

MURPHY MARTIN

Interview 156a

May 6, 2000, at Day's Inn, Lufkin, Texas, 7:30 a.m.

Jonathan Gerland, Interviewer

Brandi Clark and Becky Donahoe, Transcribers

ABSTRACT: A 1942 graduate of Lufkin High School, Murphy Martin tells interviewer Jonathan Gerland about being an ABC-TV network anchorman and news correspondent in New York City during the 1960s. He also shares his earlier radio and television broadcasting experiences in Angelina County, including his experiences at stations KRBA and KTRE in Lufkin and KSPL in Diboll, and also relates his experiences at WFAA-TV in Dallas. Martin later served as the stadium voice of the Dallas Cowboys for twenty-four years and relates some of those experiences. Martin mentions or discusses his relationships with baseball players Pete Runnels and Mickey Mantle and football players Emmitt Smith, Michael Irving, Troy Aikman, and Roger Staubach. Martin also mentions his news coverage of civil rights stories as well as relationships with such persons as Dr. Martin Luther King, Alabama Governor George Wallace, Arthur Temple, Ross Perot, and President John F. Kennedy. A brief subject index follows the interview transcript.

Murphy Martin: I have been trying to think since I spoke with you. There was a lady that worked at the station there in Diboll, at KSPL, is from a long-time Diboll family, and her husband worked, I forgot what he did at Temple Industries, too, and she was office manager, and I cannot remember her name, maybe you will recognize...

Jonathan Gerland: Lanyon?

MM: No, I remember Tommy Ward Lanyon very well. He was married to Evelyn Davis. Mrs. Davis, who ran The Pine Bough (JG: Byrd Davis.) Yeh, Byrd Davis. Her daughter married Tommy Ward Lanyon. Then, they later split, and she married Barney Franklin who was the general manager of Lufkin Coca-Cola many, many years, and they moved to Florida, and he died about a year or so ago. I guess she's still there and her son was in the industry as was I, but, anyhow, I was trying to remember everybody. There was Ulman McMullen who was from Diboll. He was an announcer at KSPL when I was there and a good one, and then Tommy Ward Lanyon became station manager. Tommy came in here from the West Coast and had quite a background in show business and the industry and so forth. Did a good job putting the...managing the station and watching its early growth. KSPL was most unusual in its time in that it had that great, good music sound. It had the FM that had the good music sound. Then, it had the AM which we played all kinds of music. We played...today they would call them the "golden oldies," I guess. We played a lot of that.

JG: I heard it phrased in the newspaper one time, it said "emphasis on melody, rather than beat." This was in the early sixties.

MM: Yeh, that's very good, and it did have an emphasis on melody rather than the beat. I've often said one of the biggest mistakes that I made: there came a time, and I forget the exact year, but it was after I had worked there, that Pete Runnels and I talked about buying that station.

JG: Was this when Mr. Temple still owned it? I think he sold it in '67.

MM: Uh, huh. He owned it. This was before that. This was in the early sixties, I believe it was, and, anyhow, we went to him and to his people. Didn't talk so much directly with him as we did with his representatives, and had we talked with him we probably would have bought it. But, we wound up five thousand dollars apart on what the agreed value was we thought at the time. And Runnels and I decided not to buy it, and that was a mistake on our part because we should have bought it. It would have been a good investment, and it was a great property. It was properly run, top quality, good equipment, everything about it was a plus. Almost like everything about Arthur Temple is a plus. And, every investment, everything that he's allowed himself to get involved with, is a plus. The radio station was no exception, but we didn't buy it, and afterwards we said, "Why didn't we come with that other five thousand dollars?" We'd negotiated back and forth, and long before Pete died which was seven years ago, I guess, we talked many times about the fact that what might have happened if we had bought it, because it was a good property.

JG: Can you tell me a little bit about what brought you to KSPL?

MM: I can tell you exactly what brought me there. I had gone through a divorce in Lufkin, and I had only one child. He was with his mother up in North Texas, living there and going to school. At the time, I said, you know, if I can do something in the summer, get a job in the summer in Lufkin, he could come because he was to spend summers with me...

JG: Where were you living at the time?

MM: I was living here in Lufkin. I said I'd get a job, and he could come down, spend the summer, and play Little League baseball, and, so, we did that, and I went to KSPL. I had worked earlier at KRBA and also at KTRE. KRBA was there long before anybody else.

Mr. Yates signed that station on in 1938, and I was there in '42, and I was there because he fired a guy on the spot one evening. All the guys my age, all the high school kids, very few of us had cars. So, we would gather on the street corner in downtown Lufkin and watch traffic go by, yell at the girls, and all those normal things. Anyhow, he walked up one evening, and he'd just fired a guy on the spot. It was like 6:30 or 7, and he wanted to know if I wanted to go to work, and, so, he hired me. And that's the way I got into broadcasting, was hired off the...he took me off the street.

