhibit at the Museum of the Moving Image. He keeps busy with his brush in hand as a scenic artist at ABC on "One Life To Live"!

Catherine Falconar (NYC, News area) still free lancing, but hopes to do a documentary soon or at least a docudrama.

Peter Peterson tells us he had a very enjoyable visit from **Perry Massey** and **Pam** from Calabas, CA. Thought it was nice of them to drop by.

We were all honored with the presence of **Ed Newman** (NYC) who sat in with a tableful of announcers. At the head of the table was **Dick Dudley**, who trekked in from Pennsylvania despite recent hip surgery.

Dave Wilson (Parsippany, NJ) made a welcome appearance, obviously enjoying the comradery of the crowd. He added some fun to the meeting with several boffo humorous stories from the Bell Telephone Hour, (which he had AD'd for **Clark Jones**), on Dave's way up to being a TV Director Mogul on Sat Nite Live. But no wonder he did well, cause all his shows used to be Live. (I hear Davey is going to give a concert in Houston playing the very same piano that Chet Huntley had shoved into the pool in an after-Gemini party. Brinkley said he'd conduct the orchestra. Dave luckily escaped



Ear Bender, Dick Dudley.

being shoved in with the piano trying to finish the last few bars. *Ba RUMP bump.*)

Harry G? (riggs? - can't make out the writing) is living in New York. Has 6 delightful grandchildren and is thinking of writing a book!

Doug Davenport (Cary, NC) slowly recovering from double knee replacement surgery. (Seems that is the operation de jour) - is active in North Carolina Preservation to save historic places for posterity. Is now on E-Mail at ddavenp837@aol.com.

Carol Aerenson writes: I'm still at NBC in the News Archives Dept. My first PN luncheon was very special - it was so wonderful to see so many familiar faces again. (Carol, we hope this was the first of many. Welcome!)

Vic Roby (Scarsdale, NY) notes "The Peacock North Luncheon is **THE** highlight of the year. May the Peacock live forever! (Notice Vic, I didn't mess this one up! H.)

Kay Aspland Diggins thoroughly enjoyed reminiscing with so many old acquaintances from NBC and those "Golden Days" as a guest of **Lilly Russo**. As a studio 3 guide in 1944 and later working on the Howdy Doody Show, I think of those days as some of my happiest (Amen! - Join up Kay and have an encore next year.)

Rose de Denzis (Brooklyn, NY) echoes Kay's sentiment. Great getting together! Brings back nice memories. Enjoy Peacock North Newsletter. Looking forward to seeing everyone again. (I'm making a macro on the computer cause everyone says the same things. [Better than grumping! Thanks from us all at PN!])

Don and Jean Ellis: Everyone glanced over as this

couple arrived at La Mag as Don with his bright Green jacket and white hair and his lovely lady made their grand entrance. He notes: former Guide & Guidette from 1952 - still showing people around. (Don, just keep talking to people about PN, for eventually they all show up - hopefully)



Don & Lois Ellis.

Anne and Frank Weill just returned from a fabulous trip to England. Spent a week in London and then toured Cornwall and Devin. At home, still living in Westchester. Keeping busy with work and some play.

Agnes Sullivan at NBC 1942-87. Still enjoys living in Manhattan where there is something new to see and do every day and you don't need a car just to buy groceries.



Dave Wilson smoozes with Frank Weill.

Roy Silver reports his son Jonathan left his job as AP Bureau Chief in Caracas, Venezuela to work as feature writer for the Pittsburgh Post Gazette. Since Silver's last PN visit, he has acquired a grandson, named Michael Allen, 6 1/2 months old. Gramps also scans all the area journals and periodicals for **Dan Grabel** to keep us all posted on matters that concern us all. Thanks, Roy.

Dick Auerback (White Plains, N.Y.) writes: "Still ticking after all this time" (Need some oil though.) Dick produced the Sapporo Winter Olympics in Japan and Ted Nathanson was the director. At the podium, Dick sadly mentioned the untimely passing of Ted Nathanson. Our best to Ted's family at this sad occasion. Ted was a good friend.

At the **Dan Grabel** residence, a delivery came by truck. No he's not a papa or grandpa, for the delivery was of an Endless Swimming Pool, 14 X



Clyne, Grabel, Roby

7 feet. You paddle away and stay in the same spot. My wife, the swimmer, says Dan, is in the drink several times a day. Travel plans include a cruise to Alaska, a wedding, not his own sez he, in Toronto and a Christmas Holiday in Barbados. Dan's still writing his winter ski

column each week and looking forward to downhill skiing in a number of venues (an olympic term) next winter including Sun Valley, Idaho! (Once Dan learns a new word, [venues] he, like Vic Roby tries to use it as many times as possible. Saves dictionary time.)

Ed Gough (NYC) is writing a romance novel. Working currently as a sightseeing tour guide for Gray Lines, in

NYC.

Cy Avnet figures that retired means "always on vacation." So he's going to Florida, Mass., Canada, Puerto Rico, Bahamas and Hawaii next. (Probably figures it's better than owning an RV, or is he on the lam? Anyway you'll love Barbados and Hawaii.)

Joe Mehan (Stamford, Conn) is headed for Italy, in Bari area this summer, to explore the family roots of his wife Peg. Joe still teaches at Columbia's School of International Affairs. Wife Peg retired from the Norwalk school system to be free to travel and do what she wants, like Creative Projects, video work, and Peer Meditation workshops for several school systems.

Lilly Russo wants to tell everyone that these lunches are like my own family get-togethers. I love everybody I ever worked with and seeing them again gives me great Joy – and Pete does a superb job getting it all together. We hope Lilly's daughter enjoyed herself seeing the folk who mom had worked with all those years.



When Wilson speaks, everyone listens.

Phil McEneny (Larchmont, NY) made an appearance at La Mag looking healthy and hearty and tall. Come by more often Phil.

Some of us retire to be on vacation all the time, but two engineers decides to do work instead. **Fred Wagner** and **Bob Higgins** have decided to become computer consultants at the Jersey Shore. Bob Higgins told me that they won't be going to Florida in winters, but will remain in cooold New Jersey from now on.

Irving and Mollie Sobel (Smallwood, NY) returned from Florida and were happy to be here. Sorry they missed **Walter Miller**, an old friend, but Walt did the Tony Awards at the Radio



Francesca Peters, Where's George?

City Music Hall the week before and was off to more triumphs.

George Cox (Bloomingsburg, NY) quit his job at Newburg auto auction. Seemed to be having a great time at La Mag. What's in store next George? Probably real retirement.



Bill deLannoy.

John Lough (Mass) drove in to the big city and managed his way through the parades that tied up the Big Apple. Sorry **Jane** couldn't make it and hope that the ear problem clears up (daughter Pam took her place). John spends time on Ham Radio and on the NBC net, but

propagation is still in the down part of the eleven year cycle, so communications are sporadic. However, "one morning last week, I heard stations from Japan coming in very clearly and Europe has been quite strong lately." Guess we're starting on the up cycle. Great! Meanwhile John decided to replace all the window sashes while he's waiting.

Jim and Florence Sunder have made retirement what it should be – something you've always wanted to do! They've had a busy year travelling – Canadian Rockies, Safari in Kenya, cruise to the Sechelle Islands and a short visit to Egypt and last month a wonderful trip for whale watching in the Sea of Cortez and up Copper Canyon in Mexico. "Now we're all out of money." Well, guess you could watch Trump build the New Trump Tower #2 for the summer, Naah – or since Agnes Sullivan said earlier, there is always something to see or do in Manhattan, call her 861-8094. But I'm sure you've already figured it out.

David and Cynthia Handler looked tan and healthy as they walked into La Mag, but by now, they're off to Montana for two weeks to visit daughter, Allison. (*Were it not for the cold, I'd move to have some space.*) Then back home to Water Mill,

Long island for the summer. They spent February in Miami Beach and plan a repeat in 1998. Dave is convinced that "Retirement is still the best job he's ever had."



Garry Iorio.



Dave Handler with Gloria Reina.

Mario Coni, Jr. wrote a page of notes for me at La Mag. What I managed to get from it was that it was his 2nd luncheon and that he's writing short stories for his company, "Silent But Great Productions." I gather he's currently writing a novel, *Nichtorea: Bounty Hunter*. (*Would be easier for me if all those scratchy doodles didn't cover up your message!*)

Irving Messing is still volunteering as the "handy menchen" for family services of Fairlawn, NJ which means Irv helps the elderly or infirm to do and fix things that they find it difficult to do, even if it's to put a bulb in a ceiling fixture. You're a good man, Irv. The rest of the time he tries to be on the golf course. Anyway, Irv has acquired about 100 – 78RPM phono-graph records – Goodman, Miller, Harry James, Barnet etc. Anyone interested or know someone who might be, call Irv at 201-797-4404.

Susan Drury (NYC) has been at the Author's League Fund and the Dramatist's Guild giving loans to professional writers facing hardships. Susan says she always loved the theater and has the good fortune of having Sheldon Ha'reck (sorry Sue, can't make out the spelling) and Betty Camden on the Board of Directors.

Someone: wrote **Diane and Bob Juncosa** stopped off for lunch at their house. They were on the way to Turkey. (*The writer didn't leave their name. Was the lunch that bad?*)

Rho Grady prints:
ENJOYING MY FIRST
PEACOCK LUNCHEON. ON
RELEASE FOR A FEW HOURS
FROM THE TWO DOGS I
WORK FOR. (*Sorry we don't
have luncheons more often
Rhoda.*)



*Here's George,
Peters that is.*

Claire Rosenstein: "Great to be here – and expect to attend next year, and the next and the next - - - Am working now for the NYC Municipal Archives; travelling when possible."

Francesca and George Peters (Emerson, NJ) celebrated their 50th, FIVE-OHth wedding anniversary last Feb. 2nd – **Ground Hog Day!** There are times when we should have stayed in our burros. (*I didn't say that. H*)

Milt Wyatt decided not to go see any type of friend in Europe this year, but stay in USA (New Hampshire) with his best family.

Robert and Bernice Drier discovered PN's luncheon! Bob left the company many years ago. He worked in Radio Recording, TV Field, and Master Control before leaving to



Louise Malcom talks with Harry Fleetwood, Bob Drier (with hat in hand chats with two ladies in blue, (to bad we don't have color) Gloria, Dan, and Vic still yaking from a little different angle, and others BG.

work with his father.

Bless **Peter and Jackie, Louise Malcolm, Margaret Hanretty, Mary and Herb Polak, and Mildred and Michael Gogarty** for saving my seat at their table. Was nice to see them all.

John Scuoppo brought **Mario and Christopher**, two of his grandsons to show them what to expect when they retire! His travels last year brought him to Switzerland and Italy,



Ben & Esther Weinstein and Kathy Vukovich.



Ginny Seipt with Don and Lois Ellis and an unknown. That's Marg McGlynn in the background.

where he bumped into Ben Gazzara in Spoleto, with whom John had worked with promoting "Run For Your Life." I've run out of space. but I'd like to thank all who used the "yellow sheets" with info for this column. Especially these folk: **Ralph Dichter, Lee and Irene Pliskin, Nancy and Tony Nelle, Bob Asman,**



Stas Pyka, senic designer, Jim and Gloria Reina, She was a "Color Girl" for matching color cameras.

Ester and Ben Weinstein, Dorothea deLannoy, Dottie and Gary Iorio, Dom Salviola, George Moyantcheff, (now moved to CT), Mary and Herb Polak, Lucy and Carmine Rocco, Ginny Seipt, Jerry Savich, Marge McGlynn, and Bob Newman. Heino



NORTH DOUGHERTY REUNION

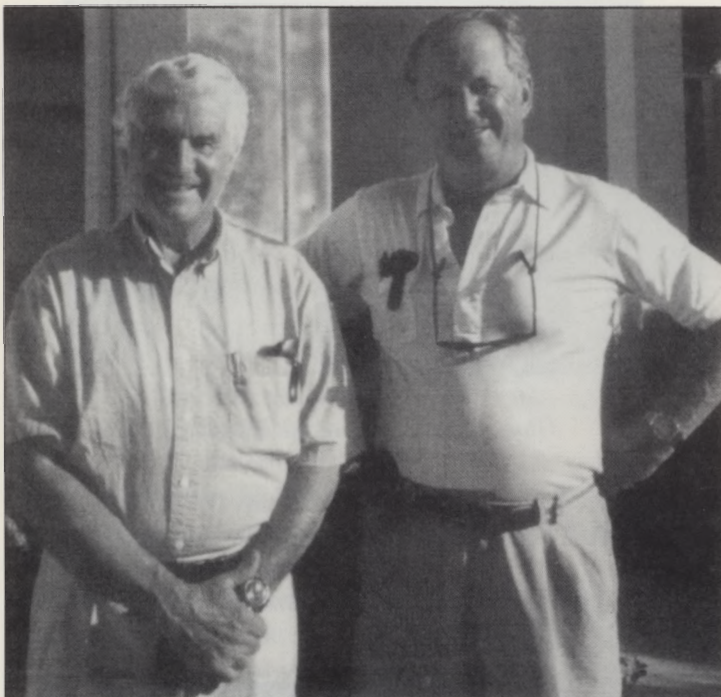
Just a Memory — See you next year.



By Heino Ripp



Hi folks! I'm putting town and state after names to better identify who we're writing about (If I have them). **Don Blair** writes from Venice, Fla. "Guess who came to lunch last week?" My old friend - **Peter Fatovich**, (Shelbourne, Vt.) (*Hey Pete, Aqua Fresca, Vino Puro etc. -an inside joke, only Peter knows. And I am censoring the rest*) seen here in a photo that Don had sent us.



We quote Don: "Peter and his wife **Mary Lou** have been vacationing down in Naples, a hundred miles south of here, since January. We first worked together on the Gemini 9 recovery carrier in 1966 but had only seen each other in the halls of 30 Rock occasionally ever since. Pete remembered a Peacock North gathering back around 1991 - or 92 when I talked about our coming move to Fla. (Oct. '92) and the sonofagun remembered that and was kind enough to look us up and call. What a guy, huh? We had a great visit."

Pete has been flying back to NYC a few times a month to do the Letterman Show. Probably he'll

revert to a heavier schedule once they're back up north at the end of March. Pete has been with Letterman since the start - 13 years. And of course, he was with Saturday Night Live for it's first five years, plus a long list of other memorable NBCTV programs. He's not a stranger to Florida either, having directed many Orange Bowl Parades on New Year's Eve from Miami. Don says, "You never know who will be at the other end of that phone."

Calvin Siemer (Shrewsbury, NJ) enclosed his dues and this note: "Am still an attorney at Skadden, Arps, Slate, Meagher & Flom, and still enjoying it. (*No, Flom is not a typo*) Just to update us, he has been appointed to the New York State Labor Relations Committee of the New York State Bar Association. He's also an adjunct professor at Fordham Law School, where he teaches Legal Writing and Research... As you can see, he's keeping busy and out of trouble. Sends his best to his many friends at Peacock North.

Bambi Tascarella (NYC), an Icon by now in the News area, worked on her **Eighth** Inauguration this year. Sends "Cheers" to all, from her, and Bill C., George B. and Jimmy C. but not Nixon, but of course Mrs. Bush. (*Has lots of friends in high places you know*)



A note from the desk of Vic Roby

Dear Pete,

You will **note** that this **note** is printed in **RED**. That's because I'm blushing **due** to my tardiness in paying my **dues** by the **due** date. I am especially embarrassed because the **dues** notice appeared in one of the most interesting of all publications - EVER !! I refer to Volume V Edition 2 of the "Peacock North."

I'm just glad that your initials are not I.R.S. and that you won't charge me a penalty - or will you??! Sorry to be tardy - *Best wishes...Vic*

(Guess glomming onto a word, [NOTE, DUE] must mean that Vic didn't have to think of five additional words. Vic's synapses and mine apparently have reached the same downhill state. Excuse this note.)

Dick Swicker (Westfield, NJ) is back, from a month in East Africa with his wife **Annesley**. Dick was there (for ABC-TV) 30 years ago. Finally got to show his lady the animals and sights. - Many changes - mostly not good. Sends best wishes to all.

John Trautwein (Armonk, N.Y.) closed on his house. Having no home, they thought a bit and moved

into a condo until June, when they plan to go to Virginia and North Carolina to see if they want to settle there. Since their belongings will be in storage, they have decided to spend two months in England and Ireland. Isn't retirement great!

Thanks to everyone for the nice expressions and applause re: the Newsletter. The "staff" just saluted our readers with our 21 gun salute!

Jay Ballard used up another NBC note pad page with this note: "My first introduction to NBC was a tour by the then-head of Field OPS, Ed Proctor, in 1973. He called TOPS for a "Tour Guide." And who appeared but H. Ripp. Little did I realize I would be a colleague of his in a few years. Jay continued with some kind words about his "tour guide" who was then in his 30th year at 30 Rock.

Speaking about **Ed Proctor**, his wife **Dee** sends her best wishes to you all. She enjoys PN Newsletter and seeing names and photos of members Ed knew and worked with. She's looking forward to seeing names and remembrances of the early Space shots in Florida; The TODAY Show trip to Portugal; the Eclipse, televised from Oaxaca, Mexico and the trip to Montevideo. Anyone who was with Ed on those trips, write us and tweak Dee's fond memories – maybe a photo wouldn't be so terrible.

Oh, photos! **Cissie Lindemann** wanted to send us a photo of Carl as a cameraman and one of her as a script girl with **Hank Bomberger**, so she put them in an obvious place, easily found. But alas, she can't find them. Don't fret Cissie, I'm sure everyone in PN has experienced that same syndrome many times. If you find them, we'd be happy to use them.

