

November 2, 1990

The Very Reverend Father Oshagan Gulgolian, Pastor  
St. James Armenian Church  
834 Pepper Avenue  
Richmond, Virginia 23226

Dear Father Oshagan:

I extend my warmest gratitude to you, the Parish Council and the Women's Guild of St. James Armenian Church, for your good wishes on the occasion of my consecration as Bishop. To receive such kind expressions of prayer and support is truly a great gift of God.

I pray that with God's help and the goodwill of all the faithful, the grace of this new rank will strengthen me ever more in the Lord's service and in service to the Armenian Church.

God bless you and may His Spirit guide us to new energy in His Way, to new paths to His Word.

With prayers,

Bishop Khajag Barsamian  
Primate



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**St. James Armenian Church**

VERY REV. FR. OSHAGAN GULGULIAN  
PASTOR

834 Pepper Avenue Richmond, Virginia 23226 - 804-282-3818

October 23, 1990

His Eminence  
Bishop Khajag Barsamian, Primate  
Diocese of Armenian Church  
630 Second Avenue  
New York, N.Y. 10016

Dear Srpazan Hayr:

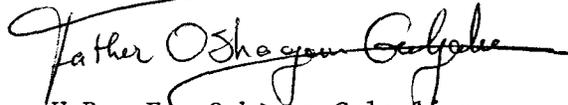
On behalf of the Richmond Armenian Community, the Parish Council, the Women's Guild and all our organizations within our Church and myself I would like to extend my warmest congratulations to you on your ordination as Bishop of our Diocese in Holy Etchmiadzin by His Holiness Vasken I, Catholicos of All Armenians.

We realize that the office of Bishop is not an easy task and we offer you our complete and utmost support in all of your future endeavors.

Our prayers to the Almighty God are extended to you to give you the strength, power and wisdom to carry on God's work to our people.

With prayers for your good health, I remain,

With prayers,

  
V.Rev.Fr. Oshagan Gulgolian

OG/vg

7/11/90

Dear Board of Trustees

Please send me at your earliest convenience a copy of your church's telephone/address directory

Enclosed is a check to cover postage and handling

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Thanks very much,

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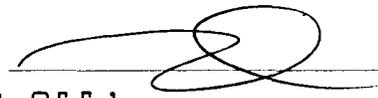
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10 July 1990

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Mrs. Harry Deloian  
3342 Parkwood Avenue  
Richmond, Virginia 23221

Dear Mrs. Deloian:

With reference to our phone conversation of this morning,  
I have enclosed a copy of the 'unofficial transcript' of  
the 20/20 Show #1023 from ABC News.

As discussed, please refer to page #2...section on  
'outlandish rumours'.

Would you please keep the Diocese informed of whatever  
further action you as concerned Armenians undertake  
regarding the allegations.

A pleasure to speak with you and good luck!

Sincerely,

Kohar Palvetzian

k  
encl.

The Right Reverend Archbishop Khajag Barsamian  
Primate, Diocese of the Armenian Church of America  
630 Second Avenue  
New York, NY 10016-4885

Your Excellency:

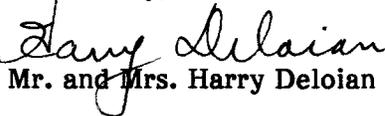
The enclosed letter to Mr. Fiam of ABC expresses our outrage at ABC's gratuitous slandering of the Armenian community worldwide during their airing of 20/20 on 15 June 1990.

I bring this matter to your attention because it is so egregious that ABC should feel the full depth of outrage that all Armenians must feel at this blasphemy.

No broadcasting medium that has such a pervasive influence on public opinion should be allowed to hide behind the First Amendment when it so blatantly abuses concomitant responsibilities.

I defer to your excellency's judgement as to what action on your part this matter merits. However, ABC utilizes the public airways under license by the Federal Communications Commission, and both ABC and the FCC are sensitive to minority and community reaction concerning network programing practices.

Yours truly,

  
Mr. and Mrs. Harry DeLoian

3342 Parkwood Ave.  
Richmond, VA 23221

25 June 1990

**SIAS**

Mr. John B. ~~Fiam~~  
President  
American Broadcasting Company  
77 W. 66th Street  
New York, NY 10023

25 June 1990

Dear Mr. ~~Fiam~~: **SIAS**

ABC's 8 June 1990 airing of 20/20 contained an obscene allegation of such shocking proportion and so demonstrably offensive and demeaning to the Armenian minority community worldwide that the undersigned, in all good conscience, cannot allow this maleficence to go unchallenged.

During the segment on alleged sexual abuse of children by the Babayans at their Montessorri school in Las Vegas, Nevada, the statement was made that incest is an ethnic characteristic of Armenian people.

Do you believe, Mr. Fiam, or is it generally accepted at ABC, that incest is an ethnic characteristic of the Armenian people? Does anyone, in this enlightened age, really believe such vile nonsense? How dare ABC vilify the God-fearing Armenian community worldwide by airing such an obscenity?

ABC's monstrous calumny was a counterpoint to the otherwise commendable reporting of the persecution of the obviously innocent and devastated Babayan household by what passes for justice in Las Vegas, Nevada. (We suppose we shouldn't be surprised at what euphemistically passes for justice in the southwest, considering the rape of Texaco in the best courts that money can buy in Texas.)

ABC's malevolent allegation was not only a gross breach of professionalism, ethics, standards, and inimical to good journalism. It was a gross abdication of basic responsibility. Where were your researchers? Did anyone verify the allegation through two independent sources as responsible reporters do as a matter of course? Does anyone edit the 20/20 script?

The news media which enjoy the freedoms guaranteed by the First Amendment have a concomitant responsibility to be factual. ABC has no right to engage in advocacy journalism (unless so identified), or to mock, insult, or slander any religion, individual, organization, or ethnic group. Is ABC's gratuitous slurring of the Armenian minority community worldwide a harbinger that the virulent anti-religion cancer so firmly rooted in Hollywood has found fertile soil in the boardrooms of ABC?

In light of the current turmoil involving Armenians in Nogorno-Karabagh, it is disheartening that ABC remains so ignorant of Armenian history as to allow this monstrous obscenity to be aired as if it were true.

For your information, Mr. Fiam, Armenia was the first country in history to accept christianity as a state religion. Armenians, a peaceful and God-fearing people, have suffered several brutal pogroms by Turkey because Armenians would not renounce their christianity. All first-generation Armenian children whose mothers as children experienced these horrors can attest to the bestiality of the Turks; the stories of the pogroms they heard at their mothers' knees are woven forever into the tapestry of our heritage.

ABC  
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Deloian

Of overriding concern to the terrorized Armenians during these pogroms was to save their beloved children, because it was official Turkish policy not only to massacre Armenians but to wipe them out forever by deliberately concentrating on the butchering of their children.