JG: Took you off the street, but, you were in high school at the time.

MM: I had just graduated, and that's the reason he knew me. I had been on the debate team, and he had heard me and so on and so forth, and he said that was the reason that he hired me.

JG: Graduated from Lufkin High School. (MM: Right.) In '41?

MM: In '42, graduated in '42. So, he hired me, and I went to work for \$27.50 a week. I thought that was great money.

JG: What did you do at the station?

MM: I was an announcer that night when he hired me, the night he hired me. He took me back to the station, which was upstairs above Cash Drugs at the time, which is on First Street, was. He operated the control boards, and I talked into the microphone, read the commercials, and...

JG: Had you ever done anything like that before?

MM: Never, oh, never, and all of a sudden, within a matter of weeks, I thought I was the greatest thing since sliced bread, you know. I thought, "Man, this is a bird's nest on the ground." I didn't realize that it would lead me to later coin that phrase which too many people use, even today, and that is "Shoot the bull, pass the buck, and get a receipt" as a formula for success. But, anyhow, I worked at KRBA for a good while, and then I worked at the Post Office. Mind you, these were the war years. I felt at any moment that I was going to be in the military, and I was trying to get in to the Air Force, and I had a neck injury from high school I had fallen and cracked a vertebrae in my neck, and I couldn't pass the Air Force physical, and that kind of broke my heart. As I waited to see if I would get drafted and see what they were going to do, well, I was working at KRBA. Then, I went to work at the Post Office and I carried...I was a mailman in Lufkin and carried a route, delivering the mail, walking the streets, and I did that for a good while, oh, about a year. Then, after I had gone and failed to get in to the military because of that injury to my neck, I said, "It's time to go on to college." So, I went to North Texas State and went to school and then came back here in 1949. After college, I had gotten married, didn't graduate, while in college, I got married.

JG: Did you take any courses in broadcasting?

MM: I took speech, and then writing, and journalism and, as a matter of fact, that was my major at the time. Music was my minor because I was playing saxophone in a dance band, and that actually enabled me to go to school, because I would make a few bucks here and there, playing in this band. But, anyhow, I am going the circuitous route to get back to where I'm really trying to go. After North Texas State, I took a job with a manufacturing company, manufacturing lingerie, in Denton, and I opened a new territory for them. I traveled Kansas, Missouri, and Nebraska.

JG: Do you recall the name?

MM: Yes, Russell Yuma Manufacturing Company, and the label was “TexShe”, one word, “TexShe”. I traveled for about nine months, selling lingerie. There are a lot of stories about that, but that doesn’t have to do with broadcasting, so I won’t get into that. [laughter] But, anyhow, one time, one day, one week, I got snowbound in western Kansas. Of course, if you’re a salesman, if you don’t make the commission, you don’t make any money, and if you don’t travel, you don’t make a commission, and I was snowbound for three weeks. At about that time, a man with whom I had worked at KRBA, Richmond Lewin was his name. He called and wanted to know if I would be interested in coming back to Lufkin as an announcer. There was a new station in town called KTRE, and anyhow I came back. I came back in February of 1949, and I worked here, oh, I guess... Well, I went to Dallas in ’59, so in 1949 I was working at KTRE. The exact time that I was at KSPL I want to say was about ’57 or ’58, your records might reflect it more accurately. I think it was along about that time.

JG: Actually, I think it was in ’60, ’61.

MM: It was ’60, ’61. OK, that is...you’ve got the more accurate thing than I do, because I went from there...I went from KSPL to WFAA in Dallas. But, anyhow, I came back here in order to spend the summer with my son. That’s the reason I took the job that I did. The shift that I was working here allowed me to be with my son during his Little League time and so on and so forth. That worked out very nicely, but I didn’t realize how fortunate I was. KSPL was the third broadcast facility with whom I had worked, but by far the best--best equipment, the best music, the best run, everything about it was the best, and I enjoyed it the most.

JG: The sequence being KRBA, KTRE, then KSPL.

MM: That’s right. That’s absolutely right.

JG: You didn’t previously work in Dallas before working at WFAA?

MM: No. No, I didn’t work in Dallas until after KSPL. That came about in kind of a strange way itself in that I had gone to...I auditioned for a sports job, play-by-play, for the Baltimore Orioles, and the audition took place in New York City, and I went up, and I made the finals. So, they flew me up there, and I talked with them, and I did not get the job. But, in the course of that, I talked with some other people. I talked with ABC Sports, and they told me to contact the station in Dallas, and so, I did, the ABC affiliate. That’s how they had an interest in me, and I finally went from Lufkin to WFAA in Dallas.