Now, Hank Bomberger is a name from the late 40's era, from RCA, did camera in 3H. He had the appearance of a country farmer (drove in every day from Flemington, NJ area) and a heart of gold and a great sense of humor and a gentleman.... **Jack Bennet** tells a story that Hank closely guarded his TD script on the Perry Como Show. There usually was a meeting in the control room just prior to air time. Hank always kept his marked-air-script on the console, no script book or clip to hold the pages together. When the meeting was almost over, with five minutes to air, LIVE, of course, one nameless gent lifted the script and "accidentally" let it fall out of his hand, scattering papers all over the control room floor. Poor Hank almost had heart failure, frantically scrambling to gather the loose papers as the

clock kept rotating toward 8:00pm. Seeing this panic, the jokster crewmember came up with his "real" script and tried to convince the panicking TD that the scattered papers were **not his real script**. (This person had swapped scripts during their final break.) Bet director **Grey Lockwood** skipped a few heartbeats during this episode as well. Luckily Hank had regained his composure, as everyone scampered to their ON AIR positions, hoping it really was his real script, as he called to TD **John Canavari** in 5F to roll the opening film. *Hank Bomberger* - a nice man.



FROM MY TV SCRAPBOOK

The "Houston" crane camera, surrounds myself, (the young kid TD;) Max Liebman, Producer; Marcia Kuyper (Schneider) AD; and Director Bill Hobin, on the dolly ramp at the International Theater at Columbus Circle where we telecast The Show of Shows. Bill and Marcia fresh out Chicago, where they had broadcast the innovative Garroway Show.

A note from **Frank Merklein** (Key West, FL) via E-Mail. His E mail address is **famsat@conch.net** (and Pete Peterson's is **peterp5579@aol.com**). Last PN issue included some E mail addresses. There seems to be a lot of growing interest in obtaining internet addresses. So keep sending them in and we'll publish them. *(I don't have one, for we'd have then, a third phone line, and I know I'd be sitting up all hours. As is I usually manage 6 hours sleep. But who knows?— A while back, a friend showed a group of us a sample of the Internet. Was Saturday eve, and everyone wanted to see what SWEDEN had to offer. Turned out we saw Stockolm's Sunday paper, way before it was out on the streets there.*

Merk mentioned that they had given **Walt Vetter** a plaque commemorating Walt's 10th year as President of the Florida Retirees group. The plaque was a hand drawn piece made by one of the artists at Frank's company. Frank was in New York, staying a short walk from La Maganette. Only problem was - he had to return to Fla. on June 5th.

I'm sure you all remember the gentleman



pictured here, **Art James**. Art began his career in the 50's as announcer and filler-in for **Hugh Downes** on "Concentration." Then went on to host "Say When," "Who, What, Where," etc., totalling 12 national game shows in a 28-year span. In 1986, when his show "Catch Phrase" bit the dust, and the game show industry declined, Art decided to keep doing game type shows, but for corporate clients as a way to entertain, inform and motivate folks attending conventions and conferences. He does some 35 to 50 shows a year.

He's appeared as an actor in summer theater productions, staged theater shows, written for TV Guide, and lectured at UCLA. Mr. James reads, writes and speaks Russian and still finds time to read and listen to classical music.

Art married a Northwest Airline flight attendant, is now in his mid-sixties, settled into a huge home on 11 acres of rolling woodland, 6 miles north of Chaska. Chaska where? In Minnesota.

(Ochen rad vas poznakomeetcy escho raz.-Computer doesn't know from Russian letters, sorry - H.)

Ed and Linda Rossi (Scottsdale, AZ): "Linda spent three weeks in Miami with the Miss Universe Pageant, and you all must have noticed that Donald Trump is a co-owner of the pageant, but is losing

Marla. (**Al Camoin** still is involved in that pageant also still doing the center camera.) Ed and Linda Rossi have added another facet to their retirement. They are Travel and Food editors of **GLANCE** magazine. Ed sent us an issue where he reviewed a popular restaurant in the Valley Of The Sun. Also a two page itinerary of a tour they're conducting in October. Want to join their tour ? Call Ed at 602-946-5530.

They start in Varenna on the east coast of Lake Como on Oct 11th after their flight from Phoenix and end with a farewell at a restaurant encompassing the charm of Milan on Oct 18 and fly home on the 19th. He took two pages in **GLANCE**, with a small font to outline the trip. Sorry there isn't room in PN for it. Sounds like a great trip and October weather in Italy is beautiful and the summer crowds are thinning out. (Years ago we taped a Como Show in Rome in November. Was the nearest thing we ever came to making a MOVIE. Although the Herb Alpert and The Tiajuana Brass was a close second. Two highlights in my life.)

Ed spoke with **Bob Garthwaite** (Fountain Hills, AZ) who informed him that **Walt Garrity** spends the winter in AZ in Fountain Hills, ten miles from Ed's home. They hope to have a mini lunch including **Bill Aulepp**. Sounds like an NBC Southwest is taking form. Looks like Ed has added even another facet, which is being our Southwest correspondent.

George Wasielek (Valley Stream, LI, NY) plays golf, golf, golf every chance he gets since he got his Big Bertha clubs. If you're looking for George this summer, he's not playing at Sag Harbor any more, 'cause the State Parks have taken it over and he will test out those Big Berthas at Montauk Downs.

Would you believe George was 67 in February? He says at one time, he was the youngest member of his crew !!

For jury duty, **Perry Massey** was originally sent to Santa Monica, but volunteered for Malibu where he had served before, each time for a few days. He was the first juror selected and since it turned out to be a complicated civil case, it lasted for five weeks. Perry just stopped volunteering for anything except coming East in May.

Bill Howard (Austin, TX) sent us a photo taken in 1954 which included O.B. Hanson and Doc Shelby to tweak you engineering old timers. It's on page 43. Bill also sent us his e-mail address:

bill_howard@capmac.org,internet - (all lower case letters).

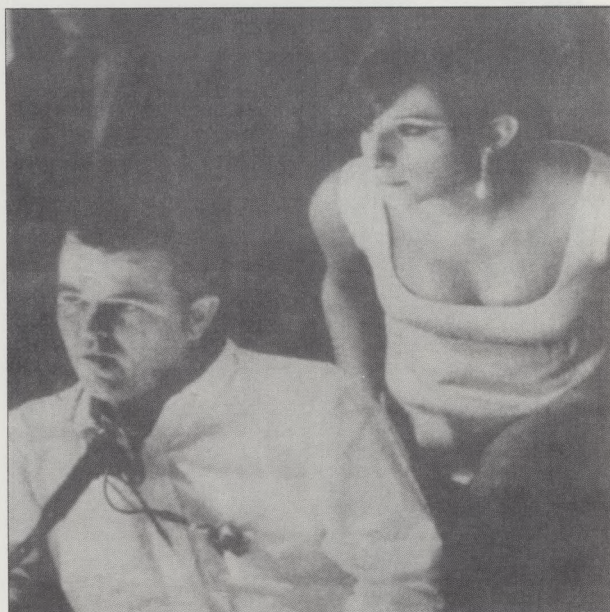
Don Pike sent me a long letter remembering our early past (in the forties) spent with the development group. This group ran the TV transmissions about three times a week. As WW II was closing down, NBC went on the air with a regular schedule and the lab guys ran it all until at one point operations took over. Don Pike came to NBC from Farnsworth TV. Don worked in many areas at NBC.

He went to work for Edward R. Murrow's USIA TV. When Mr. Murrow died, Don returned to NBC. One of his assignments was to handle NBC's location in Peking, China, for President Nixon's visit to China. (Of course, now it's Beijing.) ABC and CBS had two-camera mobile units which worked outside Peking. Don had a studio with four cameras, six two-inch videotape machines, 2 film processors and 300,000 feet of 16mm color film. It was a joint venture. Each net had sent an equal number of men. Everything needed was brought in by Boeing 707's and Air Force C-120 transports. (for example gasoline and generators). The Chinese had supplied half of the manpower, even tho they had never seen color TV eqpt. They had to teach the Chinese how to operate it. However, when the Pres arrived, they refused to even touch the gear, so our guys did it all until Nixon left Peking. One of the many memories the fellows brought home with them, was the use of acupuncture. Some witnessed a brain operation without the use of anaesthesia. (*I have mentioned this before, but while they were in China we were finishing up the Winter Olympics in Sapporo, Japan. Ernie Thiel and I and other NBC-ites went to Tokyo for a few days, some journeyed to southern Japan then home. While there, Ernie got a desperate call to come to Peking, cause they needed someone hip on video tape. He went there and I went home after a most delightful assignment with equally wonderful people, both NBC folk and Japanese crews. Once again thanks, NBC.*)

◆ ◆ ◆ ◆

In the 1960's, Barbara Streisand was 23-ish and CBS had nabbed her for her TV debut. **Dwight Hemion** directed the show. The locale was at Bergdorf's, right outside The Plaza Hotel. **Bill Klages**, lighting; the cameraman, Eddie, whose name I've forgotten for the moment, and me, the TD, rolled in for the weekend and taped the show, mostly at Bergdorf's. A taped concert done at CBS studios was later added. The end of the segment showed

Barbara exiting Bergdorf's and a horse and carriage arrives (with the Plaza facade lighted by the Prince of Darkness, Klages). She gets in and drives off into the darkness. (*In those days the cameras weren't as sensitive as they are today, and I remember hearing complaints from the Plaza management cause the lights were disturbing their guests.*)



Dwight Hemion and Barbara watching a playback of one of the numbers.

(*She was mostly unhappy about something. The lighting - ooh, do I sound like that ? - that's too close a shot, Peter that's too fast - etc. Poor Dwight, with patience of Biblical Job, managed to get through it. Soon we were all at the Philadelphia Museum, during a marathon no-sleep weekend, taping her first show in color:*

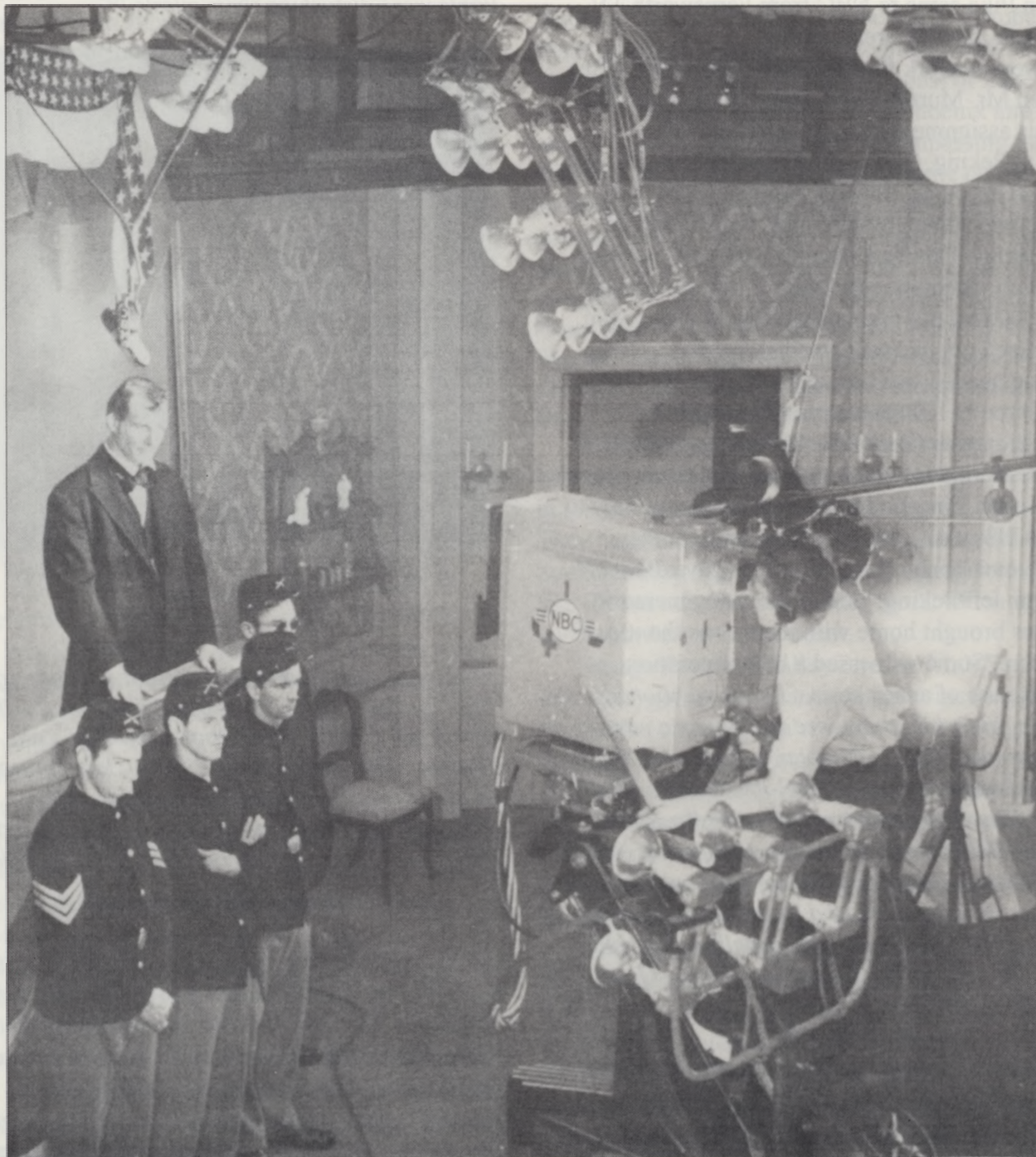
"Color Me Barbara"

◆ ◆ ◆ ◆

Gene Martin (Parsippany, NJ) can't stay away from Florida. He and Janice bought a condo in St. Augustine, Fla. and now that we've had a taste of Spring here, Gene's out there on the golf course again. Jenny's company, a spin-off of AT&T, Lucent, is getting ready to send her to China again. Besides the golf Geno is taking on a new occupation. He's becoming a farmer, digging and planting and fertilizing. He can't wait till the plums ripen and the tomatoes are ready for pickin'. In murky weather, he floods the garden with 25K's left over from SNL.

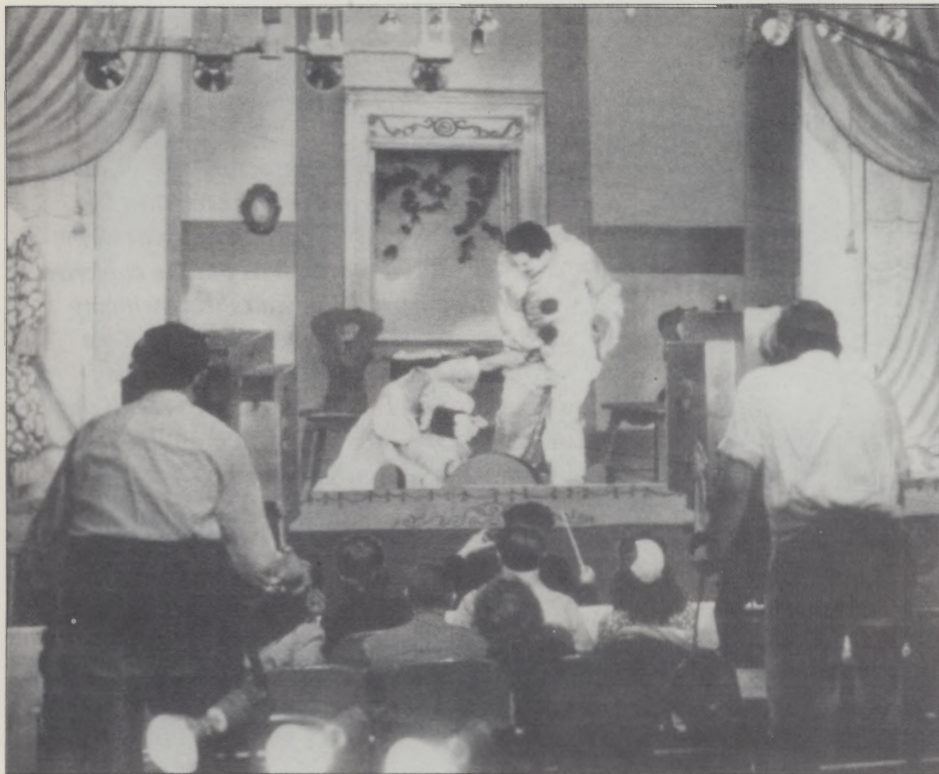


Photos from Heino's TV Album



Date — 1945

In Old 3H (which was half of what is known as 3K now), Ed Sobol put on a presentation of Robert Sherwood's **ABE LINCOLN IN ILLINOIS**. The kid on Camera #1 (Me) still has a vivid picture of those good times! - Variety, then, said : It was "TV's greatest play to date."



Also 1945.

Here's a scene from the 3H version of *Pagliacci*. Young Ripp is on the right Fearless dolly camera.

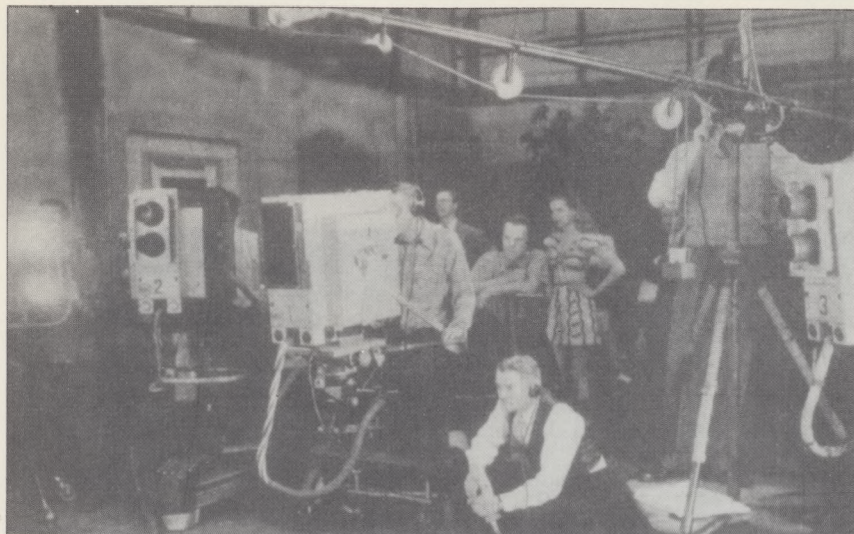
The heat was oppressive from the thousands of foot-candles of light. The viewfinders were optical images on a ground glass - also images were upside down and backwards. Yes, one did get used to that eventually. Show was all live - including the orchestra.

