



BOB EUBANKS

WITH MATTHEW SCOTT HANSEN

IT'S IN THE BOOK, BOB!

INTRODUCTION BY
MERLE HAGGARD



BENBELLA PUBLISHING

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BOB EUBANKS HIGHLY ANTICIPATED AUTOBIOGRAPHY, *It's in the Book, Bob!*, AVAILABLE OCTOBER 2004

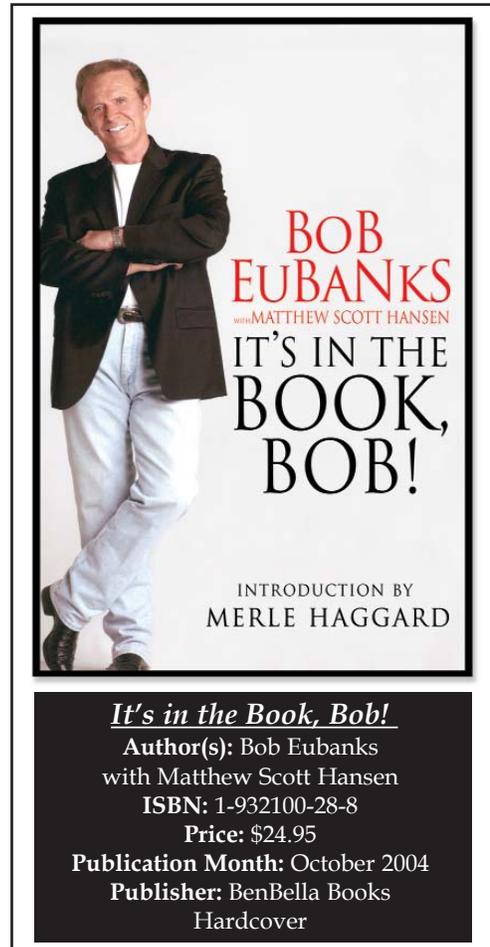
(DALLAS) SEPTEMBER 2004 - What do **Mick Jagger**, **Merle Haggard**, **The Beatles**, **Tina Turner** and **Stevie Wonder** have in common? They all worked for **Bob Eubanks**: long-time host of the wildly popular "The Newlywed Game," rock 'n' roll DJ, talent manager, concert promoter and television producer.

It's in the Book, Bob! reveals Eubanks -- the man everyone recognizes but no one really knows -- to be a refreshingly modest man with a wealth of interesting and often humorous anecdotes dating back to the '50s heyday of rock 'n' roll. Eubanks has teamed up with **Matthew Scott Hansen**, best-selling co-author of *Andy Kaufman Revealed!*, to produce an autobiography that is surprising, insightful and most of all, funny.

Refreshingly modest, Bob is full of enthusiastic and often self-effacing quick wit that makes him a highly sought-after interview. Bob's legacy goes beyond game shows and encompasses the history of rock 'n' roll, country music, television and even radio.

Learn more about:

- ◆ Bob's work with more musicians, like **Merle Haggard**, **Barry Manilow**, the **Righteous Brothers** and other big names in the music industry and Hollywood.
- ◆ How Bob set **Dolly Parton** on her road to fame.
- ◆ How 40 years ago Bob brought the Beatles to the **Hollywood Bowl** for their legendary concert.
- ◆ When Bob gave the concert that almost cost **Mick Jagger** his life.
- ◆ When Bob was sued by an elephant and rejected in favor of **Lassie**.
- ◆ Bob launching the **Beach Boys'** prolific careers and how he advised them to change their name.



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- ♦ Bob's observations about the different musical groups he's worked with, and those he mistakenly chose not to work with, including **Olivia Newton John** and **the Who**.
- ♦ Bob's hilarious on-air and off-air antics on "The Newlywed Game," as well as other television and radio shows.
- ♦ What happened when Bob was interviewed by **Conan O'Brien**.
- ♦ Bob's reflections on his troubles with film-maker **Michael Moore**.

In 2000, Bob was awarded a star on the **Walk of Fame**, one of Hollywood's most prestigious recognitions. To top it off, it was the last star laid in the 20th century.