JG: I think the newspapers actually, at the time that you started working for KSPL, they put a photograph of you in the Diboll newspaper and had mentioned even then that you were seeking free-lance sports (MM: Yeh, that’s right.) broadcasting when you came

there. (MM: That's right.) Then, like I said, about less that a year later they announced that you went to Dallas (MM: Yeh.) So, that was for....

MM: Yes, instead of freelance I'm assuming it was the Baltimore Oriole job, and, as a matter of fact, they hired a man by the name of Bob Murphy who later would become like a thirty-five year play-by-play guy. Not for the Orioles, he was only there a very short time, but with the New York Mets. He went to the New York Mets and formed a broadcast team with Ralph Kiner, the old former player, and they were the broadcast team for the Mets for... this was...long, long time. But, anyhow, I didn't get that job. I came back here and wound up at WFAA. The manager of that station, after he interviewed me and told me he wanted to hire me, he said, "Would you be willing to work in radio for a short while, while I make some changes, move some people around, and get the anchoring job with the news on television, where I could move you into it? I said, "Sure." So, I went up there first as a disc jockey for about three months, I guess, and did that and then moved into Channel 8 as an anchor person.

JG: Not just news, but the full anchor of the news.

MM: Yeh, I anchored their early news show and their late news program at six o'clock and the ten o'clock news.

JG: Was that your first experience with television?

MM: No, my first experience with television was here in Lufkin, after I...

JG: That's right, with KTRE. You did radio and television.

MM: We signed that on in December of '55, I think, we signed that station on here, and I anchored the news there. Did a little bit of everything, was sales manager, was news editor. Everybody wore a lot of hats then.

JG: Were you the first news anchor that KTRE had?

MM: Right, first one. We did a little of everything there. Then, from there we wound up doing the other things that I mentioned. But, my experience at Diboll and KSPL was a very enriching one for, not just the practice being exposed to a good station and working with a good station, but being exposed to a lot of good people or becoming more closely exposed to them. Even though you're ten miles away and you live in Lufkin, and you know who they are, and you had spent time there, and you'd eaten at The Pine Bough cafe many times, and you knew the Antlers Hotel had been built there, and you knew that the Temple family had done these wondrous things in the forest industry and with wood products, by-products, and so forth. Still, you couldn't get to know them on the close basis that you could being there and working there and being close to them. So, it enabled me to do that, and later on, even after I was at Channel 8 in Dallas and went from there to ABC, which happened in February of '63, I went to ABC to anchor a news

called “Murphy Martin With The News” every night. It was in the slot where Ted Koppel is now, where “Nightline” is, and I did that for a year . But...

JG: How did you like that?

MM: Yeh, it was very interesting.

JG: Moving to New York, just the whole experience.

MM: A whole different ball game. The people that refer to it as “The Concrete Jungle”, I didn’t refer to it as that initially when I went there. But, about the time that I was getting ready to go back to Dallas, move back to Texas, I was calling it “The Concrete Jungle”, too. But, getting there, they had heard I’d done quite a bit of work doing feeds. I covered the Billy Sol Estes trial, and the network used all of my material in the coverage of that trial. I covered John Kennedy when he came down to visit Mr. Rayburn when he was dying in the hospital in Dallas. He was Speaker of the House, and I did several stories for the network, and that’s where they saw my first work and decided they wanted me to be one of the people. They brought eighteen of us in to New York to audition for this job, and they narrowed it down to three, and then from the three, they chose me. I went to work February 25th, 1963. It was different, different in many ways. First of all, I’d never worked around an operation that was totally union, and everybody at the network was a member of some union.

JG: You wouldn’t do that in Diboll, would you? (laughter)

MM: No, no, and I’m not sure I would do it anywhere else again, either. The contract that I signed with them, when I finally signed, had a clause in it that said, “You agree, if you are not now a member of, you will join the American Federation of Radio and Television Artists.” which is...everybody refers to it as AFTRA. It’s still The union for performers, and that was a new experience. So many people to do the job that only you had done before. You had writers, and reporters in the field, and producers, and engineers, and all of these various type people, and it was a very enriched, different experience, and I look back and I think back. All of the places that I had been prior to going there, New York, had contributed and armed me to do that, because I did not finish college, which was wrong. I would never recommend that to a young person. Always stay with it. You’ve got to have a degree today. You cannot compete in society if you are not prepared in your brain, and you’ve got to get to college to get that. But, the fact that I was offered that, I was never one to back away from challenges. I always welcomed challenges, and I thought that was a big challenge, and, it was a big challenge. But, because I did not go to college, I had to work harder and dig harder, do more research, and it was just a tougher job. But, I made the most of it. Did well. The program did well, and then, they had a change in the upper executive management, and they just didn’t want it. They took me off the air a year after I had gone on, and I still had time on the contract, because I had signed a five-year contract. They offered to pay me off, lump-sum, and I refused that because I felt that I had an indictment against them, the fact they would take me off the air, that I had something else to prove. So, I stayed as

their roving correspondent, going all over the world, wherever the news story was breaking, that they would send me. So, I did that.