June, 1946.

Ray Monford, receiving a gift from **Read (Pappy) Davis** representing fellow TV engineers. (Ray and Frank Somers invented the modern TV sync-generator.) After 13½ years, Ray left to become Chief Engineer for the LA Times-Mirror TV. At Left, is **Ray Monford**; next is **F.W. Wankel**, NBC Eastern Division Engineer, **R.E. (Doc) Shelby**, NBC Director of Technical Development; "**Rah**" **Davis**, ex TD and Tech Supervisor, and a great southern fellow; and at right, **R.W. Clark**, Tech Ops Supervisor. (What a faculty I had at 30 Rock, geniuses money couldn't buy.)



Ray organized my first trip to L.A. to check out their plans, and for me to decide - will I like LA? - he wanted me to be his assistant. As we arrived at the transmitter site on Mt. Wilson, the sun was setting to the west and the moon was rising from the east. LA lights were glittering a mile below. I was quite impressed. Getting a hotel room was a big deal (war time still). He took me to the Paramount lot - walked in on a filming of a "star" on the set. They stopped for what seemed like an eternity to adjust a kouloris. Still a big thrill. Disneyworld wasn't built yet. (The station was KTLA, and Joe Conn went out to be #2 chief.) Later, itching to go, I decided to stay in NY - a small fish in a big pond. It was a good choice. Years later in a power struggle, Ray lost.

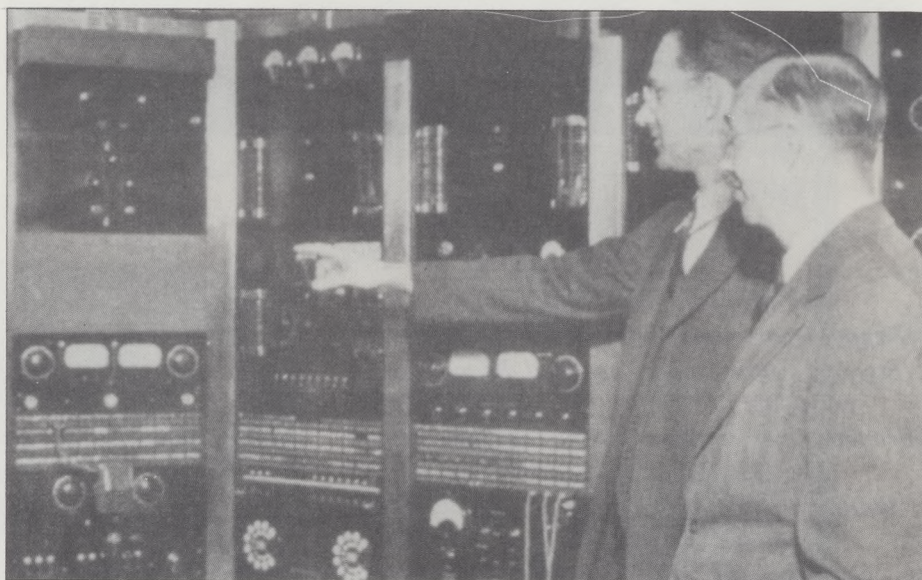


Here's the view the actors saw in studio 3H. Way to the left is Frank McGuire, an electrician aiming the group of lights at the cast. He moved set to set as did the cameras.

On camera # 1 is yours truly with my dolly man, Joe Carpenter who moved me around the crowded studio. In the rear I believe is Lou Hathaway. I don't recall the lady actress's name. Kneeling on the floor was the floor manager Ronnie Oxford.

July 1946.

Here is Thomas Buzalski, Engineer in charge of WNBT's transmitter, pointing out details of a new switchboard of the new TV transmitter to O.B. Hanson, NBC Vice President and Chief Engineer.



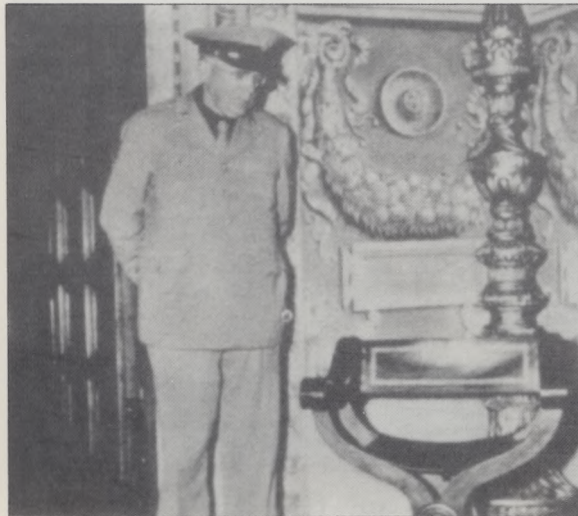
This is Ray Forrest. Ray was NBC TV's first announcer, show host and host of a children's program. He worked on TV before WWII and again into the 1950's. Ray also announced the TV Field pickups at the Village Barn and provided wrestling commentary at the St. Nicholas Arena remotes. A very articulate, talented, and likeable fellow.



Our own Dick Dudley, while serving overseas at his radio job during WW II.



*Robert St. John and Prexy Niles Trammell are at the far end of the table;
William Brooks, NBC News Director, stands at extreme right.*



H.V. Kaltenborn viewing Italian Dictator Il Duce's chair at Palazzo Venezia.



NBC's Roy Porter (right) examining battle plans on the Burma Road.

I'm sure all you old timers have loads of memorabilia and stories about your days at 30 Rock. You may think it'll be boring to everyone else; even if you're right, someone might just remember the event and would be delighted to re-live it. Send them in to me. Heino

With his camera mounted on the marquee of the old Astor Hotel, John Tassos gave us shots of the celebration at jam-packed Times Square, which lasted way into the night. Steve Ellis described events here and conducted interviews. I was on camera in 3H where everyone who was anybody paraded in and out. (Now that's a sentence, Vic Roby?)



Host Julien Bryan interviews Mrs. Eleanor Roosevelt and Captain Rosemary Hogan, a Bataan heroine. At right is NBC Pacific reporter George Thomas Folster. Hal Arnoff, Walter Law and others conducted interviews.

Below, Three NBC commentators:
John W. Vandercook
W.W. Chaplin
Lowell Thomas



TOSCANINI CONDUCTING THE NBC SYMPHONY ON V-E DAY.



Also featured in the broadcast were The Westminster Choir and tenor Jan Peerce, from the Metropolitan Opera.



For you Golden Age of Radio folk, this is the famous Fritz Kreisler rehearsing for his radio debut with Donald Vorhees

Some 5 years later, I had the privilege of TD-ing a Toscanini simulcast concert from 8H. Now it seems rather primitive for we had 4 cameras locked on platforms and a simple field switcher. We were huddled into a room under the balcony, with portable field cameras and equipment brought in from the Mobile units.

I attended a rehearsal and made copious notes with musical notes, which served as my script. Margret Schneider (later Mrs. Al Protzman) was the AD and Hal Keith was the director. Other than the Double Concerto for violin and cello, I can't remember what else they played. Then some 30-plus years later, here I was again in 8H doing "Live From 8H" concerts with Zubin Mehta, where we had a classy switcher, 5 flexible cameras - a crane, zoom lenses, a camera in the balcony, couple of peds on the floor and Vinnie DiPietro seated in the orchestra wearing a tux, near the harpist with his mini-cam on a mini air ped which we rigged into a hole in the platform so he could change his height for shots as well as to hide when we were shooting in his direction. (And all that right after Saturday Nite Live. Contrasts, wow....!). Some time later, a group of us were called to President Bob Mullholland's office to receive awards. I remember Jerry Caruso got one for arranging a microphone in the cup, at golf matches, so one could hear the ball as it was putted in. My award was for the "Live from 8H" concerts. As he handed me the award, he said "...you received this for excellence, and the unique distinction that it was very costly and the lowest rated show we've ever had!"

After the war, NBC was televising events from the old Madison Square Garden. We would set up the equipment as you see here (below) in one of the dressing rooms. My first impression was that they were all dirty, stinky, and not a fun place to be stuck in all afternoon and evening.

By the time we were set up and checked out, we were all black from crawling up and around laying all the cables and lugging the gear in. The washrooms were virtually non existent.

The audience for the fights looked like the movie versions of fat crooks all smoking cigars. (And you know me and cigars!)

After the fights were over, we had to go all through the muck and mire to retrieve all the tech gear. One evening, it had started to rain during the fights. As we were pulling back the cables, I was pulling them from the wet gutter. As luck would have it, some nice folks had curbed their dog in the same gutter and not seeing clearly in the darkness, I was even dirtier now.

This caused some hard thinking about the glamour of remote TV. I right then decided that working in the studios would be a better choice.

This room had been scrubbed before the equipment was put in, for RCA wanted to have a photo to advertise their new "Portable TV gear."



This is identical to the equipment we used for the Toscanini concert and The Show of Shows, and we always worked in a darkened room, but the photographers had used flash bulbs, leaving the videoman flying blind for a short time.

Larry Schwab was a young 25-year old television Director. I was a younger 24-year old T.D. We worked together doing a lot of programs in those days. The Radio and TV Mirror took this shot in 3H control room, and they said under the pix - A young people's industry, television gives them prominence early, both

as performers and technicians. The singer on the monitor was Helen Ryan, another youngster. (Never saw her again. Often wondered, what happened to Larry? — 1949 photo.)



Radio used to have a program called Henry Aldrich. In October 1949, Henry Aldrich was seen on television live, from 106th Street studios. The television director was a gentleman named Lester Vail. [Bet you can still hear Westbrook Van Vorhees's deep strong voice announcing, *as the march music lowers to bg - THE MARCH - OF TIME. (music up)*] Well, Lester was well known as the Radio Director of that prestigious radio program.

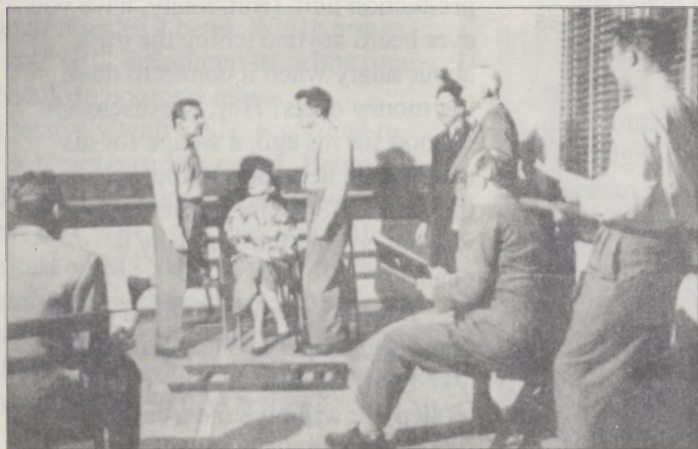
I was scheduled to go to a dry rehearsal of Henry Aldrich. We all said hellos, and all sat down at a table and Lester said OK let's go. And the cast sat and read the script.

I asked Lester if he had planned any action for the play. We looked at each other and he stuttered a bit, but nothing came out. Soon I realized he hadn't blocked anything. We looked at the floor plans and that was also a mystery to Lester. We then started staging it. It took a while, and I laid out where we needed the cameras as we went along and wrote camera stuff down and schmoozed with Lester until I had a script that we could use the next day. I went with him and Allen Potter, who was the assistant director, to 106th street and located the scenery with the scenic designer, who was a very nice gentleman whose name, I'm embarrassed to say, I don't remember. He was very cooperative with moving some scenery elements and adding pieces where I saw we were in trouble.

The show got lighted, and we did the audio stuff

needed.

I had cue sheets for the cameras and we blocked the show. Lester sat next to me a bit in awe. Finally on the AIR, Lester spoke the script dialogue as the show rolled on. I don't mean to be disrespectful to Lester here. It was a difficult time on that first show. We did enjoy a pleasant relationship for the whole series. Then it too went off the air. □



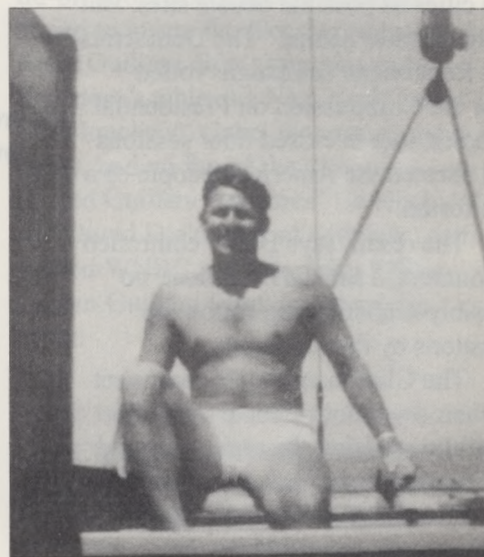
Here we are at the rehearsal hall putting it on its feet. Extreme left — Allen Potter; Homer (Jackie Kelk); Mary (Mary Malone); Henry (Dick Tyler); Mother (Lois Wilson); Father (House Jameson); Lester Vail, seated, and your T.D. H.Ripp. Allen Potter went on to be producer of THE DOCTORS soap.



AIR CONTROL at the Chicago presidential convention (? 1956) in which John Chancellor was escorted off the floor by the sergeant at arms. Also the convention in which we had extreme close-up lenses so a lip-reader could get a jump on the competition. L to R. Director Ralph Peterson, Marcia Kuyper leaning over, H. Ripp, Ken Arber f.g. doing audio, way back center is Walter Dibbins, electronic maintenance.



L to R: Lester Vail, Director; Allen Potter, AD; Heino Ripp, Technical Director studying the mysteries of a floor plan.



Wasn't all work, did manage to get some sailing in. 1950's photo.



by Dan Grabel

at 30 rock

Behind Presidential Debates

It sounded like a great assignment for producer **Bob Asman** – go forth and produce debates for network tv. We'll start with the finish. Asman vows he's not available to produce again in the year 2000.

It was a humongous job of organizing – months of prep, including surveying 41 universities and cities as possible debate sites. But as the debates neared "The Democrats and Republican campaigns rolled over the Commission on Presidential Debates, met in closed door sessions and cheated the American people of a real forum."

The result, says Bob – controlled encounters, a safe environment, no possibly-embarrassing follow-up questions by the moderator.

The Clinton and Dole camps set up their own mock debate sites after carefully studying the real locale and did extensive test runs and rehearsals.

Even the distance between the podiums was measured, so the candidates could saunter out, look nonchalant and walk toward the live audience to inject a feeling of intimacy.

This info comes from Susan Peterson's newsletter for her executive training courses which she has run in Washington for many years

since her departure from NBC. Asman is one of her instructors.

Broadcast Lobby

"Broadcast tv is one of the most powerful lobbying groups in Washington," says Common Cause, and that's why government – which had visions of collecting as much as \$15-billion for broadcast licenses using the new spectrum – ended up with zilch. That new spectrum for 1,500 tv stations will use digital signals capable of offering movie-quality pictures and CD quality sound.

Broadcasters were among the biggest donors to the political parties in 1996. They ponied up \$3.5 million. GE/NBC was good for \$849,000, Disney/ABC \$763,000, and Murdoch/Fox \$684,000. That kind of cash assures the best congressman money can buy!

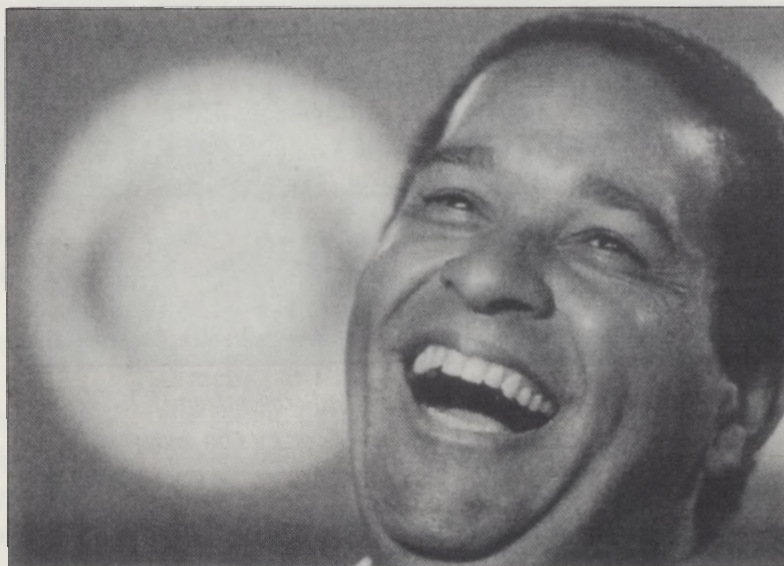
NBC spends \$200,000 a year on Washington lobbyists. But we're pikers compared with ABC and CBS which, combined spend 6 times as much.

Important Types

Bryant Gumbel is now a CBS property, but he certainly has been a low visibility personality since he

left Today. Bryant's major appearance so far wasn't even on CBS. He sat in for Larry King to help the CNN host mark his 40th anniversary in broadcasting in May. Gumbel's 5 year deal with CBS is supposedly worth \$25-million including cash, stock options, and a production unit. (But, really, have you ever heard anyone telling the truth about salary when it comes to these big money deals? Hey, the disclosure is good for his ego, a wedge for his agent when he seeks another job, and it makes CBS sound magnanimous without costing the company a penny.)