**CONTACT LAURA WATKINS AT (214) 750-4656 OR LAURA@BENBELLABOOKS.COM
TO ARRANGE REVIEW COPIES AND INTERVIEWS WITH BOB EUBANKS**

- For the latest on Eubanks please visit www.itsinthebookbob.com -



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BOB EUBANKS BIOGRAPHICAL INFORMATION

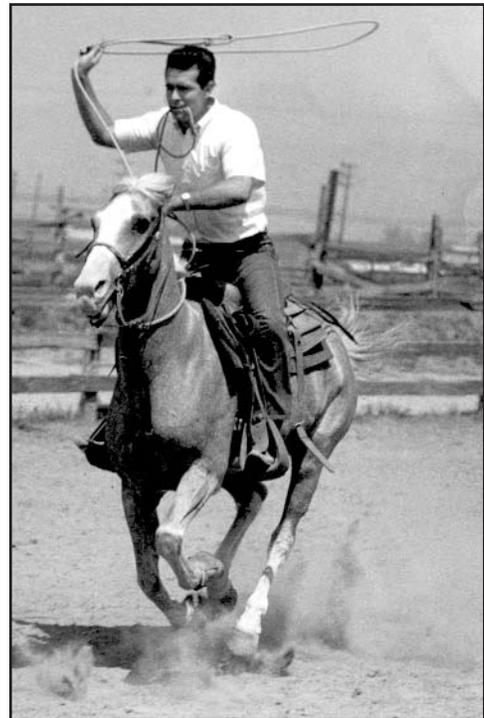
For four decades, Bob Eubanks wrote television history as host of the incredibly successful *The Newlywed Game*. Along with *The Newlywed Game*, Bob has served as the genial host for game shows on all three networks, including *Rhyme & Reason* and *Trivia Trap* for ABC; *Card Sharks* for CBS; and *Dream House* and *Family Secrets* for NBC. Currently Bob can be seen four times a day on Sony's Game Show Network. Eubanks has also hosted *Prime Time Country* for the Nashville Network and currently is hosting *Powerball*, the Game Show for the Multi-State Lottery Association and Jonathan Goodson Productions.

Eubanks has also produced television shows for all three of the major networks and for the syndicated market. Producer credits include *The Toni Tennille Show*, *Buddy Hackett's You Bet Your Life*, *All Star Secrets*, *The Guinness Game* and *Infatuation*. Along with television, he has also participated in the production of the motion pictures *Payback* and *Forced To Kill*.

In 1964 Eubanks borrowed \$25,000 on his house and produced *The Beatles at the Hollywood Bowl Concert*. This was the beginning of a 20-year concert promotion career that included *The Beatles*, *The Rolling Stones*, *Barry Manilow*, *Elton John* and *Bob Dylan*, just to name a few. During that time Eubanks became one of the largest concert promoters in America producing over 100 concerts per year nationwide.

In 1972 the country music industry beckoned and Bob began managing the careers of *Dolly Parton*, *Barbara Mandrell* and *Marty Robbins*. It was during that time that he also signed *Merle Haggard* to an exclusive live performance contract.

Each year Bob can be seen on the *Tournament of Roses New Year's Day Parade*, for *Tribune Broadcasting*. His multiple Emmy Award winning coverage traditionally receives a fifty plus share, making it one of the highest-rated television shows in Southern California, many years



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surpassing the ratings of the Super Bowl and the Academy Awards.

The other side of Bob Eubanks takes you to the rodeo arena, where he is a gold card member of the Professional Rodeo Cowboys Association. His rodeo activities have included competing in team roping as well as serving as television commentator for the National Finals Rodeo.

Bob Eubanks has now launched a new career as he takes his forty years of experience in the entertainment industry and begins speaking to corporate America. His presentation, "It's All About People", is a highly entertaining and humorous look at maintaining a balance between people skills and the rapid growth of technology.



In the January 27th, 2001 issue of *TV Guide*, Bob was voted one of the top five gameshow hosts of all time, and on December 29, 2000, Bob was honored by the entertainment industry as he received a Star on the Hollywood Walk of Fame. His Star is in front of the Egyptian Theater on the famous Hollywood Boulevard where, as a young man, he worked as a doorman and opened limousine doors for such stars as Elizabeth Taylor, Gary Cooper, and Debbie Reynolds.

Bob Eubanks' career has gone full circle from usher to being the recipient of one of Hollywood's most prestigious awards. Bob now focuses on another facet of entertainment that he loves. He is now a highly acclaimed Keynote Speaker and a celebrity Banquet MC for corporate and convention gatherings and spousal events.