JG: Was that some of the early satellite transmissions?

MM: Yeh. As a result of...Well, the satellite show came about as a promotion idea by the network to promote me on that new night time show when I went up there in February of '63. They decided to send me to Paris to do the satellite news program. There had never been a total news program done via satellite from a foreign country, and it was a promotion. But, to show you how dumb I was, when they first said, "We're going to send you to Paris," I thought they were talking about Paris, Texas. I thought, "Man, yeh, I want to go." (JG: You could go back home.) Go back home. But, I went to Paris, France, and we did the program, and it was different. We rolled up in a taxicab from the ABC News Bureau, and I had an interpreter with me, worked at the Bureau, and as I leaned to get out of the cab, I came up, there were armed men, military men with bayonets fixed pointed at me, and this was when they were having some threats against de Gaulle and his regime in Paris. The government owned the radio and TV facilities, and they had it surrounded by security. When I rolled up, they didn't know who I was, but she quickly told him who I was, and why I was there. So, we did the program, and it was the first that's ever been done. It was not outstanding. I didn't do a very good job. I did a job and got it done, but...

JG: And, that was the debut of "Murphy Martin With The News"?

MM: Well, no, it was about six weeks after the debut. I had been offered...this was a deal that they thought was, since no one had ever done it, they could use that to promote my show.

JG: To promote your show that had already started, but it was near the...

MM: Yeh, and it did. It got some amount of press in papers around the country (JG: It made the Dibold paper.) and wire services and so forth. And, then when I left that news...after I did that news program, there's a story involved with that. Mr. Kennedy was killed in Dallas on November 22nd, and I was the anchor man in New York at the time, and the events that followed that, the network took a lot of heat because they had an anchorman on the air that was from Dallas, and Dallas had killed the President. This was the thinking of some people and some network affiliates around the country. They started putting heat on them to get rid of me, and, finally they did. They...I'm not positive that the heat alone did it, that they were taking. I do know that it didn't help, and that it was involved because they talked about it. But, that's when I became the roving corre-spondent. I covered civil rights stories all over the nation. Did the Selma to Montgomery march in Alabama. I did the riots in New Jersey and riots in Detroit. Got pinned down by gunfire, and the camera crew and me, we hid beneath the fire truck in Newark, New Jersey during the riots there. Snipers on a building had us pinned down, and we had to stay there about an hour, hour and a half, and there were a lot of interesting things. Got Molotov cocktails, had to wear bullet-proof vests in Harlem during the riots

there. Got chased upstairs. They were chasing us. We ran upstairs, and there was a door open, we ran in and scared a poor lady half-to-death. Took refuge in her apartment, and then watched out the window as they burned our news vehicle down in the street. They overturned it and set it on fire.

JG: Where was that?

MM: It was in Harlem, in New York City. But, there are all kinds, you know. Whatever, the news was, you did it. That's the reason why I said, "There's never a dull moment in it." If someone really wants to have a front-row seat to history he should be in the news business, because it provides that opportunity, and everyday is a new day. Something new and exciting, the stories that you cover, and the import on history is a challenge and also rewarding. I anchored the 1964 Democratic and Republican political conventions for ABC radio, not for the TV side. Howard K. Smith was anchor for the TV side, but I did on the radio side. By the way, thanks to my days at KSPL, my wife and I, she just sat down in that chair there my wife and I, at the Democratic convention in New Jersey, spent some wonderful time with Arthur and Lottie Temple, and because of our days back in Diboll and my days here. But, at that convention, we had dinner a couple of times and then spent a lot of quality time with them, which we recall with great fondness, now and then. But, the news stories are Dr. King and...I often say, and I don't why, I was one of the few reporters, you could count on one hand the number of reporters that had the ear of both Dr. King and Governor Wallace at the same time. As diametrically opposed as they were in their thinking, I had their private telephone numbers, could call, and did call, and they would talk with me, and I would interview them, and both trusted me, and I never violated their trust. And, I think that's important in the news business is that you don't violate confidences. You don't violate trusts. The general public in this country, I don't think, still realizes how important and valuable news sources are to you or to a reporter, and why one of my pet peeves is seeing a story that says, "sources say." I want to know who that source is, (JG: That's right.) and, today, the general public wants to know who that source is. There were times...

JG: The historian, years down the road, is going to definitely want to know.