Bryant's opener will be a prime-time magazine show next fall. When asked why he took the job, Bryant replied, "It will give me a chance to flex my creative juices." (You mean he couldn't tell Today producer Jeff Zucker how to run the ship?) Andy Rooney would tell it like it is for Gumbel and say, "It's the money."..... Dick Schaap, an NBC alumnus now a veteran at ABC, is doing theater reviews at that net and is working on a memoir. Dick has written dozens of sport books since his 1967 tome "Instant Replay," about the Green Bay Packers. The memoir will look back on 50 years in journalism.



Associated Press

Bryant at CBS news conference, one happy fella.

Cable

Doesn't it make you wonder when you hear Tom Browkaw and other broadcasters suggest you watch programs on CNBC or MSNBC? In the effort to build an audience for their cable outlets they have to certainly lose that audience on the regular broadcast band. Which brings us to CNBC shaking up its prime time schedule to compete more aggressively with CNN, according to a NYTimes business report. **Brian Williams**, who does a 9pm news show on CNBC, will now add a 10 pm cast on MSNBC. It's mostly the same show, with up-dates. CNBC reportedly has an audience of 36-million homes while MSNBC gets through to just 36,000 homes.

On the Scene

Critic Walter Goodman wonders why the nets have news anchors "don bush jackets and trek around on pointless assignments." Case in point, Brokaw on the scene of the Timothy McVeigh trial in Denver for one day, and not getting much out of the trip since the judge has clamped the lid on public comment by the lawyers. Goodman asks, was the whole purpose a phony opportunity to run an advertisement with the anchor on the scene of a big story?

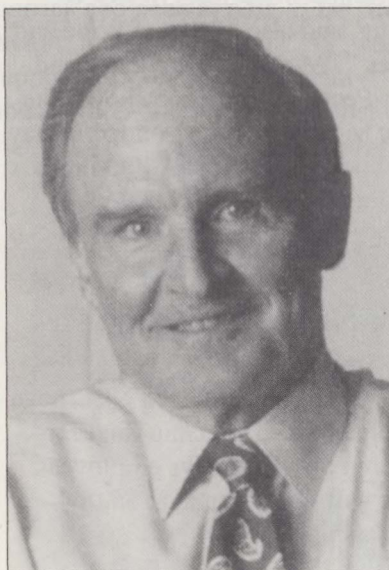
Creators

We've had a correspondence with a chap who has not been honored for an innovation that is today one of the exciting elements of tv sports coverage – the instant replay. Years ago, when **Court Snell** was in charge of TV Field Ops this engineer prepared a wish list of 15 items, including tape machines in the mobile units so that critical moments could be reviewed swiftly – *instant replay* – and also to prepare a highlights package while a show was still on the air. His requests landed on sleepy managers' desks and went nowhere. Later, the late **Scotty Connal** was credited with the instant

play idea. The other guy? Oh, he's **Frank Vierling** our **PN** publisher.

Big Bucks

For corporate America's executives the big thing these days is "pay for performance." The hope was that this could limit CEO's



John F. Welch, Jr.

paychecks. So what happened in 1996? Exec income – salary, bonus, stock options – climbed 19.9 percent while the average worker's income went up 3.3. GE rewarded chairman **John Welch** with a package worth \$30 million. That was real containment. His take home the year before was \$22.5 million. You'd think he plays for the Chicago Bulls. But let's remember, a prosperous GE is good for retirees. (Now, we know these numbers are true because they'll be in GE's annual report.)

Seniority List Quiz

In a recent issue we mentioned names of engineers who were on a 1940s seniority list and director **Joyce Hurley** took it upon herself to comment on some of them. **George Vose**, she recalled, was a radio engineer with a dry wit, and never made a mistake. **Bob Zweck** was a cameraman and she thinks he's in Las Vegas these days. Then Joyce

offered up some of her own oldies: **Fitzgerald Smith**, a writer with 2 last names, **Jeff Kulliver**, **Joel Spector**, and **Don Washington**.

Savitch

Larry Gelbart has reviewed a book titled "Monster" by John Gregory Dunne. It is about a screenwriter's travail in Hollywood and one of the episodes describes the 8 year effort by Dunne and spouse Joan Didion to do a screenplay based on "Golden Girl," the biography of **Jessica Savitch**. That true story was so full of outlandish incidents that it would make most afternoon soap operas look like Louisa May Alcott's "Little Women." The movie story took 27 re-writes. It switched the Savitch character from a middle class Jewish girl from Kennet Square, Pa. to a white trash broad from Nevada and it ended up on the screen as "Up Close and Personal," a total fiction.

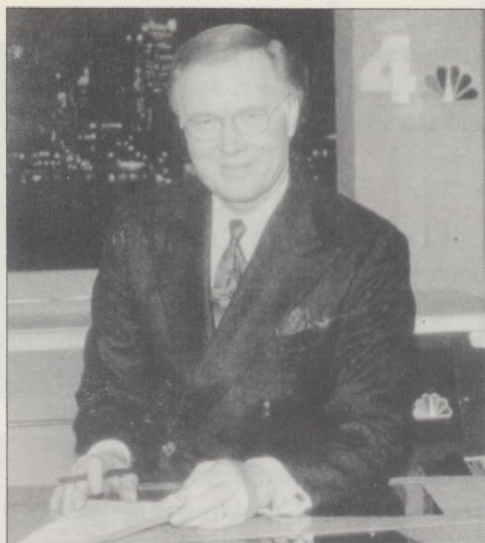
Gabe

The NYPost had an interesting tid-bit about how **Gabe Pressman** hoped to insure the fact that Mayor Rudy Guiliani didn't join him at the President's table at a New York Press Club luncheon. Gabe, the group's new prexy, and no fan of the Mayor, invited Guiliani "enemies" Ed Koch and David Dinkins to sit with him, and invited WNBC reporter **John Miller** (whom Guiliani fired) to emcee the event.

Anchor! Anchor!

Chuck Scarborough was the subject of a kind and laudatory profile in a May issue of the NYTimes in which it reminded us that the capable newscaster has been on the job at Channel 4 for 23 years! Chuck broke into broadcasting in 1966 in Biloxi, Miss. and got to the Big Apple 8 years later. Fifty-three years old, thrice married, he has written 3 novels, admittedly does not write his own

(Continued on next page.)



Chuck Scarborough

news copy, and makes one million a year. His brother is, or was, a local cameraman, and his mother was the first tv weather girl in Kansas City.

Kids Vid

When the FCC ordered tv stations to broadcast 3 hours of educational or informational programming for children it "envisioned a new world of production, new art forms, new ways of teaching." What did it get? NBC is running an 8 year old sit-com, "Saved by the Bell," Fox is running "Bobby's World," a 7 year old series, and the WB net is running "The Adventures of Captain Planet," which also can be seen on the Cartoon Network on TBS, and in other syndication.

Author! Author!

Meredith Brokaw, Tom's wife, has written 8 books under the Penny Whistle title to assist parents of young children. After 19 years in the toy business, with 2 shops in Manhattan and one in the Hamptons, she has decided it's time for retirement. Very kindly, she is selling the shops to her manager, a young man who had fled from Cuba with the Mariel boat lift in 1982. Although he could hardly speak English at the time, she gave him a job. "Best employee I ever had," said Meredith.

The first biography about **Fred**

Coe, the legendary producer-director who worked during TV's golden days, has just been written by Jon Krampner, a Californian, who will preside over a book signing at the Applause Bookstop on West 71st Street on June 23. Coe, who died in 1979, produced the Philco-Goodyear Playhouse in the days of live tv theater, and also "Days of Wine and Roses," "Marty," "Peter Pan," and "Mr. Peepers" on tv and shows like "The Miracle Worker" on Broadway. The book is titled "The Man in the Shadows."

Brokaw Scholarships

To mark Tom Brokaw's 30 years with the net, he and NBC have established a scholarship fund for children of NBC News employees. Each will fund an annual \$5,000 scholarship.

Paar Returns

Jack Paar, who hosted the Tonight show from 1957 to 1962,



Jack Paar

made it back to the tube in May with a 2 hour reprise of his tv career. The 79 year old conversationalist switched the Tonight show from comedy-variety to talk forty years ago when he took over from Steve

Allen. It was on PBS, so if you missed it you can probably catch a re run.

Ratings

Nightly continues to lead the network news ratings, consistently beating out ABC and CBS, not by much, but enough to claim first. For instance, recent comparisons: Nightly News 8.0, World News Tonight 7.8, and CBS Evening News 6.6.

In the early morning lineup Today continues to dominate the three net shows, as it has for the past year and a half.

In the April Emmy awards, NBC won 12 - 10 of them for Olympic coverage, followed by ESPN with 7, Fox 3, TNT 3, and ABC 2. Poor CBS came up empty-handed.

Nielsen reported that overall, fewer people are watching television. In four of the past 5 years the viewing audience of tv and cable has diminished. This year, a million fewer homes tuned in.

Ellen

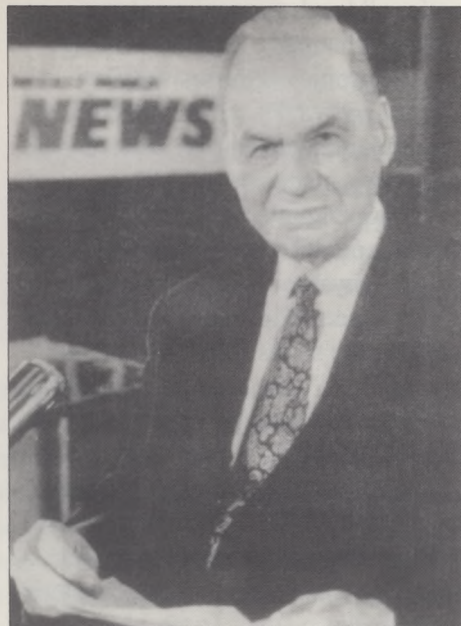
This subject is one we don't have to comment on since it is an ABC show, not the Peacock's.

Seinfeld Cronies

Jerry Seinfeld's 3 confreres who were wishing for one million dollars each, per episode, have just settled for \$600,000 each from the \$150,000 they were getting. For a 22 week season that will mean \$13-million and the assurance of a sweet lifetime - a nice security blanket for any actor. Jason Alexander, Michael Richards and Julia Louis-Dreyfus were hoping to get the million bucks a shot Seinfeld gets.

Newman's Golden Anny

Edwin Newman marked his 50th anniversary in tv news in April. In tv, he started as a writer for **Eric Severeid** at CBS. That was after wire service duty with International News Service



Celebrates 50 Years as Newsmen.

and the United Press. As an NBC News correspondent Ed served overseas in major European capitals and was bureau chief in London, Rome and Paris (all the "hardship" posts, eh Ed?). The French thought so much of his reportage that they made him a Chevalier of the French Legion of Honor. That entitles Ed to wear a little round identifying decoration in his lapel. He spent 35 years at NBC, hosting dozens of documentaries, the Today show, Meet the Press, Speaking Freely, the religious unit under **Doris Ann** and was the drama critic for WNBC for six years. Ed also moderated Ford-Carter and Reagan-Mondale presidential debates. He's still on the air weekly in a syndicated business news show titled "Executive Forum." Happy Golden, Ed!

Wha Happ'n to Brand New

Itchy car dealers are afraid to describe anything as *used*, as you know, so they call the heaps "previously owned." We passed a bookstore the other day and they now describe the used books they sell as *previously read*! Hollywood calls them re-releases. But the tv industry was first with euphemisms. We call the oldies re-runs.

CNN seems to be the last port of call for the dwindling supply of correspondent jobs on the tube. When last we checked, **Garrick Utley** was the latest big name to be added to the cable news lineup — as a "contributor," whatever that is. Garrick had been at ABC....**Dr. Bob Arnot**, long a fixture on CBS, was supposed to join NBC as the in-house blood-and-bones specialist but



Dr. Bob

we have not noticed him on Today, Dateline or Nightly, to which he was supposed to contribute.

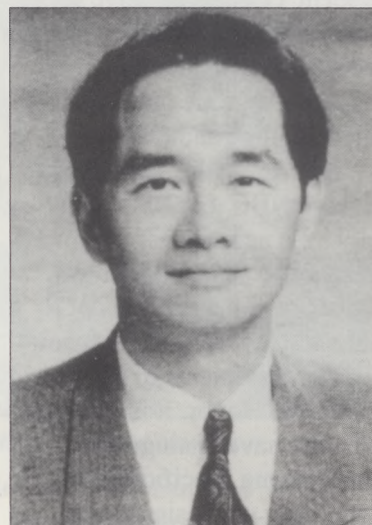
Health Beat

Jeff Zucker, the 32 year old exec producer of Today, disclosed his battle with colon cancer when he was a speaker at a Cancer Care

dinner.....Former NBC programming wiz **Brandon Tartikoff**, 48, is being treated for a recurrence of Hodgkin's disease.

Local Scene ... Today and Yesterday

WNBC was the only local station to receive a Peabody award this year and that honor went to **Ti-Hua Chang** for his 6-month long series on



Ti-Hua

suspected cop killers who avoid prosecution by fleeing to the Dominican Republic (**Gloria Clyne** was the co-producer).....Three members of "Today in New York" won Emmys for an outstanding morning program: **Mary Civiello**, **Joan Hanson** and **Joe Witte**.... Other Emmys went to reporters **John Miller** for coverage of TWA flight 800 and

Joe Avellar for crime coverage....Not quite a Sarah Bernhardt performance, but **Sue Simmons** played herself on an NBC "Friends" episode.... **Frank Field**, now health and science correspondent for Channel 5, says he's a per diem employee at the station. "I'm there



(Continued on next page)

when they want me." Off the tube, Field is a spokesman for United Healthcare. He can't complain too much, since he had a heck of a long run as a local weatherman although his doctoral degree is in ophthalmology.... Another alumnus, the witty and erudite **Chauncey Howell**, is starring in a syndicated tv project called "The Chauncey Beat: Walking and Talking America." The program will be the basis of a book. Chancey, who won 3 Emmys spent 11 years at "Live at Five," and 6 more at WABC.....**Linda Ellerbee** is still doing her thing on Nickelodeon. Last time out it was a show titled "Online and Off the Wall"..... reporter **Mike Taibbi**, who skipped from NBC to CBS, is now on Channel 9.....a new face at Channel 4 is sports reporter **Eric McLendon**, formerly of Sacramento.... WNBC President and GM **Dennis Swanson** was one of the recipients of the Ellis Island Medal of Honor. It is awarded to people who have distinguished themselves among specific ethnic groups and have made significant contributions to the USA. (The NBC release providing the info did not say which group Denny belongs to.)

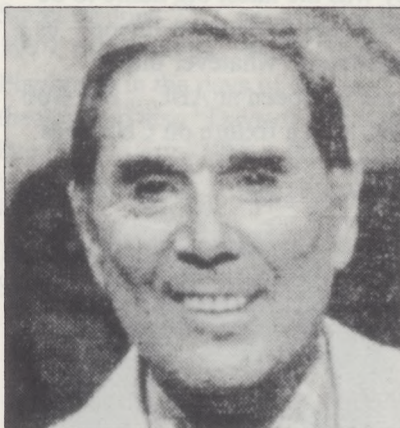
Odyssey

What do you suppose the Greek author Homer got for his poem Odyssey, written 2500 years ago? Produced as a 2-parter for Hallmark and televised in May, the epic cost \$32-million! 'Twas the most expensive tv drama ever made and you can be sure there will be plenty of re-runs.

Old Names in Our News

Correspondent Arthur Kent, now working on his own in Canada, has a movie in the works based on his own experience, including his libel battle with NBC which he won, including a cash settlement. His book, "Risk and Redemption: Surviving the Network News Wars," is a best seller in Canada and has just been published in the

US.....*Where Is He Now Department:* **Gene Rayburn** is alive and well and living in Manhattan. He is 79. His big show, you will recall, was "The Match Game" which was on NBC from 1962 to 1969.



Gene Rayburn — alive and well.

Milking the Cash Cow

Networks, including NBC, seeking to widen their audience, especially captive ones, are now programming shows into shopping malls, airport lounges and in planes. They're not moneymakers, but they are exposure, and the nets often get paid by barter — airline tix, in-flight mag ad space, and a piece of the ad income. The licensing fee to show tv fare in these venues is only worth about \$2,000 a month per show.

NBC On-Line

Everybody and his uncle in on the Internet, hoping to cash in on ad revenue, so can NBC be far behind? No! The net is tying in with the local stations. Industry watchers say NBC's projections are unrealistic, expecting to attract 5 percent of Internet surfers. One trade mag reports that the average computer freak makes one visit to the Internet per month, views 8 pages, and stays an average of 40 seconds on each page. Each city will have its own Internet address. The material includes "features on the best in leisure and high value information

services." (such as movie and restaurant listings.) Sounds exciting.

Electronic addresses we have include: www.NBC.com, (WNBC) at: www.newschannel4.com; MSNBC at: <http://www.msnbc.com>.

NBC Digital Productions has an Internet operation with Microsoft that provides mystery show viewers with a chance to see additional programming based on the series titled "Homicide: Second Shift." The material "extends the story and character experiences of the NBC tv show."

Additionally, computer viewers can check out NBC's "Profiler" series at: <http://www.jackotrades.com> and "speak" to the fictional crime character named Jack.

All this stuff comes under the heading of, quote, "a new standard of interactive entertainment," and I am happy to say I am not on the Internet!

Take Your Daughter

NBC stations across the land played host to 500 girls and boys during April's "Take Your Daughter to Work" day to demonstrate how women contribute to the workplace. In a departure from the original concept of this 5 year old event, boys joined the girls, aged 9 to 15.

Thanks, Roy

We're tremendously obliged, as usual, to Roy Jesse Silver, our cohort, for assiduously digging up the grist for this mill. A voracious reader of the daily press, if an item has an NBC connection it will be in my mail packet from R.J.S.. □

Our at30rock scribe, Dan Grabel, lives in Scarsdale.