The calculated ferocity and brutality of these massacres is a matter of historical record despite the self-serving denials of such occurrences by the Turkish government. Turkey's denials are further refuted by Hitler's rejoinder when he was cautioned on his "final solution" to the Jewish "question," "Who remembers the Armenians?" (It was very convenient for Hitler -- for more than one reason -- to have the Armenian genocide forgotten; German diplomats and army officers aided and abetted the Turks in slaughtering innocent Armenian children.) Those who forget history....

The above protest and brief historical overview leads in to the following question which I submit for your consideration.

It is a given that Armenian people steadfastly refused even in the face of horrible torture and certain death to denounce their religion to save themselves or their beloved children. In light of this profound adherence to their religion and all the proscriptions inherent therein, does it not beggar ABC's obscene allegation that Armenians would defy the God they look to for salvation for themselves and their children by engaging in such abhorrent deviant behavior as incest with children they devoutly believe are given to them in God's image?

We delayed this letter hoping that a refutation would be aired on the 15th or 22th of June 1990. We were incensed that no such refutation was made. We will look forward impatiently in the coming weeks to a retraction, an apology, and an explanation why this obscene allegation is unthinkable in the Armenian minority community worldwide given our religious history.

Yours truly,

Mr. and Mrs. Harry Deloian

3342 Parkwood Avenue  
Richmond, VA 23221

cc:

H. Joseph Lewis  
Manager, WRIC-TV  
Richmond, VA

(804-358-4798)

ABC  
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Deloian

The Right Reverend Oshagan Gulgolian  
St. James Armenian Church  
Richmond, VA

The Right Reverend Archbishop Khajag Barsamian  
Primate, Diocese of the Armenian Church of America  
New York, NY

Reed Irvine, Editor  
Accuracy in Media  
Washington, DC

Alfred C. Sikes, Commissioner  
Federal Communications Commission  
Washington, DC

The Honorable Thomas J. Bliley  
Representative, Third District  
Washington, DC

*This transcript has not yet been checked against videotape and cannot, for that reason be guaranteed as to accuracy of speakers and spelling. (L'W)*

ABC NEWS

20/20 Show #1023

June 8, 1990

**HUGH DOWNS:** Good evening. I'm Hugh Downs.

**BARBARA WALTERS:** And I'm Barbara Walters. And this is 20/20.

**ANNOUNCER:** From ABC News, around the world and into your home, the stories that touch your life. With Hugh Downs and Barbara Walters, this is 20/20. Tonight, the scene, Mayor's Office, New York City.

**Mayor FIORELLO LaGUARDIA:** Let's see what Dick Tracy is doing.

**ANNOUNCER:** A comic book world brought to life, Warren Beatty's *dick Tracy*. He plays Tracy, Madonna is Breathless. Bob Brown with scenes behind the scenes.

**WARREN BEATTY, Actor/Director:** It's not big enough, not big enough.

**ANNOUNCER:** Big stars, big movie. How they made "Dick Tracy."

Racing to saving stroke victims.

**Dr. MARK ALBERTS, Duke University Medical Center:** Tom? Tom, just relax, okay?

**ANNOUNCER:** Victims who once would have been paralyzed are sometimes walking away. Tonight, Dr. Timothy Johnson reveals dramatic new trends in treatment.

**MAN:** Mom, you're in the General Emergency Room.

**ANNOUNCER:** It can mean lives saved, brain damage minimized. Experts now stress urgency. Don't think stroke, think "Brain Attack."

In Reno, strange charges of sex abuse.

**ROBERT SCHOUWEILER, District Judge, State of Nevada:** The case is totally out of hand.

**ANNOUNCER:** Little children, a private school. Was the owner a child molester or victim of a witch hunt?

**PARENT:** What scares me is it could happen to anybody.

**ANNOUNCER:** Questionable evidence.

**NICKI TINSLEY, former Teacher, Reno Montessori School:** He was shaking his head in a positive way while he was asking the questions.

**ANNOUNCER:** But the owner was run out of town. Stone Phillips unravels an outrage, "Presumed Guilty." Those stories tonight, June 8, 1990.

## Presumed Guilty

**WATERS:** Innocent until proven guilty? Not if they're calling you "child molester." To be accused of that today is rather like being called a Communist in the 1950's: instant hysteria, often based on precious little evidence. Sling accusations and ask questions later. But if you are wrongly accused, then what?

**DOWNS:** Only in the past decade have child sex abuse

cases gotten so much attention. For the people in our story, the owners of a private school, the nightmare started in 1984. Then, the subject of child molestation was becoming a hot topic. Stone Phillips has our report. A man and his family caught in a maelstrom of fear, fingerpointing and public humiliation. "Presumed Guilty," right from the start.

**RUBEN BABAYAN, former Owner, Reno Montessori School:** Most people associate Reno with the gaming and the gambling, but there is a sector of the population that is totally isolated from the nightlife. I was the president of the Reno Chamber Orchestra, Lillian was a board member. Our whole life revolved around concerts and involvement in the community affairs and our school. That was really our life.

**STONE PHILLIPS: [voice-over]** Ruben and Lillian Babayan found in Reno, Nevada a world of refinement they didn't expect from a city so full of casinos and cowboys, so tied to its Wild West heritage. They ran a prestigious Montessori school and saw its enrollment grow from 10 to 250. Many parents considered this to be the finest private school in the city. But in 1984, the Babayans' world collapsed when a whisper of possible sex abuse at the school turned into a witch hunt and Ruben Babayan became the accused.

It started when a four-year-old student began having behavioral problems in the classroom and nightmares at home. The little girl, referred to Jane Doe No. 1, was taken to see a therapist who concluded that the child had "knowledge of sex far beyond her years" and therefore "probably had been molested, possibly at school." The therapist immediately called the sheriff.

**Mr. BABAYAN:** The sheriff's officers came to the school. The child, Jane Doe No. 1, in her allegations had mentioned presence of several other children by first names. And so the investigators wanted to questions all of the children with those first names.

**NICKI TINSLEY, former Teacher, Reno Montessori School:** The investigator was very close to the child and saying things like, "Do he ever play games with you? Did he every touch you?"

**PHILLIPS: [voice-over]** Preschool teacher Nicki Tinsley was presented for some of the questioning and felt the investigators were trying to put worlds in the kid's mouths.

**Ms. TINSLEY:** He was shaking his head in a positive way while he was asking the questions. Each and every of them denied any knowledge of having witnessed or seen or heard or they themselves being involved in any way, form or fashion in any kind of an abuse.

**PHILLIPS: [voice-over]** But the investigation continued. One by one, kids were pulled out of class and questioned. Deputy sheriffs then spread out into the community, talking to children and parents in their homes, asking some alarming questions, all triggered by the behavioral problems of just one little girl. "Where were you touched? How were you touched? Who touched you? Did any games involve touching?"

**Mr. BABAYAN:** The parents were all obviously anxious. The hysteria was building up. You could just

see there was a storm that was developing around us.