MM: Down the road, they want to know who was the source that said this, that or the other. Oh, I had become an excellent one to critique news programs in my latter days. But, the days that we...we spent five years there, living in New York, and my station in Dallas called their ratings had dropped since I left and went to New York, and they wanted me to come back and anchor, back there. They put enough money on the table that it got my interest, and we had missed Dallas, although my wife would still be living here. She would live wherever my job took me, but she really enjoyed New York more than I did. She's a great shopper, and she walked everywhere. She walked, rode the buses, the cabs. We never owned a car in New York. We were very fortunate that we lived near Mickey Mantle, and Mickey and I had been friends in Dallas, and he let us use his car when he was on the road, the Yankees were on the road. We'd just go over to the garage at the St. Ritz Hotel where he lived during baseball season. We'd go over and get his car if we wanted a car. We'd drive up to West Point or drive wherever we wanted to

go on week-ends. When the ball club was in town, we were always at Yankee Stadium. We went to the ball games and saw a lot of memorable moments there, not the least of which, she and I rode up through Harlem. He was driving. On Mother's Day, I think it was '66, I'm not sure, but anyhow, he told us on the way up that he had called his wife Merlyn back in Dallas and told her that for her Mother's Day present he was going to hit his five hundredth home-run. He had been trying to hit that for about four weeks, and he couldn't. He hit it that day. And, then after he hit it, after the game, everybody wanted to talk to him and so forth, and he refused to be interviewed by anybody in the press until he did an interview with me for ABC first. So, we had that as another interesting moment. But back to my good fortunes, and that's what they are, my good fortunes, roads I was able to travel as a news person, those roots that began right here in Angelina County were so important to me. My days at...

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BEGINNING OF SIDE TWO

...to be able to learn from people like Arthur Temple. I look around, and I've had the good fortune because of my work to meet a lot of interesting people all over the world. I made eighteen trips to Vietnam, and I was in Europe and met with people meeting at the Paris Peace Talks and working the POW situation; for Perot and being his television advisor in his presidential campaign. I've known a lot of presidents and ruling people and a lot of interesting, successful industry people, but I have never met anyone who did as much from the depths of his heart for his community, his area, his people, his employees as Arthur Temple. I've never met anybody like that. And, his legacy, because of that, is so indelible, it will live forever. And even in his young years, just having passed his eightieth birthday, he's still doing great things for people in need, and he will do it as long as the man upstairs gives him the opportunity to draw breath, because he's made up that way. He's such an inspiration to be around, then and today. Moments with him I thoroughly enjoyed. I've done all the talking. You haven't asked me many questions. STOPPED TAPE

JG: I wanted to ask you about your interest in sports. I know you were involved with free-lance sportscasting, and then you mentioned Mickey Mantle and your association with Pete Runnels and people like that. I know you did broadcasting for the Southwest Conference and, eventually, the Dallas Cowboys. (MM: Right.) Just tell us about it maybe chronologically.

MM: It all started here in Lufkin when I was in radio, even before television days here. Started at KRBA and then continued at KTRE. I did high school football play-by-play for the Panthers. Then I did baseball, and in those days, Little League was very big here, and they had the good, good teams. One of them won its way all the way to the finals in Pennsylvania, and I recreated those games. Teletypes of them came in over Western Union, and I put sound effects with them and did the games as I used to do for the professional team in Lufkin. They had a Class B or C team, I'm not...I don't remember which it was, but I recreated their games on the road, too. I did the baseball, but I love sports, and I...

JG: Did you play?

MM: No, I always thought that I was too small, because, despite the fact that when you look at me now, you probably think, “He never was that small” when I was in high school. When I graduated in 1942, I weighed 143 pounds, and I was less than that prior to that. So, I didn’t play football. I was in the band and played in the band, but I love sports. Loved sports, and I got that interest. I used to...I would go through practicing doing a game. I would listen to Kern Tipps doing the Southwest Conference football, and then I would mimic him and try to repeat all those great phrases that he had. So, I did that. And as a result of it, when I was still here in Lufkin before I went on to the network, I was hired to do Southwest Conference basketball, which was sponsored by Mobil Oil which was the forerunner of Magnolia Oil and Petroleum Company which was the forerunner of Mobil Oil. I did Southwest Conference basketball for them. I did high school, Texas high school play-offs, all the way up to the state finals. I did that also for Mobil Oil. So, I love the sports, and I was pretty good, and as a result, it opened some doors. I guess you could say it indirectly led to my job as a news anchor at ABC, because I’d gone up, as I told you earlier, I’d gone up to audition for this play-by-play job with the Baltimore Orioles and did not make that. But, they suggested when I stopped by ABC, they suggested that I come back by their affiliate in Dallas which was Channel 8, WFAA, and I did, and that enabled me to jump from the Lufkin market to a bigger market, Dallas. And then, it was in Dallas in 1975, my wife and I were huge Dallas Cowboy fans, and in ’75 I left Channel 8 for the last time. I worked there three different times, but that was the last time I left there. We were at a game on Sunday in Texas Stadium, and Tex Schramm, just prior to the game, he’s walking up the aisle to go to the press box before the kickoff, and he sees me sitting there. He said, “Will you call me tomorrow?” and I said, “Sure.” So, I called him on Monday, and he said, “Clint Murchinson,” he’s the man that owned the team at that time, “wants to make a change in the man doing the announcing here at the stadium, and he was wondering if you would be interested in doing the announcing.” Of course, I thought, “Wonderful, I’d be right down.” Great opportunity. I jumped at the opportunity. I began, then, by doing the pre-game and the half-time. They had another man that was doing the play-by-play, and I did that until Jerry Jones bought the team in ’89, and Jerry wanted me to do it all: play-by-play and through the half-time, the commercials, everything. Be the only voice heard. So, for ten years, the first ten years that Jerry was there, I did everything. To show you how smart Jerry was as a business manager, he was able to get more money in and think of more creative ways to sell this or that for the ball club...When I began doing the pre-game and the half-time, we had like eight or nine commercials, total, that we did on the public address system.