A Show Above Par

Hard to believe, maybe, but there was a time when television wasn't infested with talk. To many folks, only one really mattered, NBC's "The Tonight Show," hosted by Jack Paar. Before the present host Jay Leno, came aboard, there was Johnny Carson. Before Carson, there was Paar, whose tenure lasted from 1957 to 1962. "American Masters" series on PBS aired, "Jack Paar: As I Was Saying...", an attempt to explain to a generation that never saw him why this man, who hosted for less than five years (compared with Johnny Carson's 30) left such an indelible imprint. Paar, 78, sees the profile that way. "That's the one thing I look forward to, he said recently from his home in Connecticut. I've spent 15 years anonymously. I've had to answer people who say, 'Didn't you used to be somebody?' One girl thought I was famous because my name is a clue in crossword puzzles."

For fans of his witty, intelligent show, today's viewers may never grasp the impact that Paar had in his time, or why his admirers became caught up in his power struggles with NBC and with his passions.

Originally a radio announcer, Paar worked as a GI comedian on the Special Services circuit during World War II. When he returned to radio, he subbed for Jack Benny and other comedians, then got his own show. From 1948 to 1951, Paar switched to movies, making five altogether.



Paar & JFK.

Then he moved to CBS-TV to do game shows and a variety show. That year, 1951, NBC's New York TV station, WNBT, introduced "Tonight," hosted by Steve Allen. Allen left in

January 1957, and NBC retitled the show "Tonight!, America After Dark" and tried other hosts, including newspaper columnists. The effort was not successful, so network executives decided in July to give the reins to Paar. The format - then an hour and 45 minutes - turned out to be perfect for Paar, who was a good conversationalist and enjoyed **doing** interviews. He liked to travel and took the show to several foreign locales including Berlin, where he telecast from the Brandenburg Gate less than a month after the Berlin Wall had been erected; Africa, where he talked with Albert Schweitzer; and Cuba, where he interviewed

Fidel Castro.

Paar became known for his top-drawer guests, from presidents and politicians to legends of the entertainment world. His profile includes footage of his talking with a number of guests including Malcolm Muggeridge, Richard Burton, Judy Garland, Jack Benny, John F. Kennedy, Barry Goldwater, Robert F. Kennedy (in his first public appearance after his brother's assassination), and Richard Nixon, who played the piano.



In Africa with Dr. Albert Schweitzer.

Paar talked with the Rev. Billy Graham and another late-night talk-show host, David Letterman. Debbie Reynolds crawled under a desk with him; Elsa Maxwell, New York's party chatelaine, told gossipy stories; and Garland sang and cavorted with Robert Goulet. Liberace showed up to play background music while a young boxer recited his own poem, "The Legend of Cassius Clay," and Kermit the Frog.

Sharing the late hours with Paar was an ensemble that included pianist Jose Melis, Cliff Arquette, chanteuse Genevieve, whose French accent enchanted Paar; and comedian Jonathan Winters.

An outspoken man, Paar often got caught up emotionally in his guests' stories and occasionally cried on the air. He feuded with New York gossip columnists Dorothy Kilgallen and Walter Winchell and with variety-show host Ed Sullivan over how much to pay the show's guests.

Possibly because of Paar's mercurial personality and the sparks that occasionally flew between him and his guests, the network decided the show should be taped earlier in the evening so it could be reviewed.

In February 1960, NBC censors declared that a joke Paar had told was in bad taste and removed it. "The joke - about a misunderstanding over a water closet - wouldn't raise an eyebrow today.) Angry, he choked up when he announced on the air that he was leaving - and did, for a month. His real departure was in March 1962. □



1953 — Engineers, Nick Rawluk, Carmine Picoccio, Don Mulvaney, Jerry Weiss, Marvin Shieness, Frank O'Keefe. Jerry Weiss sent this as an E-Mail attachment to Howie Atlas, who E-Mailed it to Pete Peterson, who gave it to Frank Vierling on a disk. Frank convert it to a format his computer could read. It was then enhanced by bringing up the brightness to the point that a 1953 date was visible (cropped in this picture). The wonders of the new technology!

Maine Guide to Computer Lingo.... Mainers, blame Howie Atlas, he sent this in.

Log On:	Makin' the wood stove hotter.	Infrared:	Where the leftovers go when Fred's around.
Log Off:	Don't add wood.	Modem:	What you did to the hay fields.
Monitor:	Keep an eye on the wood stove.	Dot Matrix:	Farmer Matrix's wife.
Download:	Gettin' the firewood off the pickup.	Printer:	Someone who can't write in cursive.
Mega Hertz:	When yer not careful downloading (watch th' toes!)	Lap Top	Where lithe kids feel comfy.
Floppy Disk:	Whacha get from piling too much firewood.	Keyboard	Where you hang your keys.
Disk Operating System:	The equipment the Doc uses when you have a floppy disk.	Software:	Them plastic eatin' utensils.
RAM	The hydraulic thingy that makes the wood splitter work.	486 MB:	One of them fancy imported cars.
Hard Drive	Getting home in mud season.	Mouse:	What eats the horses' grain in the barn.
Prompt:	What you wish the mail was in mud season.	Main Frame:	The part of the barn that holds the roof up.
Windows:	What to shut when it's 30 below.	Port:	Fancy wine.
Screen:	What you need for black fly season.	Enter:	C'mon in!
Byte	What black flies do.	Random Access	
Chip:	What to munch on.	Memory:	You can't remember how much that new rifle cost when your wife asks.
Micro Chip	What's left in the bag when the chips are gone.	Digital:	Like those numbers that flip on your alarm clock.
		Apple:	If you don't know, I ain't telling.

ME AND MY BIG MOUTH

By Hal Alexander

I remember the time in the early 1960s when I was assigned as the stage manager to the New York portion of the Emmy Award telecast. I say, the New York portion, because back in those very early days of live television, the show was done simultaneously on both coasts. As the envelopes were opened, the presenters would announce the winners to be in either New York or in Hollywood. The cable to the West was quite new at the time and it made for a very exciting show to be able to switch back and forth between the two coasts.

The New York host that particular year was the late Arthur Godfrey, and my assignment was to work with him at the podium. The program was to originate live from the Grand Ballroom of the Americana Hotel on West 53rd Street in New York City. It was strictly a black tie affair and everyone, myself included, wore formal dinner wear.

At approximately 8:00PM (one hour before air) the first of the invited guests began to arrive. I was busy on stage going over some last minute details with Arthur when I looked up to see Ed Friendly, the NBC Vice President in charge of Nighttime Specials approaching. He looked splendid in his tuxedo. I scarcely knew the man but I greeted him warmly as he brushed past me on his way to Arthur. "How's it going?" he asked smiling broadly. Arthur looked at him blankly for several seconds then mumbled something under his breath. As the VP walked away, Arthur turned quickly to me. "Who the hell was that?" he asked. Knowing Arthur's keen sense of humor, I just naturally assumed he was joking with me. I picked right up on it and went along with the gag. "Oh him?" I answered quickly. "Didn't you notice the tux? He's one of the waiters here at the hotel." Arthur didn't bat an eye. He simply went back to reading his script just as our Vice President crossed the stage for the second time. "Excuse me," said Arthur stopping Ed, "I'd like a cup of tea with lemon, please." The VP was slightly taken aback. He looked somewhat puzzled as he sneaked a sideways glance in my direction. He was plainly embarrassed as he rightfully assumed that Arthur knew who he was. He just stood looking uncertainly about him. "Will you get the tea, please," said Arthur impatiently. "My throat's really killing me, and that's the only thing

that will soothe it."

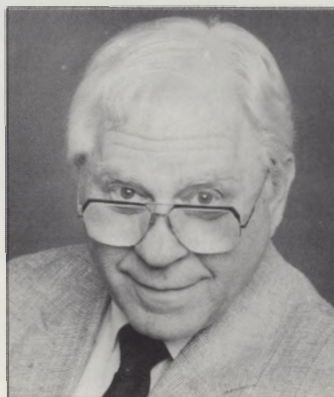
My shirt collar suddenly shrank two sizes as I watched the Vice President start off in the direction of the kitchen. It was painfully apparent that Arthur had not the slightest idea who he was ordering about. Instantly, I made my decision. I couldn't allow this to go any further. I would simply wait for the VP to return with Arthur's tea before owning up to my innocent little joke. Certainly the Vice President in charge of Nighttime Specials for a large television network would see the humor in a harmless little case of mistaken identity. Or would he?

The rehearsal was almost over before the Veep finally appeared with the tea. The moment of truth had arrived and I was ready for it. Smiling a little too broadly, I now approached the two men. My timing was absolutely impeccable. I stepped forward just in time to hear Arthur say loudly, "Where the hell is the lemon?" The poor man said nothing, he just stood there holding the tea. "I can't drink this stuff without lemon," continued Arthur, "Go get me some lemon before the tea gets cold."

My entire career at NBC passed slowly before my eyes as I watched the Vice President head back once more in the direction of the hotel kitchen. That did it for me. I may be honorable, but I'm not stupid. I made up my mind right then and there to say nothing at all.

I can't seem to remember very much about the Emmy Award Show that night as I was busy most of the evening trying to keep the two men apart. What if Arthur suddenly got hungry and decided to order an entire meal?

It's doubtful that either man ever found out exactly what happened that evening and it's not too likely that Friendly will read it here. I no longer work for NBC and Arthur has long since passed away. Ed Friendly eventually left the network and resumed his career as an independent television producer. He later went on to produce two of the most successful television programs of all time — ROWAN & MARTIN'S LAUGH-IN and LITTLE HOUSE ON THE PRAIRIE. He was a brilliant producer but a lousy waiter. □



Hal and his wife Pat live in Woodland Hills, California



THE EAR BENDERS

By Dick Dudley

Back in the early 30's I was a charter member of the Nashville Community Playhouse where my desire was to become the greatest actor since John Wilkes Booth. Another young chap with theatrical ambitions came along and we appeared in several plays together, worked as stage hands, and became good friends. After rehearsal, I would join him and his girl friend Alice Marie Greggs, at the drug store, around the corner from the theater, where we indulged ourselves in the best hot fudge sundaes I have ever gulped. I didn't know, nor did anyone else, that he and Alice were secretly married.

The reason I am relating this memory is because the young chap was Fred Coe and I am leading to my review of a new book entitled: "The Man in the Shadows" (Fred Coe and the Golden Age of TV.) Jon Krampner the author, did an excellent job of research, even called me from California a couple of times. He doesn't mention me in his book, but he also doesn't mention Grant Tinker who acted as gofer for Fred and called his cast members to inform them of rehearsal times. Another young fellow at the Nashville playhouse was Delbert Mann. Little did we imagine then that Fred, Delbert and I would end up working together at NBC.

Fredrich Hayden Hughes Coe was born in the back room of a house in Alligator, Mississippi, on December 23, 1914. "He was not a healthy baby. As a result of childhood rheumatic fever, Coe developed a heart murmur and also suffered from colitis, as an infant. He didn't talk until he was 2 years old." (He probably yelled though, the way he would later explode when things went wrong with one of his shows.)

After an unhappy move to rural Buckhorn, Ky, Coe's mother settled in Nashville where Fred and I were able to enjoy the professional art of Walter Huston, Katharine Cornell, Maurice Evans, Helen Hayes, Orson Welles, and

the Ballet Russe; road shows at the Ryman Auditorium, later the home of the Grand Ole Opry.

Fred entered Peabody College and became the leader in a church group of amateur performers, the Hillsboro Players. This was his foreplay for the TV glory to come.

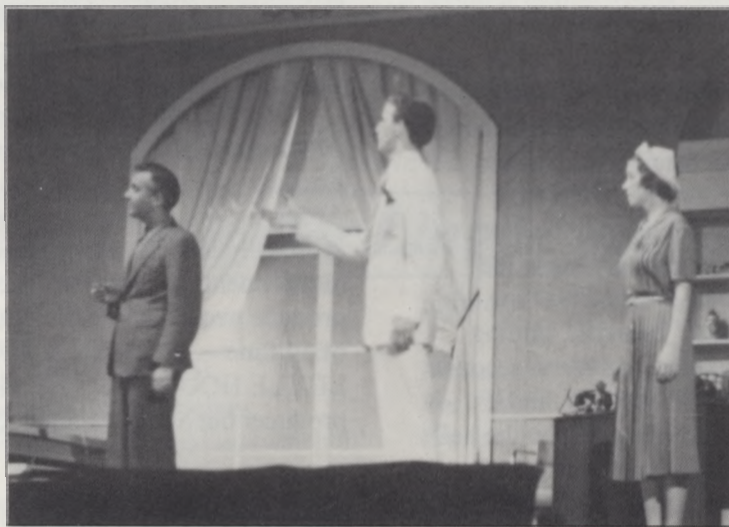
In the fall of 1938, Fred entered the Yale School of Drama. He was given a chance to direct a one-act play and made an impression on Otto Preminger, who mentions Fred in his autobiography.

During summer vacations he returned to Nashville where he directed several Shakespeare plays with Delbert Mann as his assistant. Instead of returning to Yale for his third year, he took a position as director at a theater in Columbia, South Carolina, where he met with great success. It was there that he met Arthur Penn and was encouraged to try his luck in New York. Alice got a job in Manhattan as a secretary and Fred joined her 3 months later.

Fred arrived in wartime New York City (He was 4F because of his heart murmur) and joined Alice who was living in a small walk-up apartment over the Stage Delicatessen. While he looked for work they lived on Alice's salary of \$45.00 a month. Fred got stage manager jobs in two plays which opened and closed quickly and he worked, part time, as a delivery boy for hat maker John Fredricks.

John Royal was the vice president in charge of TV at NBC. He had show business experience, having been a booker for vaudeville. After seeing Mae West perform, Royal said: "She could recite the Lord's Prayer and make it sound dirty."

Fred's 4F status made him highly available and John Royal gave him a job as a floor manager for \$270.00 a month. In 1945 there were only 3000 prewar TV sets in New York. That year "Sunday Night TV Theater" went on the air. Coe was stage manager. Royal promoted him to director and Alice gave birth



Nashville Community Playhouse circa: 1935. A scene from "Boy Meets Girl" Dick is on the left, Fred Coe is in the white suit.

to their son John.

Those of you who know, will remember 3H where all the early action took place. There were footlights which were as hot as the overheads. One could sweat off 10 pounds a program. Don Pike, then a cameraman, called the Lighting Director the Heating Engineer. Later the wall between 3H and 3F was torn down to make more space. After that radio studios fell to TV along with theaters and movie lots.

In 1947 Fred cast me in a play he had written, "This Time Next Year." I played the part of a reporter interviewing the daughter of an ex Confederate soldier who hated Yankees. For the ending of the show Fred went out of the studio to Grant's Tomb where the old Reb is walking arm in arm with General Grant. There is a story that the actor who was made up at 30 Rock hailed a taxi and commanded the driver to take him to Grant's Tomb. The driver thought he was seeing a ghost and ran up on the sidewalk.

1948 brought forth the image orthicon, which required less light and made the studio more livable. Fred was now the leading producer and director of TV drama. He was chosen to produce the Philco Playhouse. He began to collect writers and directors. In his camp came Paddy Chayefsky, Horton Foote, Tad Mosel, Robert Allen Arthur, David Shaw, Sumner Locke Elliot and David Swift. His directors were Delbert Mann, Gordon Duff, Vincent Donehue, Arthur Penn, etc. It was a golden stable.

There was no reason to tell you of the Golden Age of TV that Fred fostered. Besides Philco, he brought forth: "Mr. Peepers," "Playhouse 56," "I Bonino" (The Ezio Pinza Show), "First Person," and "Producer's Show Case" among others.

But then Fred left NBC and went over to CBS to produce "Playhouse 90." He produced plays on Broadway: "Two for the See-Saw," "A Thousand Clowns," "The Miracle Worker," "Wait until Dark," he even dabbled in

movies.

I'm sorry to tell that our story does not have a happy ending. Fred and Alice divorced and he married Joyce Beeler, his secretary. Fred began drinking heavily and his marriage began to sour.

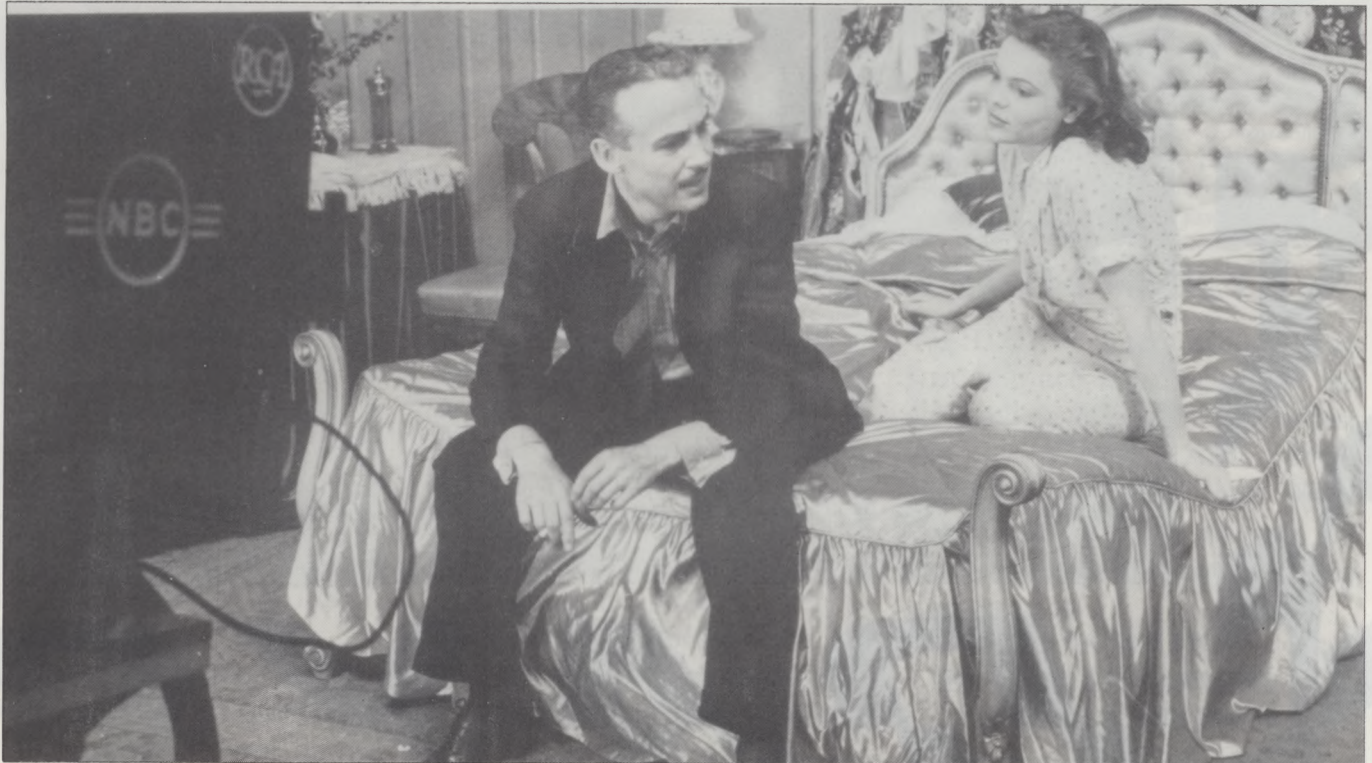
On Saturday April 28, 1979, Fred collapsed and was put in the hospital. His aorta became enlarged and burst. He underwent surgery, which he survived, but on Sunday April 29, 1979 Fred passed away. The man who called everyone "Pappy" and who created the Golden Age of live television drama faded to black.