**PHILLIPS:** *[voice-over]* Part of it was the emotional nature of the charges, but the community was also just rebounding from a devastating child abuse case at another Reno preschool called The Papoose Palace. Civil attorneys had filed dozens of lawsuits accusing this babysitter of molesting four- and five-year-old children at that school. When he confessed to criminal charges, he was sentenced to life in prison and parents, along with their attorneys, won more than \$20 million in insurance settlements.

So when the Babayan case broke not long after that, every child represented not only a potential victim, but a potential lawsuit and attorneys in Reno had private investigators searching out clients.

*[on camera]* Investigators for the civil attorneys went knocking on doors, telling parents that their children should be evaluated by a therapist for possible sexual abuse. Most of them were directed here to the Special Children's Clinic [sp?]. Kids walked in this door denying that anything had happened, but by the time they walked out, the therapists inside had concluded that almost all of the kids had been molested.

**PARENT:** I waited outside perhaps about 20 minutes, maybe 25 maximum.

**PHILLIPS:** *[voice-over]* This parent, who asked that we not use her name, brought her daughter to the clinic where she was examined by this therapist, Kathy Milbeck [sp?].

**PARENT:** And then Miss Milbeck came out with a piece of paper and laid it on the table, presented me this picture of a tree and said, "Look at this. Your child's been molested." I said, "Excuse me?" I looked further at the picture and it was just a tree with a top on it. And she said, "Don't you see? This is a phallic symbol that your child has drawn." And then she brought out a second piece of paper. "Look at this one. I asked her to draw the face of a man and she drew the face of a man, drew little dots on it and then quickly put her hand over it. Your daughter put her hand over it to cover it. That means that she was covering up the public hair of the man." And I was aghast at this, but not being a professional in this area, I thought, "Geez, you must know more than I do." So based upon those two pictures that my child had drawn, she said, "Your child has been molested."

**PHILLIPS:** *[voice-over]* That's how charges in the Babayan case came about, not from direct accusations by the kids, but from the interpretations and opinions of therapists like Kathy Milbeck. And it was based on those opinions that one civil attorney, Peter Neumann, filed more than 30 million-dollar lawsuits against Babayan. Neumann's investigator was, in at one case, reckless in the pursuit of clients. She pulled into Paul and Maggie Phillipson's driveway one day, unannounced, with some highly disturbing and wrong information about foul play on the school bus and their daughter, Amber.

**MAGGIE PHILLIPSON, Mother:** She was explaining

to us that Amber had been molested and that there were two witnesses to Amber being molested on the shuttle. And I said, "I think maybe you're mistaken. There is another Amber I know that attends school there, but our Amber, she's eight, she was not in the preschool and therefore never on the shuttle."

**PHILLIPS:** *[voice-over]* But according to the Phillipsons, the investigator persisted, offering them a free psychological evaluation for Amber along with Peter Neumann's services. Neumann declined an interview, citing pending litigation, but he wrote us a letter denying that he ever pursued potential clients in this case. Neumann said his clients all contacted him.

**Mrs. PHILLIPSON:** Paul and I decided we didn't need to hear anymore and we asked her to leave and she wouldn't leave and Paul basically had to escort her out of the house.

**NEWSCASTER:** Local attorney Peter Neumann filed another \$1 million lawsuit against the Montessori School of Reno.

**PHILLIPS:** *[voice-over]* But unlike the Phillipsons, many parents believed what they heard. The lawsuits mounted and so did the hostility toward the Babayans

**Mr. BABAYAN:** Now, for child molesters, shoot them on the spot.

**PHILLIPS:** *[voice-over]* Outlandish rumors circulated. People said Babayan had snake pits in his back yard, Dracula wallpaper in his house and that child molesting was characteristic of his Armenian culture. At one point, even his children, then ages 11 and 13, were said to have participated in the abuse.

**Mr. BABAYAN:** There was not a day where we dared to open the newspaper and not see our photos and front page headlines.

**LILLIAN BABAYAN, former Owner, Reno Montessori School:** The thought of suicide has even occurred. I was thinking I will just go to my doctor, ask for sleeping pill and all four of us will take it and that will be the end of the agony. Don't have to face any more. Enough is enough.

**PHILLIPS:** *[voice-over]* The worst of it came on Friday, May 4, 1984. Arrest warrants were issued and soon a grand jury would hand down a series of indictments accusing Ruben Babayan and two of his employees of sexually molesting children, criminal charges that carried a possible life sentence.

**Mrs. BABAYAN:** We kept thinking that, well, come Monday, they will realize they made a big mistake and it will go away. They will realize their mistake. There's no way they can accuse us of something like this. But then, Monday has gone to six years and we still don't know if it's finished or not.

**PHILLIPS:** Some say what happened to Ruben Babayan and his family in this corner of Nevada is like a story from out of the Old West, about frontier justice, when just being accused of a crime was enough to get you tarred and feathered and run out of town, that the Babayans were tarred by the allegations made against them, sued by featherbedding attorneys looking to prof-

it from public hysteria and run out of town by prosecutors who took this case to a grand jury and won criminal indictments by withholding evidence that could have shown Babayan to be innocent.

**ROBERT SCHOUWEILER, District Judge, State of Nevada:** The case was totally out of hand.

**PHILLIPS:** *[voice-over]* Judge Robert Schouweiler president over the Babayan case and says the prosecutors had a duty to present all of the evidence, including exculpatory facts, those which would tend to prove innocence.

**Judge SCHOUWEILER:** It's very likely that if that grand jury had heard all of the exculpatory evidence at the time the presentment was made to them, that the indictments would never have occurred.

**MILLS LANE, District Attorney, State of Nevada:** The people that presented this case presented the evidence which they felt should have been presented.

**PHILLIPS:** *[voice-over]* Boxing fans may recognize District Attorney Mills Lane as the referee they've seen hanging tough in the ring with the world's best fighters.

**SPORTS ANNOUNCER:** Referee in the bout is Mills Lane.

**PHILLIPS:** *[voice-over]* But one of the longest, most costly fights of Lane's career has been the fight to prosecute Ruben Babayan and Lane insists that the evidence his office withheld doesn't prove a thing.

**Mr. LANE:** You know what that evidence really is? The evidence, in a nutshell really is, "Well, nobody else saw it happen." Well, so what? That's not exculpatory in my opinion.

**PHILLIPS:** *[voice-over]* But it isn't that simple. There is much that Lane's office never told the grand jury.

**Dr. WILLIAM TERRY** *[sp?]*, **Therapist:**  
*[videotape]* Would you like to come in here and talk about these things or is this kind of hard?

**PHILLIPS:** *[voice-over]* For example, when this therapist, Dr. William Terry, testified that kids were being molested, the grand jury was never told that he believed his own daughter was victim. In fact, Terry would later sue the school for a million dollars. His blatant conflict of interest should have been disclosed. It might also explain why he seemed to ask the kids so many leading questions.