JG: That would be middle ’70’s?

MM: That was...No, when I first...mid-’70’s, right. My last game that I did was with the New York Giants two years ago, so whatever that year that would be, ’98, I guess, my last game, I did seventy-seven commercials, plus, a hundred and forty plays in the game, actual plays, plus the pre-game, the half-time, and everything else that goes with it. So,

you stayed busy. You had to hurry, and the producer, you know, you've got the headset. People don't realize what goes on in that booth because your producer is calling the shots and how much time you have. There are rules in the league that say when you can talk and when you can not talk. For example, once they break the huddle, the PA announcer is not supposed to talk anymore. When the team breaks the huddle until they get to the line of scrimmage to snap the ball, you're supposed to be quiet. Not all teams honor that. Not all stadiums honor that, but I did. I honored that, for both the visiting team and the home team. And it's...some of the interesting sidelights. Emmitt Smith and Troy, these guys down on the field, and Michael Irvin, they hear you. They hear that PA. They hear what's being said. One of my favorite stories is when Michael Irvin first came to the team. He came to me, and he said, "When you introduce me before the game, when the offense is introduced," we'd rotate. We'd introduce offense one week, defense the next, offense, defense. He said, "When you introduce me, call me 'The Playmaker', introduce me as 'The Playmaker'". I said, "No, Michael, I won't do that. I tell you what I will do. Every time you put the ball in the end-zone, every time you score a touchdown, I'll call you 'The Playmaker.'" And, that's what I did. All during the time that he was playing, and I was doing the announcing there, when he scored the touchdown, I called Michael Irvin, "The Playmaker." He liked that. That was his nickname all the way back to the University of Miami, when he was playing there. Emmitt Smith, when I would do...after the game I'd be in the dressing room, and he'd say, "Hey, man, thank you. I heard you..." do this, and "I heard you..." Emmitt had so many records, you know, in the league, for rushing records. I would try to keep...my one challenge, and my one desire, and my one effort in doing the play-by-play, is try to make it possible for the fans sitting in the stand watching to better enjoy the game. Not to intrude on their watching the game, but to have them to be able to better enjoy it. And in doing that, I did statistics, and if Emmitt, when he scored a touchdown, I would add, "That was touchdown number 125 in the career of Emmitt Smith, and it moves him past..." It didn't move him past Walter Payton because he never moved past Payton, but it moved him past whomever in the standings for total touchdowns scored, and anytime that they had records like that. When Michael Irvin would have a one hundred yard reception, gain one hundred yards from his receptions, I wouldn't wait until the end of the game to say that, I would say it when it happened, because I had that type of statistic available. So, I still have people come up to me and say, "We really miss you out there because we're not getting the information that we got from you." And I...That's a very good compliment for me. I take it as a compliment, and I appreciate it. You know, Jonathan, as anybody works their craft and is proud of it, you get out of it what you put in to it. You have to dig. You have to learn. You have to be able to say to yourself, "I did all I could do on this story. I got all the information that I could get. I'm happy with the writing. I did whatever..." And, as long as you have that type of challenge and are not afraid to meet that challenge and to devote the time and the effort to do that, you will always have a good product that *you* will be happy with, and I've always felt if you are happy with a product, it's a good product. Because you're the guy that has to look in the mirror and come to grips with whatever you see in the mirror. I'm the guy that has to look in the mirror because you can fool everybody. You can put the soft-shoe dance and sell people this, that and make them believe this, that, or the other. When you look at that guy in the mirror, you can't play games with him. He knows you better than anybody. So, you've got to play face-off