Another of the great announcers is no longer with us. On March 11th Radcliff Hall passed away. He suffered from emphysema caused by heavy smoking. Rad joined the announcing staff in 1935 and gave it class. He was the picture of dignity and could have been cast in a movie as Anthony Eden or Sherlock Holmes. When he retired from NBC he didn't want a farewell party. He gave his own, a dinner in a private room at the Carlyle Hotel. I was fortunate to be one of his guests along with Ben Grower, the Gene Hamiltons, the Arthur Garys and George Ansbro. We all wore black ties.

The last time I talked to him he was interested in joining Peacock North. Unfortunately he never got to do it.

Dick writes to us from Willow Street, PA.



Early studio 3H drama — The first Broadway hit to be televised with its original cast was "Susan and God" with Gertrude Lawrence, Paul McGrath and Nancy Coleman.

FRIDAYS



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DAYS

ON THE **Chesterfield** SUPPER CLUB

PERRY COMO JO STAFFORD

THIS WEEK'S BILL

MONDAY SEPTEMBER 9 Presenting "MISS AMERICA"
First Radio Appearance of 1946 Champion

TUESDAY SEPTEMBER 10 JO STAFFORD'S ABC PARTY
Your Favorite Gal with Your Favorite Songs

WEDNESDAY SEPTEMBER 11 COMO & CO.
All Request Program

THURSDAY SEPTEMBER 12 LOUIS JORDAN
Famous Composer and His Recording Unit

FRIDAY SEPTEMBER 13 FAMILY PARTY
Fun with the Supper Club Gang

Listen to the Supper Club Five Nights a Week
Every N B C Station

Program for the week of September 9, 1946.



Perry and Ben Grauer often team up on the ABC announcement to make sure all the benefits of smoking pleasure are brought home to the listening audience.



Two great orchestras, a section of Lloyd Shaffer's Chesterfield Orchestra in New York. Paul Weston directs the Chesterfield Orchestra in Hollywood. Both orchestras are nationally famous.

BACK STAGE WITH THE SUPPER CLUB FAMILY

Millions of fans join the **SUPPER CLUB FAMILY** at dinner five nights a week. So everybody in the show works fast and furiously to cook up guest star-studded musical menus that will really Satisfy, like those Chesterfield ABC's SATISFY smokers.

The Club's stars, **PERRY COMO** and **JO STAFFORD**, and their staffs are ever on the

alert to bring you new songs and the old favorites you love to hear.

THE SATISFIERS with **HELEN CAROLL** and **THE STARLIGHTERS** have a grand time harmonizing with their swing and sweet so every number clicks on every beat.

The two nationally famous Chesterfield bands, **LLOYD SHAFFER'S** and **PAUL**

WESTON'S, keep whipping up sparkling accompaniments for the stars and novel musical specialties.

The Club's ABC Men, **MARTIN BLOCK** and **BEN GRAUER**, find new ways to tell you the good news about Chesterfields:

A – ALWAYS Milder

B – BETTER TASTING

C – COOLER SMOKING

They Satisfy

Excerpted from a bit of nostalgia contributed by Don Gogarty. There must be more out there — send it in.

INSTANT REPLAY..... by Don Luftig

Thursday, April 22, 1971 was the day we started to tape a 30-minute TV drama called *"They Can't Even Read Spanish."* It focused on an important aspect of Puerto Rican life in New York. It was the first time Channel 4, WNBC-TV, ever used a single hand-held camera to shoot a television play on location. The setting was a small bodega (grocery store) on 11th Street and Avenue B.

Joe Michaels was the Executive Producer. He wanted realism and didn't want to do the show in a studio. He wanted to present people's needs in drama instead of just in a documentary. It was a great idea. I was the Producer-Director. Jack Agueros, who was then the Executive Director of Mobilization for Youth, wrote the script. For two weeks, Jack and I scouted what seemed to be every bodega on the Lower East Side. Some stores had the right atmosphere but were too small to handle the action of the program. The ones that were big enough either didn't have that "family store" look or the owner didn't want some crazy TV people coming in and disrupting their normal course of business. Finally, we found a store that fit our needs. The grocer, a Senor Gil Martinez, was very apprehensive but Jack Agueros had a long talk with him in Spanish and told him the plot of the story. The grocer finally agreed and settled on a fee that covered the estimated business he would lose in the two days we needed to shoot the show. No contract. Just a handshake confirmed the deal. That made me very nervous.

I wondered what would happen if we showed up with all our people and equipment and the owner decided he had changed his mind. Jack assured me that the handshake would do. Fortunately, he was right. Senor Martinez wasn't quite prepared for the onslaught of people and equipment that paraded in at five o'clock in the morning on the day we taped. He looked very nervous when we started taping lights up in the corners of the store, stringing wires, microphones, and equipment all around the store. It was the epitome of organized chaos. He left early, probably thinking he should have charged more money.

Al Camoin was the cameraman. The camera was the portable, 36-pound PCP-90 which, until then, had mainly been used for football games. Fortunately, Al had a strong shoulder and a wonderful sense of commitment along with an eye for the visual that made every director smile. Since

this was a ground-breaking event, there were about 30 technicians and supervisors and newspaper reporters surrounding our every move. The Tactical Patrol Force had a squad of men on hand to help us. Potential customers kept trying to come in while we were shooting. The TPF kept them, bystanders and local youngsters away. We didn't anticipate any problems and we didn't have any.

We did have trouble with the casting. There were very few Puerto Rican actors available, especially older ones. The reason was not a surprise. In 1971, and for years before that, there had been little call for Puerto Rican actors either in television or in the theater.

"West Side Story" was the notable exception. We needed an older actress for an important role. We couldn't find one.

Most of the older actors, especially women, had given up years before because there were so few opportunities for them. They just couldn't make a living at their desired trade, so they found work elsewhere. Finally, we located an experienced actress, Carla Pinza, on TV in Puerto Rico. The station had to fly her in to New York. That was quite a concession at that time, but Joe convinced them that it was necessary.

The role of the grocery store owner was played by Jose Ocasio, who appeared as a waiter in "Plaza Suite." The role of his son was played by Alex Colon. Alex was in the Broadway play "The Gingerbread Lady" in which he played a Puerto Rican who was the subject of the affections of Maureen Stapleton.

In the TV drama, Alex was the head of a young people's movement taking over a local library demanding more



Outside the bodega on 11th Street and Avenue B. From left: Carla Pinza, Jose Ocasio, Frank Gaet, Sam Sambataro, Al Camoin, Don Luftig.

books in Spanish "so the people can read about our history and our heroes." The title of the show refers to the fact that many young Puerto Ricans can speak Spanish, but not well, and also had difficulty reading the language. The fault, said the character in the play, was the failure of the "system" to give them the tools, the books and the teachers to enable them to properly learn the Spanish language. We rehearsed in a rented Broadway studio for about a week. Lines were drawn on the floor to represent the aisles of the bodega and the show was blocked out. It was great fun for me. It was a welcome change from directing studio shows.

I was a little nervous. I hadn't directed a dramatic show in about nine years since my early days working at Channel 13 in Newark. At that time, I had written a series of plays that I produced and directed on a budget that was too embarrassing to even mention. But, we had three cameras to shoot it — and it was live.

Now, we had one camera, more money and more people hanging around than the number that viewed the entire Channel 13 series. I wasn't concerned about the one camera because at WNBC-TV I had been shooting documentaries called "New York Illustrated" for about three years. We only used one film camera for that show. This was the same principle except that we were using tape instead of film. I was also comforted by having a terrific crew. Al Camoin, Frank Gaeta, Sam Sambatero, Leon Dobbin as TD and a great backup team. What could go wrong? I found out. We had put in about four hours work when the camera died. "We lost the picture," said Al. The tech supervisors swarmed around like flies hovering above the garbanzos, sofriti and salchichen in the store. The tech crew didn't have the right board to replace the one that had shorted and had to send up to 30 Rock to get a new one. The cast and crew took a needed break and waited, and waited. It seemed like an eternity but it was only about two hours later when we were able to get back up to speed. We continued, putting in a twelve hour day.

The second day was easier, or so it seemed. The cast and crew had grown accustomed to the place and pace. We also worked late the second day and wrapped it up. The editing, at that time, was less precise and electronic than it is today.

Putting the show together took longer than we anticipated, but I was pleased with the final result. We added music and effects and the show aired on May 8th, 1971 at 7 PM. The sponsor of the show was Goya foods. At one very dramatic point, the father (Jose Ocasio) found out that the police had shot and killed his son in a confrontation at the library they had occupied. We ended the act with a tight closeup of the father's face as he cried out, "They've killed my son!"

Somehow, the final timing on the show was off by about three seconds. When master control switched to the commercial, it hit *instantly* after the words "They've killed



Defenseless Al.

my son!" with the words "Beans! Hot Goya Beans!" The dramatic effect died in a steaming brown plate of beans. On our tape, we had put in a slow, sensitive fade to black as the music accented his emotions. It never happened. I cried more than the father. All those hours in the editing room. All those days casting, rehearsing and shooting — wiped out by a faulty commercial timing and Master Control. I never found out whether an AD had incorrectly timed the segment or whether the error was in Master Control. It took several minutes back into the show before the mood of the program could be recaptured. For me, it never happened.

All in all, it was still an exciting experience. I won't forget the fun we had looking for the live location, working with the actors and crew, the ambiance of the Lower East Side and doing something that was innovative.

Al Camoin won't forget it either. With the heavy camera on his shoulder, Al was unexpectedly approached by a street lady who suddenly made a grab for Al's zipper. He laughed, the cops laughed and the lady wandered off into the neighborhood saying, "Those television people, they're crazy!" Al laughed the hardest because he knew that in another five seconds he would really have been in Show Business.

Instant Replay of an event that happened twenty six years ago. □

Retired writer/director Don Luftig lives in North Caldwell, NJ with wife Sandy. More by Don on page 38.

KEN'S

CORNER



by
Ken Arber

This is a story about the construction of the world's largest radio studio and its evolution into a television studio. It begins, with my working on the construction of the RCA building and the NBC Studio building, a separate ten-story section between the RCA building and Sixth Avenue buildings. When they were erecting the part that would be the ceiling of 8H, the largest "I-beams" I had ever seen were used to span the studio. They were about three feet high and two feet wide. Looking at them from the eleventh floor they resembled sidewalks connecting the two buildings. I believe there were about six of these beams, and workmen were constantly walking across them from the RCA building to the Sixth Avenue building. At one time I thought I would try walking across, but when I looked down to the studio floor, about three floors down, I got chicken and decided not to do it. Today, none of these beams are visible as they are covered with ceiling material and lighting equipment. I know this to be the case as I asked my son Glenn to check it out when he worked in the studio.

Above the studio is a large room called the Organ Loft, which was where the pipes of a proposed pipe organ were to be installed, which never happened. Above the organ loft is the ceiling, over which, the famous "Roof Garden" was built. Before the trees and plants were installed on the roof, the large open space was used by the Guest Relations staff as an exercise area for the the Pages and Guides. As I remember it, the Guest Relations staff was run as a "Para-military" group, with an athletic instructor in charge. The men would "double time it," up the stairs to the roof, and then exercise for about forty-five minutes, and then back to their Guest Relations room, where I heard they had showers and a ping-pong table. I don't know if that was true, but when I see Peter Tintle at a Peacock North Picco-Lissmo luncheon, will ask him, or Paul Rittenhouse if he is around.

On a recent Bob Costas "later Show," I heard Ted

Koppel recall his days on the NBC Guest Relations staff, when he stood inspection before going out on duty as a "Tour Guide," having to hold his hands out and turn them over to be inspected, to see that they were clean, and then having to raise his trouser leg to see that he had shined shoes and had black socks. He and a close friend, a fellow guide, decided to fool the person doing the inspection, and painted their leg with black shoe polish, and displayed it to the inspector who did not notice they did not have black socks on. Apparently, Ted was a great kidder way back then.

Now, back to Studio 8H. I believe the NBC building was turned over to NBC in late 1932 or early 1933, and I started working for NBC in 1934. At that time the 6th and 7th floors were not finished, and it was several years before NBC decided to make use of them. In fact, the elevators would bypass those two floors unless the elevator operator opened the doors for people who wished to go over to the executive offices in the RCA building, the floor where the President and Vice-President of NBC had their offices.

An interesting fact that concerned the building of the walls and floors in the studio building, was that a special mixture of cement known as "Airocrete" was used. This mixture was poured over the rough concrete floors to a depth of approximately four inches and left to stand over night, during which time it would raise another two inches, similar to the way bread rises. During this time the contractor would have the area blocked off, with guards posted, to prevent anyone from walking on the fresh cement, because if a footstep was depressed in it it would not rise. The building blocks for the walls were made of the same material and looked like cinder blocks, but were much lighter in weight. These blocks would accept wood screws and thus made it possible to firmly attach sound proofing material to them. The cement had some type of powdered aluminum in its mixture which made them very light in weight. The resulting blocks had millions of minute holes in them, which also made them a good sound absorber.

Studio 8H is approximately one block wide, going from 49th. street to 50th. street. Unfortunately I do not know the depth from front to back. All the studios on the third floor had audience viewing rooms, together with "Clients Rooms." These rooms were separated from the studio by sound proof glass. Speakers were installed so the audience and clients could hear the radio shows. In 8H, the plan was to have the audience on the 9th floor balcony, with the entire studio floor set aside for the radio production. The audience section was not isolated from the studio with glass. On the south side of the studio, on the eighth floor, a radio control room was constructed. Above the control room was a glassed-in Client's booth. On the north side, or the 50th. Street side, were two glassed-in viewing rooms, one for David Sarnoff's use and his

personal guests, and next to that the client's booth. These were on the same level as the balcony on the 9th floor.

When the NBC Symphony came into being, it was necessary to construct a low stage, and set up folding studio chairs (made of aluminum) in the studio area. It must be remembered that the studio had no incline like a theater. As time went on, with the popularity of Arturo Toscanini and the NBC Symphony many changes took place in 8H. The stage was enlarged and the control room was moved from its original place to the stage, so the Director, Don Ellis, could be close to Arturo Toscanini and the musicians. Bob Johnston was the only engineer I remember on the Toscanini broadcasts. I fortunately did several rehearsals, but never did an air show. However, I was fortunate enough to be rehearsing the Symphony when a commercial photographer took my picture at the console. I still treasure that photo.

Another improvement to studio 8H was the design and installation of a massive resonator, or band shell, around the orchestra stage. I believe the late George M. Nixon, NBC's acoustical engineer, was responsible for it. There were three 44BX RCA microphones suspended from the ceiling on a wire trapeze to pick up the music. One went to NBC radio, I believe it was WEA, one to Reference Recording, and the last to the International Network for South America. In the event of a failure, either of the last two could be used for WEA. (Today, that spot on the dial 660 khz. is WFAN). One last item on studio 8H. When the Symphony started in 8H under Arturo Toscanini, he found the reflected sound from the many aluminum seats, without people sitting in them, objectionable, so NBC removed them and brought in double-folding wooden seats. These were not acceptable either, and then NBC brought in double-folding upholstered wooden seats. This met with Toscanini's approval.

The first broadcast of the NBC Symphony under Toscanini was a major event, so much so, that the programs for the evening were printed on blue silk cloth with gold woven letters. This was done so the rustle of paper programs would not disturb Toscanini. These became a wonderful memento to everyone attending the first performance. I had one for many years, until I made a present of it to my daughter-in-law, who is an opera talent. I might also add that after the first show, NBC discontinued

the expensive cloth programs and replaced them with programs printed on blotter paper.

Note: The above is a reprint of a column from several years ago.

Currently, Ken writes:

Thinking of Friday the 13th, 1934 — It was sixty-three years ago that I was hired by NBC.

I was brought down to George McElrath's offices to be approved by him to start in the engineering department. As I waited outside the offices of George McElrath and O.B. Hanson, the Chief Engineer, I remember seeing the young clerk for McElrath and O.B. Hanson, sitting at a desk and thinking how lucky he was to be working for NBC. The clerk was Phil Falcone, who later became a studio engineer, and eventually one of the best, if not the best audio engineer at NBC New York.