**Dr. TERRY:** Did he ever try to put his penis in your bottom? Would he lay on top of you? Like that? He would do that?

**CHILD:** Uh huh.

**Dr. TERRY:** He did that? Wow. Did it hurt when he did that.

**CHILD:** Uh huh.

**Dr. TERRY:** It did? Well, I guess it would. Did he jump— kind of move up and down on you when he did that? He did? Wow.

**PHILLIPS:** *[voice-over]* Court-appointed experts reviewed hours of these videotaped interviews by Terry and other therapists. They found them to be so coercive and so leading that it was often hard to tell if the accusations were coming from the kids or from the

therapists. Dr. Terry declined to be interviewed by 20/20, as did therapist Kathy Milbeck.

**Dr. TERRY:** Did he ever— would he turn you around and do that? Would he try to put his penis in your bottom? Huh?

**PHILLIPS:** *[voice-over]* And when the leading questions stopped working, they turned to other methods.

**Judge SCHOUWEILER:** The jailhouse tours are probably one of the most abhorrent, outrageous bit of investigative activity that I have ever witnessed. They are an example of coercion that commenced early on in this case.

**PHILLIPS:** *[voice-over]* Kids were given a tour of the county jail. They were shown photographs of the alleged molesters and assured that the men were behind bars, even though they weren't. Schouweiler says the children weren't being asked what had happened. In a sense, they were being told. All the kids had to do was fill in the details.

**Judge SCHOUWEILER:** An outrageous, unprofessional, gross, illegal violation of rules and evidence, constitutional rights of an accused.

**PHILLIPS:** *[voice-over]* Add to the list medical reports never presented to the grand jury. Experts say the kind of sexual penetration alleged by the therapists and prosecutors would sure have left physical evidence. These medical reports found none. And remember how this all started with Jane Doe No. 1? Well, there's more to that story, too, that the grand jury never heard.

Playing with anatomically correct dolls, the little four-year-old girl had demonstrated a knowledge of sex beyond her years. That led her therapist to believe she had been molested. But the therapist was not a licensed practitioner, she was an inexperienced intern and there were strong indications that the child's knowledge of sex was coming from places other than the school.

*[on camera]* The grand jury was never told that her father managed this porno shop, kept pornography at home, including child pornography and brought customers to the house to look at materials when they were too embarrassed to come to the store. His daughter even drew a picture of their home and told a therapist there was a secret inside she couldn't talk about. This was never presented to the grand jury.

Another boy, allegedly abused at the school, told a therapist that he had been sexually abused by his father at a green house on Vine Street, the house his father rented. And the mother of yet another boy had a habit of fondling and kissing her young son's genitals before she put him to bed each night. The grand jury heard nothing about that.

**Mr. LANE:** Now, you're saying, "Well, maybe the abuse was somewhere else. Maybe something else happened." Maybe it did. Maybe the sun's not going to come up tomorrow. Maybe your plane will not get back to New York. Do you believe, really in your mind, that because a father of a child happens to sell dirty magazines, that has something to do with the abuse of that child?

**PHILLIPS:** I think it could explain why she had this

knowledge of sex far beyond her years. I think it could explain how she seemed to have information, knowledge in that area that was highly unusual, which led therapists to the conclusion that she had been abused.

**Mr. LANE:** We had information from people trained in the discipline, who came in a took an oath before the grand jury and testified as to their opinions.

**PHILLIPS:** But two of those therapists had children who attended the school and believed those children to have been molested. Do you think those therapists could possibly have been objective about this?

**Mr. LANE:** They said they were.

**PHILLIPS:** *[voice-over]* Judge Schouweiler disagreed and eventually threw the whole case out, accusing the prosecution of bowing to public pressure and mishandling the investigation. His decision to dismiss the charges was upheld this year by the Nevada Supreme Court. We asked Mills Lane if it was panic-stricken parents and money-minded attorneys, instead of hard evidence, that drove this case.

**Mr. LANE:** That is wrong and this office, as long as I've been here, has never done that.

**JOHN OAKES, former Assistant District Attorney, State of Nevada:** What I had was a highly political-motivated case.

**PHILLIPS:** *[voice-over]* John Oakes, a former assistant prosecutor who resigned during the Babayan case, tells a different story about just how political it was.

*[interviewing]-* What do you think would have happened had you dismissed these charges?

**Mr. OAKES:** The public would have had my head and Mills'.

**PHILLIPS:** Politically impossible?

**Mr. OAKES:** Obviously. It'd be the death sentence.

**PHILLIPS:** *[voice-over]* The Babayans left Reno four years ago when they were forced to give up their school and their son and daughter were not allowed to continue their education there. The family now lives in Southern California. Ruben has been unable to work to support his family. They live on his wife's salary as a part-time sales clerk. She gave up teaching piano because contact with children now makes her uneasy.

As for the lawsuits, more than 50 are still pending, totalling millions of dollars and the district attorney has the option to file criminal charges all over again if he chooses to.

**Mr. BABAYAN:** If I were asked to sit down and really think hard and dream up of the most nightmarish and horrible thing that could happen to my life, I could not have come up with this scenario. I couldn't have.

**PHILLIPS:** What are the chances that you're going to bring charges again in this case?

**Mr. LANE:** Well, I don't bet and give odds on criminal litigation. Never have, never will. But I will tell you this. If we feel that there is sufficient evidence to go forward, if we have people that consider themselves victims, who are willing to go forward, we will go forward.

**DOWNES:** Stone, how can he reinvestigate this thing or prosecute after all this reasonable doubt?

**PHILLIPS:** There is nothing stopping him, Hugh, because this case never went to trial. Therefore, it is not a question of double jeopardy which would prevent someone from being tried on the same charges twice.

**DOWNES:** You know, you wonder how often somebody who's utterly innocent may be suspected or accused in this kind of thing.

**PHILLIPS:** It happens. It happens. A child has a behavioral problem. A few leading questions get asked and before you know it, someone is facing a possibility of life in prison. Does that mean that child abuse allegations should not be taken seriously? Of course not. They should be investigated. But justice isn't served, either, if the rights of the accused and the presumption of innocence is allowed to go by the wayside, which is what happened in this case.

**DOWNES:** Yeah, it's sensitive that suspicion alone can become judgment and that's not right, either.

**PHILLIPS:** That's what happens.

**DOWNES:** Thank you, Stone.

**WALTERS:** Oh, Stone, what a story. Well, later, are you afraid of a stroke? There is good news.

*[voice-over]* But first, a 20/20 exclusive, the making of Warren Beatty's *dick Tracy*, the first behind-the-scenes look with Beatty and Madonna and a lot of surprise casting. Can you guess who this is? Bob Brown reports.