Bob Eubanks' intriguing book *It's In the Book, Bob!* will be on the market in October 2004. You'll follow Bob Eubanks' career as it touched a wealth of music and Hollywood stars and as he interacted with a fascinating list of producers, directors and other well-known entertainment figures.



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BOB EUBANKS TIME LINE

1901 - Marconi transmits and receives first radio signal

1920 - KDKA begins regular schedule, starting the era of radio broadcasting

1939 - RCA unveiled television to the American public at the New York World's Fair, with live coverage of the fair's opening ceremonies. This included a speech by President Roosevelt - the first televised appearance of an American president.

1940 - Regular FM radio broadcasting begins in a small way

1958 - Bob's radio career begins

1958 - Billboard's "Hot 100" chart lists the hits.

February 9, 1960 - Joanne Woodward receives the first star on the Hollywood Walk of Fame

August 1960 - Beatles make debut in Hamburg, West Germany

August 1961 - Beatles debut at Cavern Club in Liverpool

September 1962 - Beatles record first sessions at EMI Studios

December 1963 - Beatles first American single "I Wanna Hold Your Hand" released by Capitol Records

April 1964 - Beatles hold top five slots on Billboard (never matched)

August 23, 1964 - Bob brings the Beatles to the Hollywood Bowl

July 11, 1966 - The first episode (B&W) of The Newlywed Game airs

1967 - The Newlywed Game is aired in color

1972 - Bob begins managing the careers of Dolly Parton, Barbara Mandrell and Marty Robbins

1977 - Bob begins hosting the annual Tournament of Roses New Year's Day Parade (He went on to win multiple Emmys!)

December 29, 2000 - Bob receives a star on the Hollywood Walk of Fame.

OCTOBER 2004 - BOB'S AUTOBIOGRAPHY, IT'S IN THE BOOK, BOB! IS RELEASED



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**EXCERPTS FROM *It's in the Book, Bob!*
AVAILABLE OCTOBER 2004 FROM BENBELLA BOOKS**

INTRODUCTION BY MERLE HAGGARD

Bob Eubanks' life holds true to the rule of thumb that says that the cover of a good book shouldn't give away its content. To find that my friend was a real cowboy was a surprise. Knowing what all Bob's done in his life was intriguing to me. I'm sure readers will find it the same way.

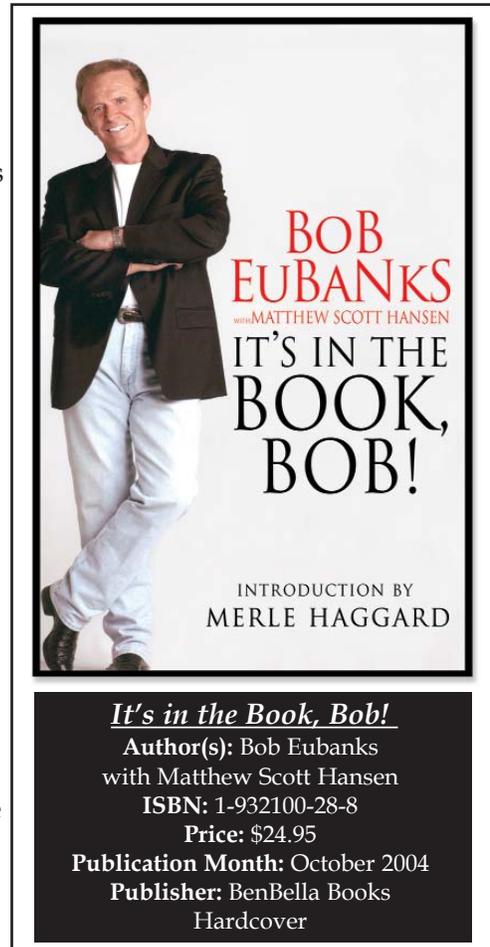
Our lives came together and stayed together for some interesting years. There's one thing everyone will agree upon about Bob Eubanks - you know when you meet him he's a business man and he makes no bones about it, which is the sign of a great business man. Since our days on the road together, much water has run under the interstates of America. One time we wrestled to the ground and as our eyes met in the dust, Bob said, "Haggard, you're in pretty good shape for a country singer." I took it as a compliment coming from a man who's tussled with some of the most powerful men in the entertainment industry. We've wrestled around some since then, but always on the same side.