I remember the names of the president of NBC at that time, and believe it was Merlin Aylesworth followed by Major Lenox Lohr, and of course, then by Niles Trammel. A lot of water has flowed over the dam, or under the bridge since then....

A SHORT HUMOROUS REMEMBRANCE

While working on a local show in Studio 3A some years ago, with Gene Shalit, a friend, or viewer, sent in a large ventriloquist dummy made up to be a likeness of Gene Shalit.

During the rehearsal, the dummy was seated on Gene's lap and he began talking to it. The boom operator held the boom mike over Gene to pick up the audio. As the TD, I decided to instruct the boom operator by way of the studio loudspeaker so that everyone in the studio could hear it, especially Gene. I realized there was the possibility, he could be offended, but I knew him very well and decided to take that chance.

I called to the boom operator, "Boom operator, you are doing a great job, but you have the boom mike over THE WRONG DUMMY." Thank goodness, Gene broke out into laughter. I had always enjoyed his movie and TV reviews, and now even more so since I witnessed his reaction to *my* humor. □

*Ken and Jaye Arber live in
Boynton Beach, Florida.*

Editor note:

The first Toscanini TV broadcasts from 8H were done by the TV Field crew. Our equipment was set up just behind the studio audience in a storage room located below the balcony. Jim Davis was the video man, I did the tv audio (the orchestra's audio feed came from the radio control room). The late Stoddard Dentz was the TD. I remember marveling at the precise timing of the camera switches, as each scene captured the appropriate orchestra section or solo instrument. And I remember that

fabulous head-on cameo picture of Toscanini from the concealed camera behind the orchestra. As a classical music enthusiast, it was a thrill to be assigned to that concert.

Many years later I was the TV audio man at Carnegie Hall when Toscanini suffered a mild stroke during the performance. There was a short change in the music tempo until the musicians realized what had happened. They picked up the tempo and the concert went on.

Frank Vierling

Joseph McConnell, President.

McConnell, who was president of NBC from 1949 to 1952, died at age 90 in Atlanta. He introduced the code of standards and practices for NBC and in 1952 hired playwright Robert E. Sherwood to create 9 original plays for NBC television. (DG)

⌘ ⌘

George Fenneman, the veteran radio and television announcer with the suave looks and mellifluous voice was best known as a foil for Groucho Marx on the television game show "You Bet Your Life," died May 29 in his Los Angeles home. He was 77.



George also hosted several game shows and was the announcer for Jack Webb's "Dragnet." "You Bet Your Life" began on radio in 1947 and moved to television in 1950. He was a straightforward announcer reading commercials, but Marx quickly made him the on-camera scorekeeper, who was frequently the target of Groucho's barbed asides.

Customarily unflappable, he often got flustered trying to maintain his dignity with Marx or with the Dean Martin and Jerry Lewis comedy team, whose television show he also announced.

George's own shows in the early days of television included "Anybody Can Play," "The Perfect Husband," "Talk About Pictures," and "Your Funny Funny Films" featuring viewers' home movies.

⌘ ⌘

Radcliff Hall, announcer. Rad died March 11, 1997. (See Dick Dudley's "Ear Benders" item on page 31.)

⌘ ⌘

Larry Stewart, director. A prominent west coast personality, Stewart died in California of a bacterial infection at the age of 67. He won 4 Emmys while a documentary producer at KNBC. He directed more than

200 episodes of prime time shows including "Perry Mason," "The

Waltons," and "Fantasy Island."

Stewart was the first president of the Academy of Television Arts & Sciences. (DG)

⌘ ⌘

Allan Kalmus, publicist. In 1946 Kalmus joined NBC and became the nation's first television publicist. In 1954 he left the company and started his own PR firm. Over the years he represented Milton Berle, Sid Caesar and Dinah Shore. He died in Manhattan at age 79. (DG)

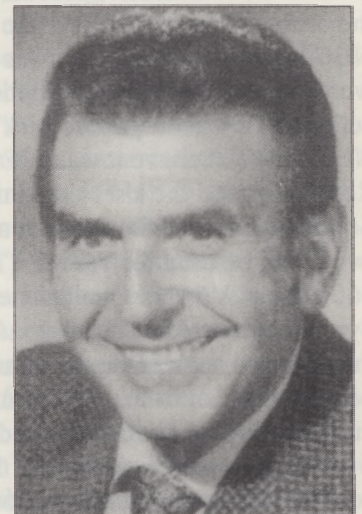
⌘ ⌘

Ron Levey, Engineering, Video Tape Operations. Died March 24 from complications resulting from pneumonia. Ron had been suffering with AD (Alzheimer's Disease) for the past several years.

⌘ ⌘

Dennis James, familiar television game-show host and commercial spokesman, raised millions of dollars for charity, died at his Palm Springs, California home of cancer. He was 79.

For 47 years, Dennis hosted United Cerebral Palsy telethons raising more than \$700 million to combat that disease. During his life, he raised more than \$1 billion for various charities including ChildHelp USA, the American Cancer Society, and the American Heart Association.



Trained at the Theater School of Dramatic Arts at Carnegie Hall, Dennis was hired in the infancy of television by the Dumont Television Network as a talent who could "do it all" – announce, sell, provide commentary, and act.

He is credited with some 25 firsts in the new commercial medium: first to do a television commercial, first to announce a wrestling and sports event, first to host a variety show, first game-show master of ceremonies, and first to star in a television drama.

In the mid-1970s, he hosted an NBC revival of the 1950s game show "Name That Tune."

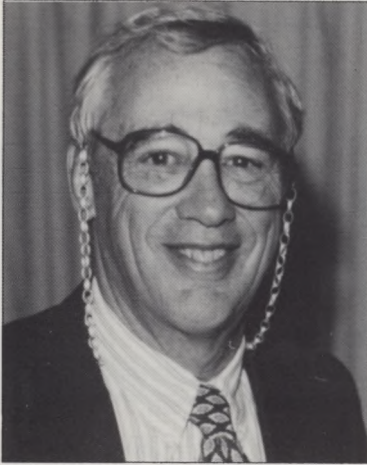
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Edythe Meserand, radio pioneer.

Ms. Meserand began her broadcast career in 1926 in the press department of NBC, moved on to Hearst radio and in 1937 became assistant news director of WOR. In 1951 she was a founder and first president of American Women in Radio & TV. She was 88.

⌘ ⌘

Ted Nathanson - 37 year veteran at NBC



Ted Nathanson, Director, a 37 year veteran at NBC, died of complications from lung cancer just 2 days before the Peacock North annual gathering, which he and his wife Edith had planned to attend. He was 72

Ted had directed coverage of 13 Super Bowls and 21 Wimbledon championships and had a knack of selecting unusual reaction shots during sports coverage. He was the first recipient of the Directors Guild of America's Lifetime Achievement Award. Unfit for military duty during World War II, he drove ambulances for the American Field Service in Europe, mostly with the British Eighth Army.

He was born Benedict Gimble 3rd, but when his mother divorced one of the heirs of the department story family, he adopted a new first name and took his mother's maiden name. (DG)

Edwin (Ed) Hoffmeister, Engineering.

Ed died May 30, 1997, at Danbury Hospital Center in Connecticut. He was 83. Ed advanced from Film TD to manager of Film Operations at the time of his retirement. His NBC career spanned 35 years.

He was a member of the Cathedral College class of 1936 in NYC. He attended St. Joseph's Seminary from 1937 through 1939. He is survived by a son and daughter, two brothers and six sisters, and two granddaughters.

⌘ ⌘

Charles Harold Campbell, Engineer.

A radio field engineer, died Thursday, May 8, 1997, at home in Mount Vernon. He was 95. He had been a resident of Mount Vernon for 67 Years.

Mr. Campbell studied radio broadcasting for two years at Trinity College in Hartford, Conn., then worked as a control operator for radio station WICC in Bridgeport,

Conn. from 1926 to 1928. He went on to work for NBC in New York City for 38 years, as a radio engineer in the Radio Field Department.

Known to most of his co-workers as Harold, he handled presidential broadcasts, symphonies, boxing matches and many other major events during his long NBC career. He retired from NBC in 1966.

⌘ ⌘

Joseph Linden, Engineer, Video Tape Department, on June 6, 1997. No details.

It is with sadness that we report the deaths of our members and friends. The membership and staff of Peacock North extend heartfelt condolences to the families of our departed colleagues.

Curfew

*Solemnly mournfully,
Dealing its dole.
The Curfew Bell
Is beginning to toll.*

*Cover the embers,
And put out the light:
Toll comes with the morning,
And rest with the night*

*Dark grow the windows,
And quenched is the fire:
Sound fades into silence, -
All footsteps retire.*

*No voice in the chambers,
No sound in the hall!
Sleep and oblivion
Reign over all!*

*The book is completed,
And closed, like the day:
And the hand that has written it
Lays it away.*

*Dim grow its fancies:
Forgotten they lie:
Like coals in the ashes,
They darken and die.*

*Song stinks into silence,
The story is told,
The windows are darkened,
The hearth-stone is cold.*

*Darker and darker
The black shadows fall:
Sleep and oblivion
Reign over all.*

Henry Wadsworth Longfellow

Travel with the Luftigs

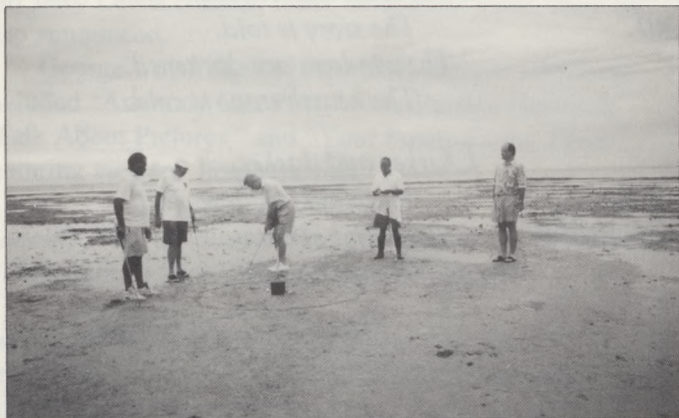


The island of Toberua, off the coast of Australia, is just four acres when the tide is in. It's twenty acres when the tide goes out. When that happens, one of the staff at the only hotel plants nine red flags in the sand and draws two-foot circles around the flags. Voila — a nine hole golf



Toberua

course! You're handed a wedge (your only club) and a golf ball. You use a sand starfish as a tee and you're off on the wildest game of "golf" that you'll ever play. The idea is to hit the ball within the two foot circle. That's the same as getting it in the cup on a regular course. It's a blast. You're always in a water trap. The ball hits and plops. There's no bounce. If the water's too deep, you're allowed to move it to the nearest sand spot. Our foursome was awakened at eight o'clock in the morning by the "golf pro," who incidentally hits a helluva wedge. He's the Tiger Woods of Toberua. He wakes you up and announces that the course is now "open." You play fast, because in two hours the tide



Golf at Toberua — all sand trap.

comes in and you need a boat instead of a wedge. One of the "course" rules notes that "snakes may be lifted and dropped two club lengths without penalty." I'll never play



Hayman Island Resort.

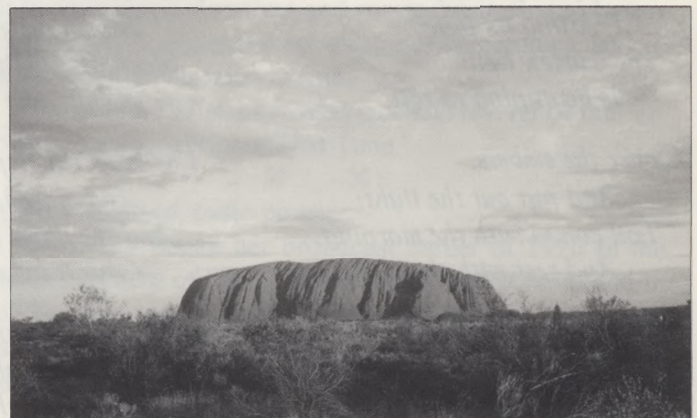
another "course" like this one. More about Toberua later.

Sandy, and I were headed to a most unusual resort called Hayman Island in North Queensland, off the coast of Australia. Hayman Island Resort is spectacular. Refurbished recently at a cost of 200 million dollars, it looks it. All the rooms were beautifully appointed and set in tropical gardens next to the pool and lagoon. There are breath-taking views of the distant islands.

You lie on comfortable chairs next to the pool, sip your drink and sigh, "Only in America." While that doesn't really apply, you get the idea.

We flew back to Sydney to see a performance of "Falstaff" at the Sydney Opera House. It was delightful. The acoustics and settings were superb. The performances professional and the production first rate. On a foot wide strip above the stage, a line-by-line translation of the libretto enabled the uninitiated to laugh in the right places. Molto bene!

Ayer's Rock, in central Australia, rises suddenly from the flatness of the surrounding plain. More impressive than its size, 1,100 feet high and five and a half miles around, is its color — a glowing red that changes constantly throughout the day. Thirty- nine miles away from Ayer's



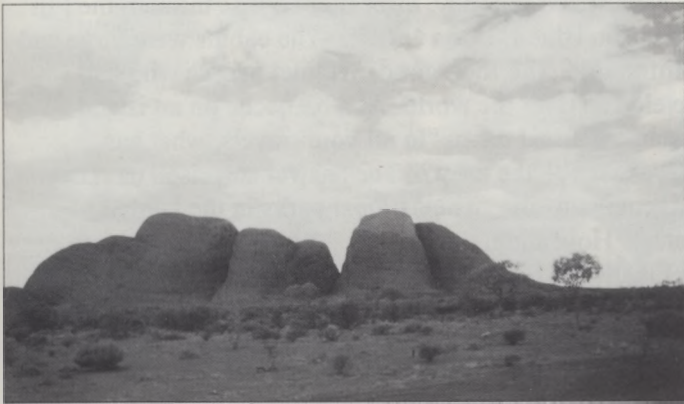
Ayer's Rock, red gold in the afternoon sun.

Rock, and a second tourist attraction in the area, are a series of 36 gigantic rock domes called The Olgas. Ayer's Rock and the Olgas are both within Uluru National Park which is protected as a World Heritage Site. Guides take you on a walking tour (about four miles) through the gorges and



Protected by face nets at the Olgas.

chasms. The chasms are gorgeous and the gorges had chasms. Most of the tourists wear face nets to keep the sand flies from playing tic tac toe on your face. It looks silly but it really helps. The sand flies don't bite, but they are annoying if you don't cover up. The people who didn't have face nets looked as though they were using their hands



The Olgas — a deep red-orange.

as constant semaphores.

Sunset is a special time at Ayer's Rock. It was an incredible sight watching hundreds of buses and thousands of tourists arriving at a designated parking area to view the moment at Ayer's Rock. We snapped dozens of pictures as the changing sun dipped lower and lower in the sky. "Wait for seven o'clock," said the tour guides. "The light on the rock will be unbelievable." Everyone with a camera checked their lens and leveled their tripods waiting for the momentous occasion.

I kept snapping pictures as the light constantly changed. A young man next to me had his tripod and camera ready. I asked him why he wasn't taking pictures all along as I had been doing. "Seven o'clock," he said, "that's when it will be the best. I'll wait till then." At seven o'clock the clouds suddenly blocked the sunset. Ayer's Rock turned black. That one special visual moment never happened. The young man never snapped a shot. When I returned home, I had one of my earlier pictures blown up onto an 11x14 board and mounted proudly on my den wall. The moral of the



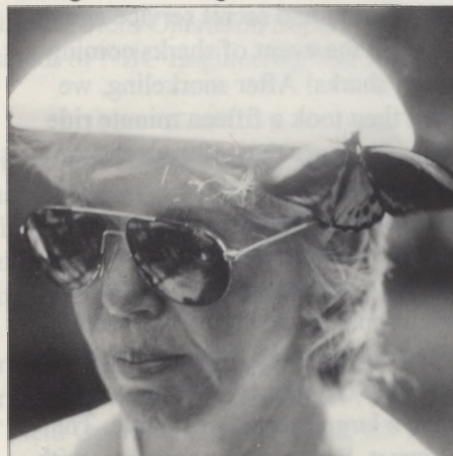
Kangaroo & a Joey — what's down under without them?

story — take your picture whenever it appeals to your eye.

From Ayer's Rock, we flew to a city called Cairns. The name is pronounced CANS. It was a tourist delight. One of the tours we took was to the Kuranda Preserve. It has a rain forest, an amphitheater, a cultural center, and a wildlife park. We finally got to see some kangaroos. Normally, they are nocturnal, but in the preserve, they were hopping about like sand flies in Ayer's Rock. We even got to see a baby Joey in its mother's pouch. At the preserve we also spotted some koalas.

We toured the 100 acre rain forest in a WWII Army amphibious duck with our guide describing the great variety of trees and plants. We saw tree ferns dating back more than 150 million years. The preserve has more than 200 species of birds and more than 60% of Australia's species of butterflies. It has pythons which grow to more than 25 feet, Giant Tree Frogs up to six inches long and large Hercules moths with wingspans of ten inches. It was a living Disney World.

At the cultural center, an Aborigine guide explained how they make a musical instrument called a digiroo. They take the end of a tree limb, stick it into a fire-ant hill and the ants hollow it out. It produces a unique sound. Some Aborigine natives gave the tourists a demonstration on how



Sandy sports a butterfly.

to throw the boomerang. When I tried it, the only thing that came back was laughter from the tour group. The natives then put on a wonderful dance show.

If you ever get the opportunity to go to a butterfly

(Continued on next page)

sanctuary — do it. I didn't think it would be much to see and hesitated before going in. If I hadn't, I would have missed an incredible experience. Thousands and thousands of different butterflies in a rain forest setting float and flutter about, landing on leaves or right on your clothing!

We learned that butterflies fly by day, moths fly by night. Most butterflies live as adults for several weeks, others may live as long as nine months or even as long as a year. A butterfly can see forward, backwards, up, down and sideways, all at the same time because of its hemispherical eye shape. You can't sneak up on a butterfly.