with him. And if we had more people doing that today, society would be better today with fewer problems. There wouldn't be the concern about health care, there wouldn't be the concern for the aged that there is, there wouldn't be the concern--will Social Security survive?, and of course we have the political races going on now, and everybody makes that a political football as they do so many issues. But, I've kind of gotten off the subject. The subject is "work". The bottom line is work, pride in the product, and being able to live with self in a very comfortable manner. People that are able to do that they're the happiest people in the world. You don't have to be a millionaire. You don't have to be the guy that's on "Regis Philbin Show" and so forth. But, by the same token, I am convinced. Why is the lottery the success it is in the state of Texas? Because for a dollar, people can dream. They can buy a ticket for a dollar and dream about winning several million. Can dream about what they would do if they won several million. So, the reason why so many people go out and spend that dollar is it allows them to dream. They may never make more than whatever they make: eighteen grand, twenty grand, thirty grand, forty grand. Whatever the amount is, a year. They can be as happy as Mark Cuban, the young man who developed the firm called "Broadcast.com" on the internet and sold it for six billion dollars, and now as a toy, he bought the Dallas Mavericks, professional basketball team, for 288 million dollars, and the only other thing that he says that he allowed himself to splurge on, he bought him a jet that can get him anywhere in the world. But, he's forty-one years old. He had an idea. He developed it. He had three hundred people working for him, and the day he took his stock public, the day that they began to build, he was paying them ten dollars an hour. They were special people with special talents, paying them ten dollars an hour. When he sold Broadcast.com, merged it with Yahoo! and got the six billion, three hundred of his employees became millionaires. Three hundred people. But, I've wandered away from your question about sports. Sports really...I may have stayed in sports, and I would have tried to do that and do play-by-play as my avocation for life, but I realized they were not hiring people that had not played sports. They had started that big phase of hiring only people that had played sports to do these jobs in the booth. They're your Pat Sommerall's, your John Madden's. All these people were former players. You have very few Bob Costa's around who's not a player. Most of the people that are in those booths and working broadcast and telecast are former players, and I realized that. So, I went the news route. I am very happy that I did. Not only has it provided me a good life, but it has opened many doors and given me that, I sound redundant here, but it gave me that front-row seat to history. And by the way, that's the name of a book that one of these days I'm going to publish. I'm still working on it.

JG: Good, you need to. You've got a lot of good stories, a lot of good experience, and good values. That would...I encourage you to do that. This is actually going back, just to fill my understanding, you mentioned that you were doing Southwest Conference games, that was from the booth? (MM: Yes, right.) Did you do any particular stadium?

MM: Wherever the games happened to be played, and you were assigned it. The advertising agency controlled that, and the agency, Mobil Oil...

JG: Mobil Oil might have you here one week and these two teams the next week.

MM: While I was doing the high school play-off games, it was where...

JG: You didn't follow a particular team is what I'm getting at.

MM: No. The broadcasters did not follow particular teams. Doing the Southwest Conference, when some real experiences in my career occurred when I was in basketball in the Southwest Conference, because they didn't have adequate press boxes there, and I did more than one Southwest Conference basketball game sitting on the top row in the gymnasium, no booth, fans all around you, and you're there trying to make sense out of a ball game. You're calling it, and these are all home fans, and if you called something that was good for the opponent who was in town, you heard from the fans that were around you. I remember one evening, I was at TCU. I was doing a TCU game, sitting up at the top of the gymnasium there. Boy, it was a tough one. It was loud, and they were on my case all night long, and it was confusing, but we got through it. And another time, I went to do a high school play-off football game in San Marcos, and a fog moved in that evening, and it was so heavy, you couldn't see the other side of the field. You could only see about half of the field. So, we made a deal with the officials that they would always spot the ball on the hash mark on our side of the field. So, the play would start from that spot, and sometimes it would run into the fog and disappear. All the players would disappear, and you wouldn't know if the play had ended or anything until the official brought the ball out of the fog and spotted it somewhere on the hash mark where you could see it again. So, that was a bit interesting.

JG: I bet that was interesting. Any particular Southwest Conference football games that stick out in your mind?

MM: I think in their heyday, I don't think there were any...I don't think there was another conference as good as the Southwest Conference. Competition was the best. The games don't stick out. I did not do as much Southwest Conference football as I did the basketball. So, some of the great classics like your SMU/Notre Dame, things like that, or your A&M/Texas games, I didn't work those, so, yes, I remember the games but not having worked them. I guess, the game that I recall most of all...I worked over a hundred and eighty-five Cowboy games. One that sticks out in my mind, a lot of great ones, but the one that really sticks out that I will never forget is the Thanksgiving Day game with the Green Bay Packers where Jason Garrett came in. Had to play quarterback and moved the team from behind by scoring thirty-one points in the last half to beat the Packers. To me, that was the greatest single...and I saw Staubach do a lot of great two-minute closings. He was the best there was. Roger Staubach was the best there was with the two-minute drill that I ever saw. Roger will tell you today, he's such a competitor, he will tell you today that he never lost a football game, he just ran out of time, and I think he believes that. He's that much of a competitor. Tell you a true story about Roger. One day I was doing a Cowboy game, and Aikman was at quarterback, and when I had the mic(rophone) turned off in the booth, we were talking about Aikman had started this drive, and it looked like one of Roger's classic two-minute closing drives. That he was going to take the team down and score and pull the game out ala Staubach. The fact that