*[Commercial break]*

## Dick Tracy

**DOWNES:** They're two of the biggest names in entertainment, Superman and Batman. Hollywood has brought both to the silver screen with great success. Well, next Friday, it's Dick Tracy's turn, Warren Beatty in the title role of a film he produced and directed. Beatty's recipe was a \$30 million budget, a comic book look and throw in Madonna and stir and then start the type and keep those fingers crossed. Disney Studios wants a hit and the summer competition's really steep.

*[voice-over]* Well, Bob Brown talked with Warren Beatty to find out how he brought "Dick Tracy" to life.

**Mayor FIORELLO LaGUARDIA:** Well, here's Dick Tracy. Let's see what Dick Tracy is doing.

**BOB BROWN:** *[voice-over]* So many millions of readers followed Dick Tracy in funnies that when a New York newspaper strike disrupted deliveries in 1945, Mayor Fiorello LaGuardia went on the radio to update the adventures in Tracy's two-dimensional comic strip world.

**Mayor LaGUARDIA:** "Now, when we get it, it's going to be 50-50." And he's counting his money. Two, three, four thousand. And the picture shows Breathless stretching out. And crash! She crashes on his head. And say, children, what does it all mean?

**BROWN:** *[voice-over]* This is what the media-wise grandchildren of those wide-eyed kids of the '40's will be looking at this summer. They'll find Madonna playing the character whose name is Breathless Mahoney, a seductive gun moll and nightclub singer. Her custom-made songs are by Stephen Sondheim and the director and star is Warren Beatty, whose previous films —

*Bonnie and Clyde* and *Shampoo* and *Reds* — don't seem to fit the choice of playing a straight-arrow comic strip detective in a film backed by the Walt Disney Studios.

**WARREN BEATTY, Actor/Director:** You know, my background has been in more realistic stuff and this is not what you'd call the most realistic movie. There are things that I can allow myself to do, playing Dick Tracy, that I could never straight-facedly allow myself to do in any other movie.

**BROWN:** [voice-over] As simple as that sounds from the actor, Beatty's hand as the director is all over the movie, most significantly in his decision to take a radical approach to the production design. He wanted a look that didn't exist in any real place, so the exterior locations were essentially created by artists at the Disney Studios under Beatty's direction. Painted on glass, then combined with the live action and miniatures and models though special effects.

**Mr. BEATTY:** ["*Dick Tracy*"] What are you trying to do? You're going to get hurt, kid. Be careful, you're going to get hurt!

**BROWN:** [voice-over] In this scene, for instance, the actors are real, but most of the setting is artwork and the train is a model. It's a comic page look that, ironically, is based on a strip that was the first to spring from this real-life setting, the cradle of an underworld that, back in the 1930's, made daily headlines here in Chicago. The original idea for *Dick Tracy* was dreamed up by an artist named Chester Gould who went to make his fortune at the *Chicago Tribune*.

[on camera] When Chester Gould moved here, he was a moderately successful cartoonist and Chicago was in the midst of its gangster era. The idea that made him rich was an extension of those times which, until then, had been forbidden in the funny papers, a cops-and-robbers comic strip that took its cue from the front pages.

**CHESTER GOULD, Dick Tracy Creator:** And he is my conception of the modern detective in 1931.

**BROWN:** [voice-over] Gould, who died in 1985, once told an interviewer that his plainclothes detective was supposed to be an American Sherlock Holmes, with his villains inspired by mobsters such as Al Capone.

**Mr. BEATTY:** When *Dick Tracy* began in the early '30's, the country was in some pretty serious problems. A lot of them had to do with crime and this was the first comic strip that wasn't funny, that came on and said, "This is serious, there's violence."

**BROWN:** [voice-over] It caught on immediately and, in fact, was criticized for the graphic violence that Gould drew. But the strip also inspired a series of B movies and dime store paraphernalia that's now worth thousands of dollars. It reached the height of its popularity in the 1950's, with a readership estimated at 25 million. Every kid knew that *Dick Tracy* was always ahead of his time with crime-fighting gadgets like two-way wrist radios.

**MAX ALLAN COLLINS, Writer:** He pulled the headlines right into the comics page and that still is a very

important part of what we do.

**BROWN:** [voice-over] Mystery writer Max Allan Collins and Pulitzer Prize-winning cartoonist Dick Locher now produce the *Dick Tracy* strips as a team for 250 newspapers.

**Mr. COLLINS:** What's the age group you want?

**DICK LOCHER, Cartoonist:** I want to do street gang. I want to like them like 17, you know.

**BROWN:** [voice-over] They're still working to make it timely. Locher may have had his strongest influence on Beatty's film, not through the strip's peculiar characters, but through the way he learned to color the Sunday funnies.

**Mr. LOCHER:** I did color Chet's Sunday pages with I was first with him. And he says, "I like reds, yellows, blues and greens." He says, "I don't like purples, browns and oranges," he says, "So I don't want any grays in there." He says, "The story itself can become moody." He says, "If we want to make it a total rainstorm or something like that, we'll all blue sometimes, but," he says, "I want the bright colors."

**Mr. BEATTY:** I sort of got caught up in the simplicity of it, so I thought, "Simple colors, a simple story, primary colors, primary emotions." I wanted to make sure that the reds were the same reds and the blues were the same blues.

**DICK SILBERT** [sp?], **Production Designer:** We were making something as simple as apple pie. We were not making a soufflé.

**BROWN:** [voice-over] So production designer Dick Silbert went to work with Beatty and cinematographer Vittorio Sturaro [sp?]. They designed the look of the film around primary colors. Think of the hundreds of shades of red or blue or yellow that you normally see around you and then imagine a world where, just as in comic strip art, there is only one shade of each color.

**Mr. SILBERT:** And what happens is you get this palette that you never would have dreamed of, that is not boring, that is still just made of these colors.

**Mr. COLLINS:** They're trying to do *Roger Rabbit* inside out. In other words, we have human beings inhabiting a cartoon universe, as opposed to cartoons inhabiting a human universe.

**Mr. BEATTY:** It's not big enough. Not big enough.

**BROWN:** [voice-over] That's why the advance word on the film was that it looked unlike anything that's been on the screen before. There was also a lot of advance curiosity about how Beatty would handle it as a director. In the past, he's been known for constant retakes, a sometimes excruciating decision-making process and runaway budgets that have gone far beyond what studio money men agreed to.

For example, the movie for which Beatty won an Academy Award as Best Director, *Reds*, the story of an American journalist's view of the Russian Revolution, involved ten months of shooting in four countries and a budget that grew to nearly twice its original size. But Disney executives, who are legendary for being tight with dollars, say Beatty has brought this picture in at

close to \$30 million, well within the boundaries of what the studio expected.

**JEFFREY KATZENBERG, Chairman, Walt Disney Studios:** We came to an agreement right up front on what our mutual appetite was for the budget and the size of the movie. And what I found really remarkable is he lived inside those parameters once they were agreed upon going in.