We had taken a bus to this area. Now, we took the Kuranda Scenic Railway back to the city of Cairns. The train journey is considered to be one of the world's most spectacular. The line slowly winds its way down the range through 15 tunnels and over 40 bridges. It stops to allow



The Quicksilver took us to the Great Barrier Reef.

the passengers to take photos of the famous Barron Falls.

The Great Barrier Reef extends for 2,300 km along the north-eastern coast of Australia. It is not one large reef but a network of about 2,900 individual reefs with the same area as the United Kingdom. A two and a half hour ride aboard the Quicksilver yacht departed from Port Douglas. We rendezvoused with an anchored float and pulled up alongside. This is the same place that President Clinton went on his recent trip to Australia. He snorkeled here as we did. 1,500 different kinds of fish provided a visual underwater smorgasbord. Clinton had secret service agents in the water to "protect him in the event of sharks coming by." Nobody told US about sharks! After snorkeling, we enjoyed a buffet lunch and then took a fifteen minute ride on a submersible exploring the more than 400 species of coral. It is God's special aquarium.

Our next stop was the Island of Toberua. There are only 14 "bures" or cottages on the island. The rooms are modern. They have electricity, refrigerator, 28 foot ceilings and are constructed in traditional Fijian style. You were summoned to dinner by a staff member pounding on a log in the center of the compound. No dinner bells here. In the evening, everyone dined at a large formally set table. The food was remarkably gourmet. Eating under the stars, with a warm breeze and native music enhancing conversations with people from around the world, was worth the long

voyage getting here.

Golf, as described earlier, was a once in a lifetime event. Another different experience was a visit to one of the nearby local villages. You're welcomed by the chief and invited to share a bowl of "kava," the local drink made from the pounded roots of yagona, a relative of the pepper plant. It's an acquired taste. The villagers then entertained



The Aborigines put on a dance show.

us with songs and dances.

Next was a four day, three night cruise through the Fiji Islands on Blue Lagoon Cruises. The cabins were large and comfortable. The food good. We met people who had traveled all over the world. At a barbecue on an island beach, we asked them, "In all your travels, what has impressed you the most?" The answer surprised us. They said emphatically, "The national parks in the United States!" How about that!

Finally we headed back to the Sheraton Royal Hotel in Nadi in Fiji where we relaxed from the strenuous routine of relaxing. In Nadi, we visited a place called the Garden of the Sleeping Giant. It was founded in 1977 by actor Raymond Burr to house his own orchids. Today, the Garden displays Fiji's largest orchid collection.

We took great closeups of the incredible orchid varieties.

Even the most wonderful vacation must come to an end. Sandy and I returned home to collect the mail, pay the bills and plan our next trip.

□



Yellow orchids fringes with crimson.

When they are home, Don and Sandy sleep in North Caldwell, New Jersey. Don is a retired NBC producer/writer/director.

NBC ENGINEERING CONFERENCE

In the Fall of 1954, NBC held a one week Engineering Conference in New York for all Engineers with the Network's Owned and Operated Stations: New York, Washington, Cleveland, Chicago and Hollywood. These were the men that had put NBC in the #1 spot in Radio and Television Engineering in the United States and the World. O.B. Hanson had been Chief Engineer of NBC since the forming of the Company in 1926 and had just retired. Robert E. (Doc) Shelby had just been named as his successor.



Front Row:

Howard Luttings, Engineer in Charge, Chicago; George McGilrath, Field Operation Supervisor, NY; Robert Shelby, Vice President of NBC Engineering; O.B. Hanson, Vice President of NBC Engineering Retired; Lester Looney, RF Engineer, NY.

Second Row:

Curtis Peck, Director of Operations, Cleveland; Mr. Clark, Director of Architecture Engineering, NY; Johnnie Knight, Studio Supervisor, Hollywood; S.E. Leonard, Engineer in Charge, Cleveland; Andy Hammerschmidt, Special assignment in Color Television, NY; RF Engineer not identified, NY; William A. (Bill) Howard, Supervisor of Technical Operations, Cleveland; Tom Phelan, Supervisor Television Maintenance, NY; Supervisor of Technical Building space, NY, not identified; Joe Diagostino, Supervisor Technical Standards and Practices, NY.

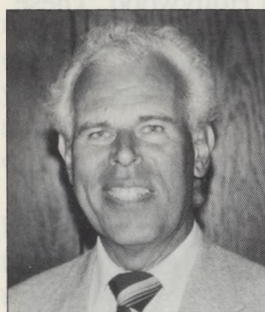
Third Row:

Television Engineer not identified, NY; George Nixon, Supervisor Engineering Development, NY; John Rogers, Engineer in Charge, Washington; Chester Rackey, Supervisor Engineering Construction, NY; Sherman Hildreth, Director of Operations, Washington; Mr. Burrell, Director of Field Operations, Hollywood; RF Engineer not identified, NY; Radio Engineer not identified, NY.

(Contributed by Bill Howard)

We Get Letters...

Ralph Dichter writes:



I really enjoyed the latest issue of Peacock North. If the number of articles increases, you will have to get the next issue under hard cover, in book form.

I worked at 30 Rock for 37 years, starting in September, 1948. I think I have an article or two to add to your collection.

I got my start at NBC by way of going for my movie projectionist license at the NY "Y". Mel Dobbs (NBC Engineering) was the instructor. After the students graduated, and passed the projectionist license test, Mel was able to get some students jobs at the various TV stations around the country.

Films and film commercials were big back then. I had worked part time at a film and film processing company in NY City so I got an interview for a job at NBC in a new department that was being set up. Herb DeGroot and Harry Getting were just getting started; having come out of film studio — I think. Herb was a Group 5 and I think Harry was a Group 3. We were setting up a Kinescope Department on the 5th floor at NBC. 16mm film cameras would capture the video off a blue phosphor kinescope while the sound track was recorded optically on the film sound track. Later we had 16mm magnetic audio tape as back-up. We generally rolled two video film cameras as back-up protection in case one camera jammed or the negative got scratched in processing. We did our own film processing and editing. These negatives went to an outside lab to print numerous copies for us. We had to screen the sample prints for quality or to make density corrections. I believe the two processing machines we had developed more film footage than all of the Hollywood studios combined. Due to the fact that when we started out there was no TV transmission or tape between the East and West coast, we recorded all the TV shows that were broadcast live from NY, from early morning (Ding Dong School) to late night (Broadway Open House, with Dagmar). Multiple Kinescope prints were made to supply the TV stations around the country.

First there were only NY recorded programs, but later our Engineers flew out to the coast to set up the Burbank Kinescope department.

At first we used 16mm film and later we expanded into 35mm. At one time we had a Rube Goldberg setup called Slow-Scan. The film ran continuously from TV camera to processing unit and then onto a screening projector. It

worked. The film image was electronically reversed so the finished product was a positive print, not a negative. During the coronation of the English King NBC rented a plane and flew some of our guys to England to record and edit the proceedings. I don't think they ever got off the plane. All the work was done while the plane stayed on the ground at the airport. The finished product was transmitted to us by a British system called, I believe, Slow-Scan. There was some breakup, but I think we scooped all the other networks.

I started out as a student, making \$50 or \$52 a week. I was putting in so many hours, recording, processing, editing and screening prints that the powers that be asked why a student was putting in so many hours of overtime. Soon after they promoted me to a Group 2.

Since all TV was live there were several worthy incidents to relate. One time we were recording a one hour "Kraft" or "Montgomery Presents" program. Our sound recorders were first placed in the "bias" position, to adjust the sound recording level, and then switched to "normal" recording position. One of our engineers, who will remain anonymous, neglected to switch the control to record position. At that time we did not have audio tape back-up. Needless to say, we didn't record any sound track for the entire second half hour. By the time the error was discovered some of the cast had already left the studio. We had to get them back and record the second half of the show over. The errant operator was quite shaken up but he was not fired or penalized for that faux pas.

Another time we were recording a show for Bonny Maid linoleum. They were demonstrating on air the fireproof quality of their product with a blowtorch. You guessed it — the product caught fire on the air. We had to do the commercial over again and edit it into the show.

We often got into disputes with Sig Morganstern's film editing group. They had jurisdiction over editing commercials. Different union — IATSE. When something engineeringwise happened, we would do the editing. I remember Lou Dicks, who worked for Sig, storming downstairs arguing with us — to no avail.

During this time I was called to perform, on the weekend, an editing feat under fire. A commercial or a bit of film came into our hands that was printed incorrectly. I had to do a reverse splicing job at the last minute before airing. Charley Townsend, who was Herb DeGroot's boss, wrote me a glowing letter for my effort under fire. I believe I still have it in my bank vault — under NBC insurance. We never got many "atta-boys" or pats on the head for a job well done, so I treasured this one.

Another highlight of my career at NBC was when I was assigned as a audio back-up for Aaron Traiger during President Johnson's Inauguration, in Washington D.C. We all got tuxedos complete with shirt, bow tie, black shoes, etc. to go to the ball. I remember standing within arm's

distance of the new President. I was amazed that all the Texas delegation came to the ball wearing their famous 10 gallon hats. I guess they wanted to be sure to die with their 10 gallon hats and their cowboy boots on if their time came, and they didn't make it back to Texas.

Most of the engineers hired by NBC first came into Kinescope Recording, and then were assigned to field or studio. Some names that come to my memory are Eddie Klein, Charley Tesser, Vince Gabriel, etc. etc. After about eighteen years in Kine I yearned for a change. As no one wanted to stay in Kine we old timers were told we would have to get someone to replace us — fat chance — if we wanted to be transferred elsewhere. I had gotten to know one of the NBC Vice-Presidents and I asked him to help me transfer into Video Tape recording, which was taking over from film recording. I spent the rest of my NBC service in that department. One of my highlights in Video Tape was the first landing on the moon. I think our recording crew worked a continuous 26-hour tour. It was really exciting and we all got a commemorative medallion from our boss, Moose Daniels.

When I retired from NBC in 1986 I was pretty close to the top in union seniority. I believe the only one above me in our department was Bob Rudick.

I look forward to seeing all my old buddies at each Peacock North reunion.

Sincerely, *Ralph*

Ralph and Sandy are north to sell their Long Island home and will return to their adopted Florida to live.

Editor's note:

Bob Juncosa and I were two of the new engineers assigned to Kine Recording while we waited for the next opening in the "studio audio course" Whitney Baston gave to all new hirees. (One of Whit's instructors was Jack Kennedy, later to go to Burbank and return to NY as VP in charge of Engineering.)

My first job was to expose thousands of feet of undeveloped kinescope film by re-reeling it under a florescent lamp. The film was then sent out to recover the silver.

Another task I had with Bob Juncosa was to test every vacuum tube in the many racks of equipment in the newly installed seventh floor Kine recording studio. Each tube had to meet a specific GM test (whatever that is) or be replaced. Even though a tube tested "good," if it failed the GM test it was to be discarded. To this day I have some of those "bad" tubes in my cellar.

Herb DeGroot let me do some film splicing and I became very proficient, so much so that Herb suggested he could get me upgraded to a Group 6 if I would agree to stay in Kine. It was a tempting offer to a green kid, but I wanted to get into the action of live TV. I wonder what my NBC career would have been like had I stayed in Kine.

I remember Marge McGlynn was Herb's right arm, and there was Lou Peduto, Harry Getting, and Vernon Duke (he did much of the development work). I remember Ralph as the guy who was always at the developing tank processing thousands of feet of film.

Frank Vierling.

NBC Florida Retirees Hold 13th Annual Reunion



Frank O'Keefe, Don Mulvaney, Sid Chomsky, Bob Van Ry, and Herb Greeley enjoyed the affair.

The NBCFR (NBC Florida Retirees) 13th

annual reunion was held at the Howard Johnson Hotel in Cocoa Beach, Florida, on April 1 & 2, 1997. It was ably hosted by Walt Vetter (President), his wife Doris

(Secretary), Hank Folkerts (Treasurer) and his wife Iris.

Approximately 80 people attended the gala affair. Frank Merklein presented Walt Vetter with a commemorative plaque for his ten years of untiring efforts on behalf of NBCFR.

Dot and Tam Tamburri received the award, a bottle of champagne, for traveling the farthest. They live just north of San Diego.

A grand time was had by all, and as usual the stories keep taking on new twists. It is amazing how things that happened 20 or 30 years ago change as memories fade.

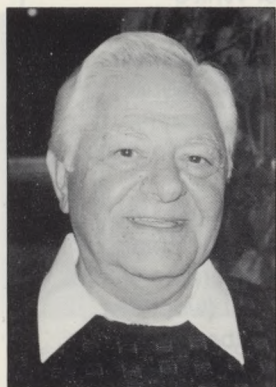
The reunion next year will be held at the Clarion Hotel in Orlando on March 19, 20, 1998. Keep those dates open.



Howie Atlas sent us this picture and info. He mentions his new vanity ham call - W2HA - which was obtained through the FCC's Vanity Call Program.

A Message From

Pete Peterson



Our

reunion luncheon on June 8th was the best get together we've ever had. It was a beautiful clear Spring day. The crowd arrived happily, greeted each other with kisses, hugs, and smiles. There was much fun and laughter as they recaptured events of their

early times together. Dan Grabel tells us about it in our lead story.

We were pleased with the turnout, just under 200. That's close to last years figure. We hope that more will attend our special get togethers in the future.

There has been a lot of talk these days about the golden years of television. It seems viewers are clamoring for the "old shows." Now they are popping up all over cable and the channels. Hawaii 5-O, old movies on AMC: Tarzan, Buck Rogers; and Nicolodeon's old sit-coms. Then there are old kinescope replays such as "Requiem for a Heavyweight." That takes us back to those golden years, and our group can pat itself on the back and say, "been there, done that."

It has become obvious that we PN members were the "gold" in the golden years of radio and TV broadcasting.

News used to be news that was fit to see and hear. Now scandals all over the country permeate the broadcasts: Clinton, Marv Albert, Frank Gifford, Dick Morris, an air force general, an air force woman pilot. We're either getting to be better at tabloid type "snooping," or our national values are finding their true base level. The broadcaster doesn't do much to contain this type of story but seems to add to the picture by granting larger salaries to the "Howard Sterns" of the airwaves and cable channels. The system may be out of control, or maybe no one remembers what the controls were anyway. Caption: "Nobody at the Wheel."

There was leadership when it came from a strong

president such as FDR. A tribute, that has been long in coming, has finally arrived. A memorial statue honoring Franklin D. Roosevelt. He was the president who did more than merely touch the lives of everyone in our group. He established standards. He was forced to send many of our group off to war. Now, they're going to consider a memorial to our World War II victory. It hasn't been done yet, even though fifty three years have passed. (No sense in rushing, eh?) If they wait just a bit longer, all those who served may miss it.

The best news is still about ourselves. Despite the heavy and sad losses in our Silent Microphone column, we keep going as best we can. Peacock North started 10 years ago when the late Sam Sambataro started this group with a small retirement party for me. About 30 friends from various departments of NBC attended. We had so much fun that day, that I'm glad I had the crazy idea to continue these get togethers as **Peacock North**.

Peacock North has been a great success. Our roster is over 700 now, and is still growing but at a slower rate. The active group is in the range of 450. Thanks, to a great extent, to our volunteer staff, namely, Rippy, Frank and Danny. Their contribution in putting together this magazine is what keeps us entertained, informed and together. We can't thank them enough for the time and effort they expend in making PN work. Let's keep it going.

I'm looking forward to celebrating our 10th anniversary in early September. (Probably Sunday, September 7th, at the Picco Lissimo Ristorante in Fort Lee, NJ. A postcard will be sent to all NY, NJ, and CT metropolitan members as a reminder in late August. Our actual birthday is August 12, 1987. And, of course, anyone living anywhere is invited to attend.

Now it's time for our summer vacation break. We hope that each of you have a great time in the sun. For those who are travelling to special places, or just sitting under the garden hose, we hope you will send us pictures and stories about your trekking so we can all share your experience in our PN Magazine.

I look forward to seeing those happy beautiful faces at our September anniversary party at Picco.

Regards, Pete

P.S. Peg and I received a nice note from the Marshalls following our reunion luncheon. See top of next page.

June 11, 1997

Dear Pete and Peg,

Just a short note to express thanks to you and Peg for once again making the Peacock North June matinee a resounding success.

Unless the membership followed you two around night and day, there is absolutely no way to comprehend the amount of work done by the two of you and all the others involved. To the casual onlooker it looks simple. The simple fact is that you and your associates cannot be replaced. A year or two ago you mentioned or intimated that you were turning the reins over to others. I didn't see a line forming to do the job so I guess the Peterson clan is stuck with the assignment.

Once again - our heartfelt thanks for getting us together.

Sincerely,

Jack & Audrey Marshall

NEW MEMBERS

Frank DeMeo - Jersey City, N.J.

John Gandini - Middle Village, N.Y.

Bernard Gershen - Edison, N.J.

Joseph Gianquinto - Old Greenwich, Ct.

James Greller - Belleville, N.J.

Henry Griggs - New York, NY

Art James - Chaska, MN.

Arnold Reif - Sloatsburg, N.Y.

Harrison Warner - Brooklyn, N.Y.

William Wendel - Delray Beach, Fl.

Bill Wolff - Floral Park, N.Y.

EDITOR'S LAMENT!

I have a spelling checker,
It came with my PC.

It plainly marks four my revue
Mistakes I cannot see.

I've run this poem threw it,
I'm sure your pleased too no,
Its letter perfect in it's weigh,
My checker tolled me sew.



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Jerry Cudlipp Tony Nelle

Dick Dudley Dolores Parylak

Roy Silver

◆

And a special thank you to
Peg Peterson and Lois Vierling

Peacock North

30 Ann Arbor Place

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*HAVE A GOOD SUMMER,
SEE YOU IN THE FALL.*