This man's life does make for good reading.

What Bob lacks in good looks, he makes up for in talent.

THE BEATLES

Late in the summer of 1962, four young Englishmen entered a recording studio in northwest London and began assembling a series of recordings that would change the face of music. The studio was in a converted, two-story 19th century building named after the thoroughfare on



It's in the Book, Bob!

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with Matthew Scott Hansen

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which it was located, Abbey Road in St. John’s Wood. The young men called themselves the Beatles, a tribute to Buddy Holly’s Crickets. By the fall of that year, as their music began taking the U.K. by storm, word had gotten across the Pond that something special was happening.

At KRLA we were tapped into the music scene. The jocks and all the musicians and music producers who visited us daily were talking about this new sound coming out of England. I’ll be the first to admit I was never good at picking a hit. I’ve always been pretty good at making the right business moves and trying to work harder if not smarter than the next guy, but the strength of one song over another generally eluded me. Yet when I first heard a Beatles’ song (I think it was “Please Please Me”) I knew it was a fresh, new and exciting sound. Although I had been buying brilliant acts like the Beach Boys and the Righteous Brothers for several years, even to my ear the Beatles represented an entirely new direction in popular music, and the moment I heard them my wheels began turning as to how I might capitalize on that.



The Beatles’ star was rising during the spring and summer of 1963, but KRLA’s was not. KRLA was still considered a powerhouse, but KFWB had been beating us in the ratings since I had been there and there was talk of a shake up, or worse. Perhaps the fact we were a “government owned, non-profit” station kept heads from rolling a bit longer, but something had to give. Management fixed their sights on KFWB and we would beat

them or else. I’m proud to say I played a part in what happened next at KRLA.

January 18, 1964 saw the first U.S. charting of Beatles’ songs, “I Want To Hold Your Hand” and its flipside, “I Saw Her Standing There.” The reaction was unprecedented, with “I Want To Hold Your Hand” shooting to number one immediately. It would be the first of 21 number one hits for the quartet over the next six years they were together. The request lines at radio



stations across the country were suddenly flooded with calls for these extraordinary rockers from Liverpool. Almost overnight it was as if the Supremes, Elvis and the Beach Boys had disappeared from the face of the earth. Even old hands in radio, guys who had been around in Elvis's and Sinatra's heyday, had never seen anything remotely like it. Beatlemania was building, and being so close to popular music everyone of us at KRLA could feel a sea change coming in our industry. We all knew history was in the making, that what we were seeing was really big, but we would not realize how big until the perspective of years to come.

Around this time, Dick Moreland, our program director, and my old buddy from KACY, brought Dave Hull into his office. He handed Dave a copy of the Beatles' latest 45.

"We think these guys are going to be a phenomenon. I want you to be the president of the Beatles' fan club."

In 1962 while in Columbus, Ohio, Dave had taken one look at the Beatles picture on special radio station release of "Love Me Do" and thought they looked scruffy. He gave them zero chance of success.

"Why me?" he asked.

"Because you're the perfect guy. Just get into it, you'll be great!"

"If I'm going to be the president, I also want to be the vice president, speaker of the house, and sergeant at arms."

"No problem."

"And I do anything I want."

"Okay."

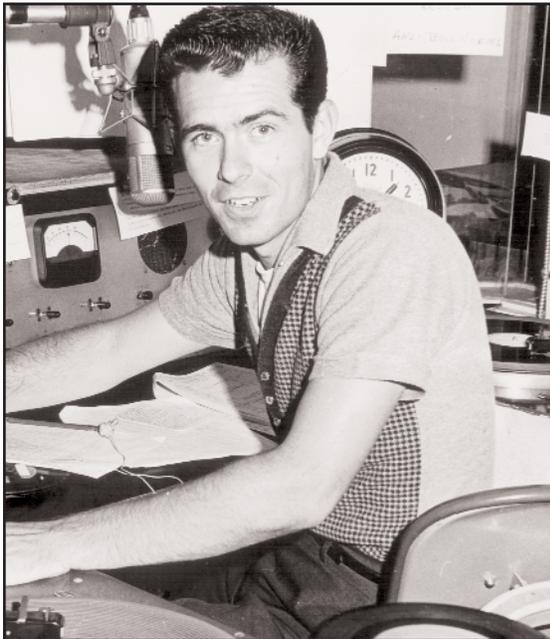
"I mean anything."