**BROWN:** [voice-over] Beatty has his own description of the politics of moviemaking as it applied to *Dick Tracy*, using a tongue-in-cheek vocabulary more appropriate to *Reds*. I used to split the people up on the picture and say, "Well, these are the Bolsheviks. Then we have the Mensheviks and then we have the Cossacks." The Cossacks kind of take of the money to see that not too much is spent. The Mensheviks are the people who are intelligent, a little timid, not attracting attention to themselves in their own departments. And then, on the other side are the Bolsheviks. These are the radicals. These are the people who have no inhibition about attracting attention to themselves and in fact say, "Let's go all the way. Let's make that red red. Let's put this crazy lens on this thing."

So my feeling on this picture was that everybody had to be a little bit more of the Bolsheviks on this and to not be inhibited about attracting attention to themselves.

**BROWN:** [voice-over] There will also be a lot of attention focused on the make-up recreations of the grotesque villains created by Chester Gould. The job of bringing them off the comic strip page fell to make-up artists John Caglione and Doug Drexler and it had lots of pitfalls.

**DOUG DREXLER, Make-up Artist:** Well, we always knew that grease was a disaster for make-up. We just didn't know they were going to have this guy eating a chicken like a wild animal. Within 15 minutes, his lips were starting to—

**JOHN CAGLIONE, Jr., Make-up Artist:** I mean, this chin was like this.

**BROWN:** [voice-over] Caglione and Drexler painstakingly worked up their designs from drawings to three-dimensional sculptures whose features were custom-fitted to the actors.

**Mr. CAGLIONE:** Bill Forsyth [sp?] plays Flat Top [sp?].

**Mr. DREXLER:** His entire head is encased in rubber.

**Mr. CAGLIONE:** And we got that down to about an hour and 15, an hour and a half. Bill's probably watching, saying, "Two hours, two hours."

**BROWN:** [voice-over] Beneath the make-up are some of Beatty's friends in cameo roles. This is Al Pacino who plays the villain that Chester Gould originally based on Al Capone, Big Boy Caprice.

**AL PACINO, Actor:** ["*Dick Tracy*"] There was one Napoleon, one [unintelligible], one me!

**Mr. BEATTY:** In the acting field, the thing was just rampant with Bolshevism. You know, you get somebody like Madonna or Al Pacino, sometimes you lose your

critical faculties, you know. You just watch and you have a good time. And when you're acting at the same time, you have to be careful of that because they entertain the hell out of you.

**BROWN:** [voice-over] If the film succeeds at the box office, it will be a turn-around for Madonna who's never had a breakthrough screen role after a number of tries. And for Beatty, whose last film was the costly failure *Ishtar* in 1987 and who now seems much more comfortable as a director than as a leading man.

**Mr. BEATTY:** I enjoy directing more, particularly if I'm not acting. I really enjoy it. I should be careful about saying this. I don't know I would insist on getting paid to do it.

**BROWN:** What makes it so enjoyable?

**Mr. BEATTY:** Directing? Not having to act. Certainly, the Cossack in me is surprised and happy that we were able to do this on budget and on schedule, et cetera. The Menshevik in me is—I'm wondering. And the Bolshevik is just very happy because—in me, you can't put a yellow hat and a yellow raincoat on yourself and not feel like a radical.

**WALTERS:** Well, it's about to open. Did you see it? Did you see the whole thing?

**BROWN:** I haven't seen the whole film yet, but as you know, the Disney Studios are really promoting the look of the film and they are right on. It has an incredible look. It's a beautiful film to watch.

**WALTERS:** Well, I went with a couple of members of the staff to a preview and I'm not a movie reviewer, but here I go. We loved it. We thought that it was a family movie, that adults would like 'cause it's kind of sophisticated, that kids would like. There are no four-letter words, did you realize that, Bob, when you watched it?

**BROWN:** Yup.

**WALTERS:** Madonna gives a terrific performance, so does Beatty. Dustin Hoffman's in it, James Caan is in it. And no bloody violence. I think people will enjoy it.

**BROWN:** Well, they're going to love hearing that.

**WALTERS:** I'm sure they will. Did you find them as difficult to interview as I did?

**BROWN:** He is a difficult interview. It took us a long time to warm up. Obviously, he was more relaxed talking about the film than he would have been talking about his personal life, but he still doesn't like to do publicity.

**WALTERS:** But off camera, he's as easy and charming as can be. Isn't that funny?

**BROWN:** He's a great storyteller and he's done a lot of significant films and it would be really nice somebody if he could sit down and get that all down.

**WALTERS:** Well, we always wish people good things, so let's hope this is a success.

**DOWNS:** Well, next, Dr. Timothy Johnson with a new era in treating victims of stroke. Now, stroke doesn't have to mean paralysis or death. New approaches can mean full recovery. The story after this.

[Commercial break]

## Brain Attack

**WALTERS:** Do you ever get so mad that you say to someone, "You keep this up and you'll give me a stroke"? Because many of us have a secret fear that this can happen to us, no matter what the age. We've heard of young people having strokes and, indeed, 150,000 people die after suffering a stroke. But what most people are afraid of, I think, is not the fatal stroke, but the one that isn't, the one that leaves severe and permanent brain damage. We think of it as being hopeless. Well, that's often no longer the case.

*[voice-over]* ABC News Medical Editor Dr. Timothy Johnson shows us what's different.

**Dr. TIMOTHY JOHNSON, ABC News Medical Editor:** A Lifeflite helicopter is about to land at Duke University Hospital in North Carolina. Inside is 42-year-old Thomas Farlow [sp?] who has just suffered a stroke, meaning that some of the blood flow to his brain has been interrupted. Most patients and many doctors don't think of emergency helicopters when it comes to strokes, but stroke treatment is changing.

Thomas Farlow is entering this new treatment world where doctors are not satisfied with just diagnosing. They are beginning to attack strokes like they attack heart attacks.

**Dr. MARK ALBERTS, Duke University Medical Center:** Tom, just relax, okay? Tom, you're in the Duke Emergency Room.

**JOHNSON:** *[voice-over]* Dr. Mark Alberts is director of the Stroke Intensive Care Unit at Duke. He is one of a new breed of stroke doctors who believe patients are waiting too long when they have a stroke. He did a study that found over half of the patients who came to Duke with a stroke waited more than 24 hours after their symptoms started.

**Dr. ALBERTS:** The mindset is not "hurry." We would like to change that so the mindset would be "hurry," much like as the mindset is now for an M.I., a heart attack, we would like that same degree of urgency to be transmitted to patients with stroke and to physicians taking care of stroke patients.

**JOHNSON:** *[voice-over]* Damage from a stroke can happen in two basic ways. The most common strokes are caused by blockage in arteries leading to brain tissue. Often, a blood clot forms on top of the build-ups of fatty plaque, cutting off blood supply to the brain and killing brain cells. Less common, but more deadly are strokes caused by bleeding. An artery in the brain bursts, cutting off blood flow. These strokes are called "hemorrhagic" [sp?] strokes.