we were talking about that in the booth, I opened the mic(rophone) to describe the next play, and Staubach [Aikman] had taken the snap, could not find a receiver , and he rolled out and ran out-of-bounds, chased out-of-bounds. And, so as he did that, as Aikman did that, I said on the mic(rophone), “Staubach chased out-of-bounds at the eighteen yard line,” and sixty-five thousand fans giggled, and I realized my mistake, and I said, “Just testing. There would be an exam on Monday,” and went back. That night at home, the phone rings. I answer it. It’s Staubach, and he said in a very serious voice, “I just want you to know I don’t appreciate your saying that I ran out-of-bounds.” I knew he was a great practical joker, and I said, “Well, I thought you would enjoy getting the added publicity, I mean there’s been a few days since you played.”

JG: Bring him out of retirement, huh.

MM: “No,” he said, “The thing I want to make sure you realize that I never, ever ran out-of-bounds. I always tried to stay in the field of play and took the hits,” and he did. He never would run out-of-bounds. A lot...Coach Landry use to...I’m sure they would have loved for him to run out-of-bounds more. He got hurt a lot by trying to fight those big linemen staying in the field of play. But, then after we exchanged a few words on the phone and laughed a little bit, he said, “Ahh, I don’t mind what you said. The only thing I’d like for you to do. Get me Aikman’s money.”

JG: That’s probably the thing that’s changed the most over the years.

MM: Isn’t that the truth. Oh, about eight months ago, I guess, in honor of Roger, and Coach Landry did a banquet before, of course, Coach Landry died. Coach was unable to be there, but his wife and family were there that night, and I told that story again about Roger. Roger got up and just laughed. He is...Sports enables you to meet some wonderful people. Also, some unwonderful people. But, it takes all kinds. They mirror society. As a guy who used to do sports on my show in New York by the name of Howard Cosell said, (JG: I remember ol’ Howard) “Just remember, that those forty-five guys on that squad out there are just a mirror of our society.” And when they get in to these weaknesses and have problems and so on and so forth...He and I never totally agreed on that. I always felt, despite the fact that some people do not accept it, whether they want to or not, they are role models, and a lot of them don’t want to accept it. They say it’s my business, and it’s my life, and so forth. That’s not true. They’re role models. They should conduct themselves accordingly, and you don’t find that many Emmitt Smith’s, Roger Staubach’s, and Troy Aiklman’s in the people that spent a lifetime conducting themselves appropriately. But, you heard some of them at Coach Landry’s funeral that stood up and did some of the eulogies. They were right on target. I run into them now, I still do public appearances. My wife and I went to a thing last week for diabetes. Troy was there, and Dave Temple who is a dear friend of ours and new coach and Garret Harper, former Maverick. Anyhow, you talk with the people like that, Emmitt Smith who are quality people, they know they are role models. Maybe they didn’t decide to be, didn’t asked to be, but they are, and they’re quality people. They try to live quality lives. A lot of things that people are not aware of, the public never is aware of, Staubach still does things, unheralded, that people don’t know about. Aikman, who is pretty much

of a loner, he does great things for the private sector. The children's hospital throughout the country he started. His foundation started things. It's just amazing. Leroy Lott...

TAPE STOPPED

MM: He told me when I worked for him [JG: talking about Ross Perot], the Temple family home wasn't two or three blocks more distant from downtown Texarkana than the Perot home was. Ross's father was a cotton trader and broker and cattle broker, bought and sold cattle and horses and cotton, but they had a place downtown. Mr. Temple, Arthur Temple, Sr., had a place downtown. Ross tells a story and says that he learned general business from his father, I mean about trading, horse trading, buying and selling cotton that type of thing. But, he used to watch and time it, he knew about when Mr. Temple would head to the office in downtown Texarkana, and he'd wait until that time, and he'd get out on the street and start walking toward downtown, and Mr. Temple would be coming here in his car, and he'd stop and pick him up and let him ride downtown with him. And, he said in that distance in the car, he would talk with Mr. Temple about big business, like the lumber business that Temple was in and so forth. And, he said that was his first vaccination in big business was from Arthur Temple, Sr., and he learned it from him.

END OF TAPE AND INTERVIEW

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