“Okay.”

On Sunday, February 9th, 1964, Ed Sullivan did indeed put on a really “big shew” when he introduced “those plucky lads from Liverpool, the Beatles!” According to Nielsen ratings, somewhere around 70 million American citizens were sitting in front of their tellys watching John, Paul, George and Ringo belt out five songs in two short sets. I was one of them. The electricity in the Ed Sullivan theater that night came through my television and struck me like lightning. I watched the screaming girls and studied those four kids performing. They were



excellent musicians, calm, assured, and their dress and appearance were unique, a style that I could feel would be instantly trendsetting. As they finished their last song, “I Want To Hold Your Hand,” I stood up and paced the house. My head was spinning with ideas as to how I might do something with this group. What that was I wasn’t sure.

A few days later I would find out. The Beatles’ organization put out the word they were planning a U.S. tour in August and September. Excited, I grabbed the phone and made a few calls. I found out that they had not yet committed to play Los Angeles. Right then I decided I would find a way to book them and bring them to town. Although I was a small fish in the pond of talent buyers, I had a sense of destiny I cannot explain. All I knew was

that I was going to bring the Beatles to Los Angeles.

“Can I get them?” I asked Julie Steddum-Smith, a friend and agent with General Artists Corporation, a national powerhouse booking agency.

“No decision’s been made,” she said, “But anyone making an offer has to send a wire and offer a guarantee.”

“How much?” I knew that huge acts like Frank Sinatra could command as much as a \$10,000 guarantee. I was hoping it wouldn’t be that much because raising it would be difficult, given I made \$12,000 a year.

“Twenty five thousand.”



I gulped.

“And,” she continued, “that’s against 60 percent of the gross over \$50,000.”

I double gulped. I also knew that even if I managed to come up with the twenty five grand I would still be standing in a long line of fellow talent buyers to win the deal.

Julie assured me she would fight to get me the date, Sunday, August 23, 1964.

“The only problem,” she told me, “is that it might be hard convincing them since you’ve never put on a concert on this scale.”

“That’s true, Julie, but I’ve been hiring bands and booking club dates for years. I’ve never had a problem. You know me, if I say I can do it, I’ll do it.”

Later she called back with new information.

“The Beatles will only play the Hollywood Bowl. You’ll have to get the Bowl locked down before you get the Beatles.”

As I fought to bring the band to town, Beatlemania continued to build in America. Ed Sullivan helped fuel the fire by bringing the Beatles on his show an unprecedented three weeks in a row. While I went about my business on the air and running the Cinder, my stomach churned as I thought about all the others who were doing exactly what I was doing: trying to get the Beatles. I even heard rumors that among my fellow jocks was yet another person vying to get them. KRLA’s Program Director Rebel Foster had connections and was supposedly in the hunt for the Fab Four. As the man who picked the music for such an influential Los Angeles radio station I figured the Beatles might not want to say no to him.

As I nervously awaited Kenny Hahn’s return call I decided to settle the ugly possibility of Reb Foster taking the Beatles away. I spoke to my partner, Mickey Brown, and we agreed to minimize our risk with Foster. I went to Reb and made an agreement that if he booked them he’d split it with us, and if we booked them we’d do the same. Part of the deal was including

GAC RIDER ATTACHED HERETO IS HEREBY MADE PART OF THIS CONTRACT.
GENERAL ARTISTS CORPORATION

AGREEMENT made this 16th day of April, 1964,
between WING ENTERPRISES LIMITED (hereinafter referred to as "PRODUCER") and ROBERT L. EDWARDS (hereinafter referred to as "PURCHASER").

It is mutually agreed between the parties as follows:
The PURCHASER hereby engages the PRODUCER and the PRODUCER hereby agrees to furnish the entertainment presentation hereinafter described, upon all the terms and conditions herein set forth, including those on the reverse side hereof entitled "Additional Terms and Conditions."

1. PRODUCER agrees to furnish the following entertainment presentation to PURCHASER:
A show of approximately two hours in duration starting the BEATLES, plus additional supporting attractions to be selected at the sole discretion of PRODUCER.