Two months ago, Hulon Womack had the more common type of stroke, a blockage stroke. It occurred while he was at work at a racetrack in Northern Kentucky. All of a sudden, he began to feel different.

**HULON WOMACK, Stroke Patient:** I felt sort of dizzy, like something's coming up the top of my head, you know, and it's just a funny feeling, it'll wear off.

**JOHNSON:** *[voice-over]* Less than half an hour after his symptoms began, Womack was taken to St. Luke West Hospital. It is one of a network of hospitals in the

Cincinnati area that are part of a University of Cincinnati study of early stroke treatment. In preparing this report, 20/20 was on call for photographing a stroke treatment case. We followed Hulon Womack through his experiences on January 18th.

**Dr. JOSEPH BRODERICK, University of Cincinnati Medical Center:** He looks pretty good in terms of his—you don't see any evidence of blood.

**JOHNSON:** *[voice-over]* Hulon Womack's initial CAT scan showed no bleeding, so Dr. Joseph Broderick, one of the University of Cincinnati neurologists dispatched to St. Luke, moved him to the Emergency Room where he began a series of tests to learn more about the stroke.

**Dr. BRODERICK:** And I want you to tell me what month it is, what month.

**Mr. WOMACK:** January.

**Dr. BRODERICK:** Okay. What's your age?

**Mr. WOMACK:** Fifty-seven.

**JOHNSON:** *[voice-over]* While Womack can answer some simple questions, he cannot follow Dr. Broderick's finger.

**Dr. BRODERICK:** Can I ask you a favor? Can you touch my finger? All right. Can you touch your nose?

**JOHNSON:** *[voice-over]* He also has weakness on his left side.

**Dr. BRODERICK:** I want you to keep it up for five seconds. One, two, three, four, okay.

**JOHNSON:** *[voice-over]* Following other tests, Dr. Broderick decides that Mr. Womack is a candidate for an experimental treatment using TPA, a so-called "clot-buster" now widely given for heart attacks. Doctors don't know if TPA will safely break up clots in strokes, but preliminary results suggest that for some patients, it may make a difference.

**Dr. BRODERICK:** What we hope to do with the medication is to take the clot and dissolve it and hopefully restore the blood flow to the area of the brain which has been damaged.

**JOHNSON:** *[voice-over]* Within an hour of his initial arrival at the hospital, Mr. Womack had received his TPA. Within an hour and a half after getting the drug, there is evidence that he is regaining strength and coordination on his left side.

**Dr. BRODERICK:** Keep this up now. Let's see if we can keep it up to ten. One, two, three, four, five—

**JOHNSON:** *[voice-over]* Hulon Womack's wife remembers her reaction to the treatment.

**ODA WOMACK, Hulon Womack's Wife:** Usually when I hear of stroke, you know, it's total disability or sometimes even death. But, I mean, this was a miracle.

**Dr. BRODERICK:** If it works, it's a miracle, but we can't answer whether or not it's a miracle until we know if it works. And that requires further study.

**JOHNSON:** For bleeding strokes, which are more often fatal than strokes caused by blockages, time may be even more critical and one of the reasons for this time urgency in bleeding strokes is that emergency surgery to stop the bleeding may be necessary.

*[voice-over]* Unfortunately, it may already be too late

to prevent severe brain damage in 62-year-old Upton Fairfax. He has been brought by helicopter to the University of Virginia in Charlottesville. He developed severe headaches about eleven o'clock the night before. Severe headaches that come on suddenly are one of the classic symptoms of a bleeding stroke.

Despite the headaches and many hours of nausea and vomiting, Mr. Fairfax did not seek medical help until five o'clock this morning. En route to the local hospital by ambulance, his level of consciousness fell and by the time he reached the hospital six hours after his headaches had started, he was in a coma. He is being rushed to the medical center for emergency treatment. CAT scans showed that he apparently had one bleeding stroke followed six hours later by a massive second stroke, a so-called "rebleeding." Within two hours after arriving at the medical center, Fairfax is being taken to surgery to stop the bleeding in his brain.

**Dr. NEAL KASSELL, University of Virginia:**  
Here is one aneurism there and here's the other aneurism.

**JOHNSON:** [voice-over] Dr. Neal Kassell is one of the country's leading stroke surgeons.

**Dr. KASSELL:** Without surgery, he was going to die very quickly, within the next several hours.

**JOHNSON:** [voice-over] Surgeons used to wait one to two weeks to allow the brain to recover before operating on patients with bleeding aneurisms, but studies by Dr. Kassell and others show that surgery should be done quickly, often in the first few hours. One reason is the risk of rebleeding.

**Dr. KASSELL:** Rebleeding is like being shot in the head. It's at least 70 or 80 percent fatal. And we now know, as a result of some studies that we've done, that the peak incidence of rebleeding is in the first hours following the initial hemorrhage.

**JOHNSON:** Obviously, the first step in seeking quicker treatment for strokes is a public awareness of the symptoms, but often there are problems. If there is damage to the brain, a person may not understand what's happening or may not be able to talk about it. But even when symptoms are clearly understood, people often delay in seeking treatment, as was the case with Upton Fairfax in Virginia.

[voice-over] Despite emergency treatment at one of the leading stroke centers in the country, Mr. Fairfax suffered devastating damage to his brain. The surgery came too late to prevent the massive stroke caused by the rebleeding. He ignored his wife's plea to go to the hospital when he had the first bleed. Five days after his surgery, Upton Fairfax died.

**Dr. KASSELL:** The tragedy of this situation is that if the patient had followed his wife's advice and gone to the hospital shortly after he had his initial headache, the rebleeding could have been prevented and in all likelihood, he would have survived.

**JOHNSON:** [voice-over] And for strokes caused by blockages, as opposed to bleeding, the symptoms are often more subtle and therefore delay is even more com-

mon.

**Dr. THOMAS BROTT, University of Cincinnati Medical Center:** If the blockage is in the left side, frequently, you can't speak. You may not be able to work the right leg, right arm. You may have some numbness on the right side. You may think that your vision is off a little bit. If it's the right side of the brain, it may be the left side of the body that's not working. It's weak, it's numb, you can't feel things.

**JOHNSON:** [voice-over] Unfortunately, Thomas Farrow, the patient who was helicoptered to Duke University, was alone at the time of his stroke. By the time he was found sitting in his car, he was already unconscious and some brain damage had already occurred. However, Dr. Alberts says even when people suffer strokes in the presence of others, they often do nothing.

**Dr. ALBERTS:** We've seen many patients who have been weak or numb on one side or unable to talk and their family takes them to church or takes them to a restaurant and then puts them to bed for several hours and in some cases several days. And after that, when it still hasn't gotten better, then they take them into the hospital.

**Dr. KASSELL:** Okay, that's excellent. That's fantastic. Boy, that arm does seem like it's doing quite well.

**JOHNSON:** Fortunately, the outcome for Hulon Womack was much better. He appears almost fully recovered and he is back at work. It is impossible to know what would have happened had he not been treated, but his doctors believe that his early treatment may have prevented severe brain damage.

**Mr. WOMACK:** When they told me I was having a stroke, I thought I'd be a vegetable the next day, but it didn't happen that way.

**DOWNS:** Well, these techniques are very encouraging. They, of course, are remedial. What about prevention? Is anything happening on that front?

**JOHNSON:** Well, very much so. In fact, as a general rule of thumb, the same kinds of techniques that we recommend for preventing heart disease or coronary artery disease are applicable to strokes: cutting down on high blood fats, treating high blood pressure, no smoking. But of all those risk factors, when it comes to strokes, blood pressure is clearly the most important. It really pays to reduce blood pressure in preventing strokes.

**DOWNS:** So there's a lot the patient can do about that, but are there new treatments about that?

**JOHNSON:** There are new treatments for blood pressure, new classes of medicines. For example, a lot of people in the past, when they had to take blood pressure medicines, would stop because of the side effects. There are some newer medicines which have far fewer side effects and make it more tolerable. Some recent data shows that if you can lower that second blood pressure number by even five or six points, you can reduce your risk of stroke by up to 40 percent. Big change.

**DOWNS:** That is important.

**JOHNSON:** Yeah.

**DOWNS:** Thank you Tim.

**JOHNSON:** Okay.

**WALTERS:** Well, when we come back, what happened to this young man? This week, the Chinese government send up a communiqué, right after this.

*[Commercial break]*

## Whatever Happened To?

**WALTERS:** A few weeks ago in our interview with China's top leader, Jiang Zemin, this was one of the more tense moments. I showed him this photograph of one of the heroes of Tiananmen Square, defying a government tank to run him over and I asked Mr. Jiang what happened to that young man after the crackdown and he told us that, to his knowledge, the man had not been executed. Well, this week, we received official word from China's Foreign Ministry. They say that after a careful investigation, they have no record of the man even being arrested, let alone executed.

**DOWNS:** Do you believe that report?

**WALTERS:** I don't know, but if they are lying, they are lying on the record and that's serious business.

**DOWNS:** On the record. You know, I think it's significant and whatever the case, they are under pressure to observe human or at least to give the appearance of doing so and that's a start maybe. Thank you, Barbara for the update.

Tonight on Nightline, Sam Donaldson is sitting in for Ted Koppel. Sam?

**SAM DONALDSON, ABC News:** Hugh, the National Rifle Association considers itself a guardian of the Constitution, but it's been labeled everything from a religion to an evil empire. Is the National Rifle Association as powerful as ever or is it losing steam? Hugh?

**DOWNS:** That's Nightline later after your local news. And that is 20/20 for now. We thank you for being with us.

**WALTERS:** And as always, we're in touch, so you be in touch. I'm Barbara Walters.

**DOWNS:** And I'm Hugh Downs.

**WALTERS:** And for all of us here at 20/20, have a good weekend. Good night to you.

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## CREDITS

*Dick Tracy* Film Clips courtesy of Touchstone Pictures

*Dick Tracy* Comic Strip courtesy of Tribune Media Services

*Dick Tracy* Serials courtesy of:  
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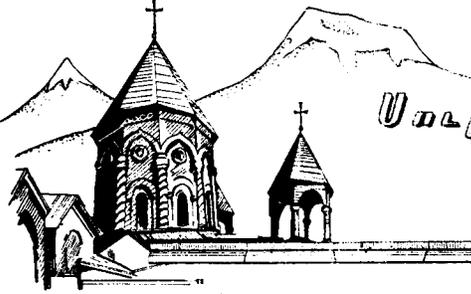
*Dick Tracy* Cartoon courtesy of:  
UPA Productions of America

Scenes from *Reds* courtesy of Paramount Pic-

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Additional Video courtesy of:  
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**St. James Armenian Church**

**VERY REV. FR. OSHAGAN GULGULIAN**  
PASTOR

834 Pepper Avenue Richmond, Virginia 23226 804-282-3818

*Mary approval*

May 10, 1990

Very Rev. Fr. Khajag Barsamian  
Diocese of Armenian Church  
630 Second Avenue  
New York, N.Y. 10016

Hokeshnorh Father Khajag:

Again, I offer you my congratulations on being elected as our Primate.

Hayr Soorp has informed me that you wish to have a list of the new Parish Council members that were elected to office at our last Parish Assembly.

Barkev Baronian  
1608 Stonycreek Drive  
Richmond, Va. 23233  
804-741-2898

Samuel Baronian Jr.  
9303 Venetian Way  
Richmond, Va. 23229  
804-750-1714

Ron Greene  
9521 Pine Shadow Drive  
Richmond, Va. 23233  
804-747-8066

Virginia Abernathy  
3404 Monument Avenue  
Richmond, Va. 23221  
804-355-1243

Sincerely,

*Virginia Greene*

Virginia Greene  
Secretary



# ԱՌԱՋՆՈՐԴՈՒԹԻՒՆ ՀԱՅՈՑ

DIOCESE OF THE ARMENIAN CHURCH OF AMERICA, 630 SECOND AVENUE, NEW YORK, N.Y. 10016-4885 212 686-0710

Archbishop Torkom Manoogian, Primate

Ապրիլ 27, 1990

Հոգեշնորհ  
Տ. Օշական Վրդ. Կիլիկիեան  
Հովի Ա. Յակոբ Եկեղեցոյ  
Նախագահ Ծխական Խորհուրդի  
Ռիչմոնդ.

Սիրելի Հայր Սուրբ,

Ստացուած է Մարտ 7, 1990 թուակիր ձեր նամակը:

Այս նամակով կը տեղեկացնէք թէ Մարտ 4-ին, 1990, տեղի ունեցած է համայնքի Տարեկան Անդամական Ժողովը, եւ այդ առթիւ ընտրուած են նաեւ Ծխական Խորհուրդի չորս անդամները: Կու տաք բուեարկութեանց արդիւնքը եւ կը խնդրէք նորընտիր անդամներու վաւերացումը:

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Սամ Պարոնեան Կրտ.  
Ռանըլտ Կրին

Բարի եղէք շուտով Առաջնորդարան դրկել Ծխական Խորհուրդի նորընտիր դիւանի անդամներուն անունները, հասցէները եւ ճետաձայնի թիւերը:

Ձեզի եւ ձեր պաշտօնակիցներուն կը մաղթեմ առողջութիւն եւ ձեր բոլորին եկեղեցանուէր աշխատանքներուն յաջողութիւն:

Աղօթակից

Խաժակ Վրդ. Պարսամեան  
Առաջնորդի Փոխանորդ