For presentation to be held by PURCHASER:
(a) at Hollywood Bowl, Hollywood, California (Place of Engagement);
(b) on 23rd August, 1964 (Date(s) of Engagement);
(c) at the following time(s): Concert performance commencing at approx. 8 P.M.
(d) whenever as required by PRODUCER.

2. FULL PRICE AGREED UPON: Twenty five thousand (\$25,000.00) dollars guaranteed against 60% of the gross box-office receipts over fifty thousand (\$50,000.00) dollars after applicable admission taxes have been deducted therefrom, which all payments shall be paid by certified check, money order, bank draft or cash on delivery.

(a) \$ 12,500.00 shall be paid by PURCHASER to and in the name of PRODUCER'S agent, GENERAL ARTISTS CORPORATION, not later than immediately upon signing hereof.

(b) \$ 12,500.00 shall be paid by PURCHASER to PRODUCER by Western Agent not later than 30 days preceding actual play date.

(c) Additional payments, if any, shall be paid by PURCHASER to PRODUCER no later than All earned percentage - not later than termination of performance covered.

PURCHASER shall first apply any and all receipts derived from the entertainment presentation to the payments required hereunder. All payments shall be made in full without any deductions whatsoever.

3. SCALE OF ADMISSION: \$7.00, 6.50, 5.50, 4.50, 3.50, 3.00 - not after taxes.

Deposit, in full of \$ 779,254.00 (PRODUCER)
TAX: Ed Sullivan (PRODUCER)
By: Robert L. Edwards (PURCHASER)
General Artists Corporation
140 Fifth Avenue
New York, New York

By: Robert L. Edwards (PURCHASER)
Address: 5900 High Ridge Road
Colabasso, California
Phone: 340-6552

ALL COPIES OF CONTRACT MUST BE SIGNED ON REVERSE AS WELL AS FACE-SIDE.



his relative (a cousin, I think), a guy named Bill Utley. What I did not know was that neither the Beatles nor GAC were remotely considering Reb Foster as the promoter for the concert date. Clearly, it was one of the dumbest things I ever did in business and the first in a series of mistakes I made in organizing this concert. A few days later Kenny Hahn called me.

“Bob, if you have the Beatles,” he exclaimed triumphantly, “you’ve got the Bowl.”

I was happy and grateful that Kenny had managed to convince the very conservative Board to allow this “rock ‘n roll” concert, but now I had a new dilemma. I didn’t have the Beatles. I called Julie and told her to give GAC the full court press and nail down the group for me. A nervous few days passed and she called back.

“You’ve got them.” God bless Julie Steddom-Smith - she’d done it. Then came her next words and I cringed slightly. “If you’ve got the Bowl, you’ve got the Beatles.”

Only I didn’t. Have either, that is. I didn’t have the Beatles unless I had the Bowl and I didn’t have the Bowl unless I had the Beatles. I quickly decided the only way to settle this was to get everyone to agree to everything. The best way to do that was to get them all on a conference call. I did, they did and twenty-six year old Bob Eubanks had just landed the Beatles at the Hollywood Bowl.



THE NEWLYWED GAME

Noel Rubaloff agreed to meet with me the next day, a Friday. I went to his office and he greeted me warmly. After we got the usual small talk out of the way, he leaned forward.

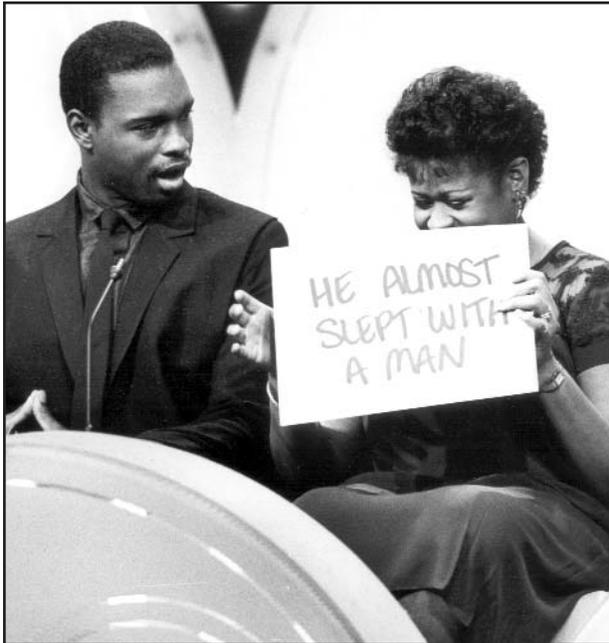
“Chuck Barris is casting a new game show called The Newlywed Game. I don’t know anything about it but they’ve been talking to ABC, and haven’t got an order yet, but I know the brass over there’s interested. Now here’s the deal, Chuck’s talked to everybody in town and he’s more or less settled on a host, but I think you’d be perfect. If you’re interested I’ll call him and try and get you in there.”



In addition to KRLA, I also had to deal with the work load of my concert business and our rock PR company. But the meeting also represented a chance - however slight - to host a national television show. I was excited and scared to death. Chuck Barris already had a hit called *The Dating Game* so I knew people took him seriously. This was for real.

"Sure," I said, "I'd love to meet with Chuck Barris."

Noel was right about the hosting spot. Barris had tentatively chosen an actor named Scott



Beach, a member of the cutting edge San Francisco based improv group, *The Committee*. But Noel also somehow knew Barris was still discreetly continuing his search so he must not have been too ecstatic about Beach. Noel made a call, talked to Barris and set an appointment for the next morning, a Saturday.

The next day Noel and I drove over to meet with Barris. Walking into Barris's office I knew I was in for something strange when I saw the urinal hanging on the wall. Mostly hidden behind a vast oak desk cluttered with papers and odds and ends, Barris was a small, shy man, sporting a shock of curly hair. He was on the phone and waved us in. He later told us the artifacts on his desk were brought to him

by his staff from different exotic locations they had visited while chaperoning couples on his hit show *The Dating Game*.

After we had dispensed with the small talk, Barris turned blunt. Looking me over he said, "I gotta tell you, Scott's my first choice to host, but let's see what you can do. Do you mind doing a little run-through?"

I had no idea I would be auditioning. "No, I don't mind," I lied.

"Great. Listen, we'll just have you do a quick run-through for the staff. Okay?"

"Sure."



As we walked toward the door, he added, "Oh, and Paul Picard might be here, too."

Picard, I found out, was the Head of West Coast Programming for ABC. (Picard would eventually be replaced in that position by a young exec named Michael Eisner.) One of Barris's staff, Larry Gottlieb, took me to a room with eight chairs in a row for the contestants. A group of chairs for the audience faced them. Larry gestured toward the contestant's chairs.

"Okay, here's the format: four couples, all newlyweds, married two years or less, will be given two sets of questions by you. First, you'll ask the ladies while the husbands are out of the room, then we bring out the husbands and take the ladies out. Then we put them back together and see if they knew how their spouse answered each question. The winner gets a prize. Simple, huh?"



I nodded, pretending to be enthusiastic, but thought it was the dumbest idea for a show I'd ever heard. Larry started in on a complicated series of instructions and I just glazed over, completely lost. All I could think was I'm a radio guy so what the hell am I doing here? I knew Wink Martindale had made the jump to television, and for a while it seemed I was chasing him, matching his career moves with similar ones of my own, but this is where I knew it would end. I also knew that when they hired him for *What's This Song?* in 1964, NBC changed Wink's name to Win. I had a vague fear some such fate awaited my name.

Larry left and after a few minutes ushered in four couples. Noel later told me that after I had gone off with Larry Gottlieb, Barris said that if the audition didn't work out he might hire me to warm up the crowd and be the announcer for Scott Beach. Noel, Barris, Paul Picard and a group of Barris staffers entered and sat down to watch my performance. I was hoping I wasn't about to make a fool of myself. I thought about the five dollar bet with O'Donnell. Since I had not yet signed papers with Noel I knew I would owe O'Donnell if I blew this.

Stoic Paul Picard had his arms crossed in a defiant "show me what ya got kid" pose. I looked at the couples and my hopes brightened slightly. They were all smiling and seemed ready to have fun. Once I got underway and made it through the first few questions I forgot all about



my high-powered audience. Couple number two were Hispanic and the wife was a total pistol. Her hubby had been out all night gambling so she lit into him ruthlessly. It was funny as hell. They really broke the ice. As the moments ticked by I got more and more comfortable and found I was very much at home in bringing out the funniest comments in them.

Within a few minutes I felt like I had been doing the show my whole life. I also understood Barris's brilliance. I had dismissed the idea of the show a few minutes before and now I realized the potential it had. I glanced over and saw the staff in stitches, then noticed both Barris and Paul Picard were laughing out loud. I knew I was onto something. Later that day Barris made Noel an offer for me to host his newest show, *The Newlywed Game*. Of course, I first had to sign a contract with Noel to represent me. As I put pen to paper I thought about Charlie O'Donnell and his five dollars I was about to collect. I smiled to myself. We had made the bet on Wednesday and it was now Saturday. Only in Hollywood.

The story goes, two fellows named Nick Nicholson and Roger Muir came up with the idea for *The Newlywed Game*, literally wrote it on a napkin, and gave it to ABC. ABC loved the idea, gave it to Barris, and offered him some money to develop the show. Development in the entertainment business means that someone comes up with an idea, someone else (usually) pays for a chance to develop that idea, and then people are hired to fine tune it until they have a script and/or a pilot, or in our case, a run-through. ABC decided it wanted to see a full blown run-through of the show, complete with live audience, before it would commit to the next step, a pilot. After that, if we were lucky, and they loved the pilot, then it tested well, we would get an order for actual shows.

We began rehearsals for the run-through and I found myself freezing up again. The magic I'd found during the office run-through had vanished and I felt really uncomfortable. As the agonizing days and weeks of rehearsals progressed I was sure Chuck's staff felt they'd made a big mistake with me. But as the day grew near for the real run-through I began to get my legs under me and one day I came in, began my rehearsal and suddenly it all gelled. Within a few days I was convinced that the magic I had created that first time had returned.

Bill Carruthers was the show's producer and though he was an imposing figure, a stern general in his Brooks Brothers sport jacket, he showed me a lot of patience and compassion in the early days. I'm sure Carruthers and Barris had their doubts about me at times, but I'm thankful they hung in there with me. I might have stayed in radio had they not looked past my nervous moments and believed in me.

The big day arrived and I drove to 1313 North Vine, the production facility reserved for the run-through. For television producers, one of the nice things about Hollywood is that there has



always been an inexhaustible supply of people willing to stand in line to see anything. Out front stood 300 people waiting to get in, but in this case they were not strangers but rather friends and family of Barris employees. When I got inside and prepared to take the stage the nerves returned. I told myself the panic I was feeling would subside as soon as I got in front of the audience, but in the moments before that happened I had second, third and fourth thoughts about what I was doing. Then they called me to go on. I walked out, waved and stepped in front of the podium. A peacefulness came over me and I was suddenly just fine. I don't necessarily believe in precognition, but the fact I would see that podium a lot in the next four decades might have had something to do with that calm. Maybe in some way I knew I was home.

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BENBELLA PUBLISHING IS AN INDEPENDENT PRESS SPECIALIZING IN POPULAR CULTURE AND INTELLIGENT NON-FICTION

BOB EUBANKS: SUGGESTED INTERVIEW QUESTIONS

1. You said in your book that you are a man of limited ability. Why do you say that?
2. What makes your book different from any other celebrity book on the market today?
3. You say your book is not an autobiography. Then what is it?
4. Why do you think so many people know you as a game show host, yet have no knowledge of your other career activities?
5. If you were to start in the business today, do you think you would have reached the success you have attained?
6. You mentioned in the book that comedians make lousy game show hosts. Why do you say that?
7. The title of your book is kind of unusual. Where does that come from?
8. Your career has been so varied between television and the music industry. What part do you enjoy the most?
9. You managed Dolly Parton and Barbara Mandrel at the same time. Was there a conflict in managing two superstars' careers simultaneously?
10. What affect did the Michael Moore event have upon your personal life and your career?
11. Now that you are 66 years old and you look back at your career, what changes would you have made?
12. In 1964 when you first booked the Beatles, what impact did you think the original Hollywood Bowl concert would have upon the music industry?
13. Which of your accomplishments do you view as the highlight of your career?
14. You've managed some of the most successful musical groups in history. Were there ever any groups you choose not to promote that turned out to be a huge success? Did you later regret not working with them?
15. You say towards the end of the book that you have no plans on retiring. What have you been doing these days and what are your future career plans?